

**FIAF 1991
Athinaí
Minutes**

**FÉDÉRATION INTERNATIONALE
DES ARCHIVES DU FILM**

**INTERNATIONAL FEDERATION
OF FILM ARCHIVES**

**Minutes of the
47th GENERAL MEETING**

**15 - 16 April, 1991
Athinaí**

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M I N U T E S

Day 1 First Session
Chairman Robert DAUDELIN, President of FIAF

1 OFFICIAL OPENING

Mrs Mona MITROPOULOS, President of the Executive Committee of the Greek Film Archive, hosts of the Congress, welcomed everyone to Athens. She spoke highly of the work of film archives throughout the world and noted the contribution of the Greek Film Archive to the cultural life of the country and to the activities of FIAF. She expressed her confidence that FIAF could play a major role in promoting film culture and in contributing to the idea of a peaceful world.

Mr FOTEAS, Secretary General of the Ministry of Culture, welcomed the representatives of film archives from all over the world. He commented on the programme of the Congress and on the importance of the issues to be discussed. He stressed the most important task of FIAF - the preservation of the film heritage of our civilisation for the future generations.

Mr DAUDELIN responded for the Federation and thanked the Greek Film Archive for their hospitality and the Greek Government for its generous help which had made the Congress in Athens possible. He underlined the enormous amount of work which had been done during the past year by the staff of the Greek Archive for the preparation of the Congress. Greece, a country of great historic heritage, was a most appropriate place for a FIAF Congress, and he wished that the wisdom of the Greek philosophers should accompany the delegates all through their work.

Mr DAUDELIN then formally declared the 47th Congress open.

2 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr DAUDELIN read out the Report on the work of the Federation, the Executive Committee and the individual Members and Observers during the last year, summarised below (Annex 1 in French).

He recalled the precious, now painful memory of Aglaya Mitropoulos and asked those present to observe a minute of silence. He then spoke of her great contribution to film archiving and of her legendary dedication to the cinema of her country. He expressed once again FIAF's sympathy with Maria Comninos, Mona Mitropoulos and all the colleagues of the Greek Film Archive.

The Executive Committee (EC) was to be renewed in an exceptional proportion: five of its members were withdrawing, five colleagues who, by their work and contribution, had left their mark on the history of the Federation - Eileen BOWSER, Wolfgang KLAUE, Raymond BORDE, Guido CINCOTTI and Luis DE PINA.

The new Executive Committee would have the difficult task of re-defining to a certain extent its working programme for the next few years: a new approach towards the cultural use of its collections through the recently appointed Commission on Programming; redefining once again the approach to film preservation in view of the latest research in this field; establishing the place and rôle of video, a word to appear more and more often in our reports.

Those same reports testified that the film archives were continuing with their work, despite economical and political disturbances in some countries: the ultimate preservation of nitrate films, the building of new, more sophisticated vaults for the safeguard of the film heritage for future generations, the restoration of film works for the sake of film history, historical or filmographic research of the national cinematographies, valuable publications to appear out of the diversified archival activities.

But the work of each film archive was being carried out in the context of its country's position in the contemporary world. What could FIAF do to help the archives in less privileged countries? It would be the difficult task of the new Executive Committee to help film archives in poorer countries develop according to their needs, and it had been the task on which the Development Fund Committee had been working for the past months.

The Membership Working Group had done a long and difficult work to define the perspective for development and opening up of the Federation, and its recommendations would be discussed by the GA the next day.

The newly established Commission for Programming and Cultural Uses with its president, Joao BENARD DA COSTA, had started work enthusiastically, and their programme of aims and working plan would be communicated to the membership.

The Executive Committee, and in particular the 100th Anniversary Working Group had already consecrated a lot of time to the plans for celebrating the centenary of Cinema, and they hoped that Athens would become the launching ground for numerous projects dedicated to it.

The EC had often discussed the financial situation of the Federation, something indispensable at this time of crisis.

This was one more year of the life of FIAF, a 'normal' year in the context of the development of the Federation at the end of this century whose art certainly remains cinema, even if it could undergo crises, even if it might seem to give way to other techniques.

At the end of his report Mr DAUDELIN called forth the memory of Maria-Adriana Prolo and of Hector Garcia Mesa, two colleagues, two personalities who had devoted their life to the cinema.

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

Mrs ORBANZ, Secretary General, read out the list of delegates (Members, Observers, Honorary Members and Visitors) asking everyone to identify themselves to their colleagues as their names were called. She began with the Members and asked for confirmation of who was voting for each Archive (Annex 2). There were at that point 41 voting members present.

4 ADOPTION OF THE AGENDA

Mr DAUDELIN asked for comments or proposals for changes in the Agenda. There being none, the Agenda (Annex 3) was adopted.

With the agreement of the Members, he then invited the Observers to attend the Third Session, usually reserved for Members only, during its first part, when Agenda Item 16: Modification of Statutes and Rules would be discussed, as this was an issue directly concerning the Observers.

5 APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL ASSEMBLY

The Minutes of the last General Assembly, in Havana, were approved.

6 MEMBERSHIP QUESTIONS

6.1 New Observers

The EC had admitted four new Observers.

- Bucuresti: Arhiva Nationala de Filme

Mrs ORBANZ pointed out that Arhiva Nationala de Filme, founded in 1957, had been an active Member for many years until it had to leave the Federation for financial reasons in 1987, and welcomed it back into FIAF.

- Caracas: Archivo Audiovisual de la Biblioteca Nacional

- Skopje: Kinemateka na Makedonia

- San Juan de P.R.: Archivo de Imagenes en Movimiento - Archivo General de Puerto Rico

6.2 Admission of new Members

6.2a Bogota: Fundacion Patrimonio Filmico Colombiano

Mrs ORBANZ outlined their activities and reported that the EC had voted unanimously to propose to the GA their admission as a Full Member. Mrs GALVAO announced that Mrs TRIANA had asked her to represent them at the Congress.

Decision by secret vote: 38 in favour, 3 abstentions.

Meanwhile the delegates from Gosfilmofond (Moskva) arrived, and Mrs GALVAO having the right to represent the new Full Member, the number of voting delegates rose to 43.

6.2b Paris: Cinémathèque Française

Mrs ORBANZ spoke briefly on the activities of Cinémathèque Française, commented on the favourable report of Mrs WIBOM who had recently visited it, and announced that the EC had voted unanimously for proposing their admission as a Full Member.

Decision by secret vote: 38 in favour, 2 against, 3 abstentions.

Mr LECLERCQ thanked the Federation for re-admitting the Cinémathèque Française as a Full Member, which would give it a new chance. He also thanked Mrs AUBERT and Mr ROCHEMONT respectively heads of Service des Archives du Film and of the Cinémathèque de Toulouse with which the Cinémathèque collaborated closely, and to Mrs WIBOM for her attention and help.

6.3 Deletion of Observer

Mrs ORBANZ reported that the Cinémathèque Algérienne, which had not sent reports and had not paid their subscription for two years (1989 and 1990), was to be automatically deleted in accordance with the FIAF Statutes and Rules. She hoped, however, that the situation in Algeria would soon improve and the Cinémathèque would be able to rejoin the Federation.

7 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

Other International Organisations

Mr KLAUE reported that during the past year FIAF had continued its friendly relations with IASA (International Association of Sound Archives), IFTA (International Federation of Television Archives), ICA (International Council of Archives) and IFLA (International Federation of Library Associations). This had been done mainly through the following three events:

1 The Joint Technical Symposium in Hull (Ottawa), immediately after the Havana Congress. The evaluation of this Symposium had been published in the FIAF Bulletin.

2 Co-operation in the Technical Co-ordinating Committee, a group of technicians from the above mentioned international organisations. This group was going to publish shortly the Proceedings of the Ottawa Symposium, as well as a Guidebook on recommended basic equipment for film-, video-, and sound archives.

3 The Annual Round Table of these organisations where the following joint projects had been discussed:

- another Joint Technical Symposium, possibly to be held in Barcelona in 1993, in connection with the General Conference of IFLA.

- a Bibliography on Audio-Visual Archiving which was being prepared by IASA and supported by Unesco. Several FIAF archives were contributing to it;

- a Glossary of Audio-Visual Terms, executed by IASA in co-operation with the other international organisations and supported by Unesco.
- a World Directory of Film, Television and Sound Archives to be carried out by FIAF through a contract with Unesco. The project would have to be completed by June 1992.

FIAF had presented a short paper on training of audiovisual archivists at the General Conference of IFLA in 1990, and had been invited to speak on the same subject at the IASA Conference this year. There was a common agreement within the Round Table that the training and education of av archivists remained an unsolved key-problem for the future development of film-, television- and sound archives.

Unesco

At the Annual Round Table, FIAF and the other international organisations had been informed by the Unesco representative about the growing financial problems of this organisation, which would enforce new restrictions. Unesco had no priority given to archive programmes in general. The draft budget for av archives projects for 1992/1993 was again US\$105,000, but was still to be approved by the Executive Board of Unesco. This money was to be spent on the development of regional restoration centres and on the establishment of a trust fund for technical help. This latter project, however, had not been clearly defined.

Mr KLAUE stressed that the Unesco programme was based on the demands, requests, orientations and priorities expressed by its member countries. If every archive should try and convince its national Unesco Commission to transmit av problems to Unesco, more could be achieved on that level.

He suggested that FIAF should attend the General Conference of Unesco this year and deliver a paper on the world-wide situation of film archiving. This occasion should also be used to draw attention to the 100th Anniversary of Cinema. Unesco should be invited to call for an international meeting of film and television-makers, media experts, government representatives, producers, distributors and audio-visual archivists in 1995, to analyse the experience gained in the safeguarding and preservation of moving images during the first century of their existence and to define the key issues to be solved in the future.

Unfortunately FIAF had had to withdraw from a contract with Unesco for the preparation of a one-year training course for av archivists at the East-Berlin University. Changes in the structure of the University and the archive situation after the Unification of Germany had made the realization of this project impossible.

Mr KLAUE added that FIAF had loose contacts with other international and regional organisations like Domitor, the European Film Museums Liaison Group and others, on which he would report whenever relevant under other items on the Agenda.

Day 1 Second Session
Chair Eva Orbanz, Secretary-General

8 PROJECTS FOR THE CENTENARY OF THE CINEMA

Mrs WIBOM recalled that at the General Assembly in Havana a Working Group on the 100th Anniversary of the Cinema had been set up. It had had one meeting and had distributed a letter asking the member archives for suggestions. Several projects had been proposed by the archives (Annex 4). The Working Group had decided that FIAF should act along two different lines: first, to serve as a clearing-house for the various activities undertaken by the member archives on an individual basis by keeping an international calendar of the events, which would facilitate the co-operation between the archives and would help avoid duplication. A unifying logo would be created which would give a common identity to the various projects and events.

Second, to develop a high-profile programme as an organization, which would focus on the first 100 years of cinema as a whole, as well as on the need to ensure its preservation for the benefit of the future generations.

This programme, tentatively called "The First 100 Years, our Legacy to the Future", was proposed to start in 1993 and to end in 2000, the peak of the celebrations envisaged for 1995, to coincide with the FIAF Congress and with a Symposium, which was to be a synthetic and global overview of what had been achieved and what remained to be done for the films from the first 100 years.

The 100th Anniversary Working Group would encourage the FIAF Commissions to suggest ideas for projects they were going to pursue. They would also encourage the member archives to produce and publish their national filmographies, or reprint existing ones if they were out of print.

Mr ROSEN pointed out that one of the motivations for looking at the first 100 years as a legacy to the future, was a concern about the next 100 years, about whether the archives were going to have the resources, the money and the support to ensure that the first 100 years be passed on to the future. In this way, the notion of not focusing solely on the early years, and solely on the historical, but focusing on the whole body of work and saying what had been accomplished and what needed to be done, might give the archives a better lever to use with their own governments, their funding agencies and other institutions to find more resources.

Mr GONZALEZ outlined three major projects of Cinemateca de Cuba for the celebration of the 100th Anniversary: - an exhibition of stills, posters and film apparatuses, to be accompanied by a retrospective of early films;

- a filmography of Latin American cinema, on the suggestion of Mr Tim BARNARD from Toronto, to be produced jointly by the archives in Latin America and possibly also with the help of archives in other parts of the world;

- a selection of texts and information on the film archives and on the cinema of the 'periphery', Third World countries.

Mr POGACIC suggested that FIAF should organise an international, high-level Symposium on the influence of the cinema on the cultural, political and social life of our civilisation during its first 100 years of existence.

Mr LUKOW elaborated on a project by a consortium of about 30 Los Angeles based film- and television-oriented media institutions, as well as institutions in the other arts, who proposed to collectively celebrate the Centenary of the Cinema in a series of events which they had called "1991 to 1996, the Years of Discovery", and which were to demonstrate what film had meant to the history of the entire 100 years, how all the arts had fed into its creation and how it had influenced in return all the other arts. A logo had been developed by Saul BASS, the well-known graphic artist, which the FIAF member institutions in the United States would be able to utilize.

Mr JEAUVONS proposed that FIAF should try and create a World Filmography with a very limited number of data. He gave as an example the NFA's Catalogue of Stills and Posters which he considered a most valuable reference book. He believed that it was not inconceivable to extend that notion to a volume, or a set of volumes, which would embrace the global filmography of all film producing countries. He stressed that this was not meant to replace the detailed national filmographies.

Mrs WIBOM pointed out that, as 1995 was going to be the peak year of the celebrations, it was important to choose a suitable venue for the 1995 Congress and Symposium.

Mr ROSEN announced that there was an idea that the United States archives would co-host a Congress in Los Angeles in 1995, but stressed that he could not say anything more definite before he had discussed it with his colleagues. Mr LECLERCQ suggested that, if it would not be possible to organize the 1995 Congress in Los Angeles, it should be held in Paris. He announced that the films of the Lumière Brothers, part of which were being restored now at the Cinémathèque Française and at Bois d'Arcy, would be put at the disposal of the FIAF archives for the 100th Anniversary.

Mr BORDE, on behalf of the Musée du Cinéma in Lyon, announced that the Musée also had an important collection of Lumière films and was willing to join the other two French archives in their initiative.

Mr FRANCIS stressed the importance of representing the work of the Commissions, the backbone of the Federation, by developing specific projects in 1995 to illustrate the particular aspects of their work.

Mr GARTENBERG expressed satisfaction with this proposal and enquired about the mechanism for presenting projects and ideas. Mrs WIBOM responded that the new EC would develop this mechanism.

Mrs AUBERT felt there were not enough projects concerning the involvement of young people with the cinema, considering that films are now viewed by young people predominantly on video-cassettes.

Mr STIOPUL suggested that FIAF should try and establish an agreement with the copyright holders, so that the archives could have a wider access to films.

Mr TOFFETTI enlarged on two projects of Museo Nazionale del Cinema in Torino relating the cinema to the techniques which had made its existence possible.

Mr STEWEN gave details of projects to be undertaken by Suomen Elokuva-Arkisto and others which implied inter-institutional or international co-operation.

Mr FRANCIS commented on the ideas he had outlined in 1989 saying that many of them had been taken up by various archives by now. He drew attention to one of them, a programme showing the use of film in medicine, education, science, propaganda, etc. from well before the turn of the century, which he thought would present a great interest.

Mrs BOWSER proposed to collect all extant Kinetoscope loops to be shown together in 1993 and appealed for assistance from all archives who had them. She also commented on the other projects undertaken by the Film Department of MOMA and listed in annex.

Mrs AUBERT spoke on two of their major projects: to complete the filmography of French cinema by preparing the last missing volumes in collaboration with Mr CHIRAT, and to prepare a complete programme of Lumière films. She again stressed the importance of opening the archives to new audiences for which the 100th Anniversary would be a very appropriate occasion.

Mr KHOSHNEVISS outlined the plans of the National Film Archive of Iran to build a cultural centre which would comprise all their facilities. It was to be opened in 1995. They also proposed to show 100 films from 100 archives, including non-FIAF members.

Mr BERGER suggested that a Kino-train should be organised to travel round Europe for a year or longer, to illustrate the history of film and to promote the love for the cinema, possibly with a wagon for every film archive being added to it as the train went through the different countries. Mr DIMITRIU spoke of his experience with such a train in Switzerland.

Mr LIBERTINI reported on the projects of Cineteca Nazionale and Centro Sperimentale del Cinema for publications, film presentations and a Congress of Film Schools.

Mr SPEHR spoke of their project for a major exhibit in October 1993 to commemorate the 100th anniversary of the first copyright of a motion picture. There were also ambitious plans for increasing and improving preservation facilities in the Library of Congress. He proposed that between 1993 and the year 2000 FIAF should organize symposia on the lines of the Brighton Symposium, which had very successfully put the archives in contact with the academic community and which had resulted in Domitor, the Pordenone festival and continuous scholarly research of the early years of cinema.

Mrs WIBOM thanked all who had contributed to the work of the 100th Anniversary Working Group. Mrs GALVAO asked about the possibility of having the various programmes suggested by the archives circulated.

9 REPORT OF THE PRESERVATION COMMISSION

Mr SCHOU commented on his written Report (Annex 5), explaining that it was relatively short, the reason being that he had provided a mid-year report to the Executive Committee which had been printed in the January issue of the FIAF Bulletin.

He reported on the very stimulating meeting the Commission had recently held at the Library of Congress preservation facilities in Dayton, Ohio, and thanked Mr SPEHR and Mr FRANCIS and his staff for hosting the meeting.

He drew attention to the forthcoming papers for the FIAF Technical Manual, particularly to Harold Brown's papers on Scratch Diminution and on Film Joins.

He spoke of one of their main concerns, the size and magnitude of the decomposition of the acetate material, known as the Vinegar Syndrome, and of the importance of proper film storage, enlarging on some of the technical experiments they had conducted.

Mr SCHOU reported on their collaboration with related organisations, such as the Technical Coordinating Committee consisting of two members from each of the Technical Committees of IASA, IFTA, ICA and FIAF, which had almost completed a guide to the basic technical equipment required by audio-, film- and television archive, to be published in 1991.

He then went briefly through the programme for the Technical Workshop (Annex 6).

Mr SPEHR supported Mr SCHOU's idea for meetings of the Preservation Commission to be held at the preservation sites of archives, as the opportunity to have there technicians from all over the world was of infinite value to the host archive.

Mrs ORBANZ thanked Mr SCHOU for his Report and all the Commission Members for their contributions.

10 REPORT OF THE DOCUMENTATION COMMISSION

Mrs AUBERT started by thanking Cinemateca de Cuba for hosting a very productive meeting after the Havana Congress. For practical reasons the Commission had formed two groups, one European and one North American, each of whom had met once during the past year. She then commented her Report (Annex 7).

Mrs AUBERT thanked the Czech Film Archive for their generous hosting of the PIP Indexers' Workshop in Karlovy Vary in November 1990, and Michael MOULDS for organising and conducting the Workshop.

Re point 1-3, "International Directory of Film and Television Documentation Centres", Mrs AUBERT appealed to the Heads of the Archives to distribute the questionnaire for this project to their Documentation Departments, as the Commission was having continuous difficulties about receiving answers to the questionnaires they sent. The next edition of the Directory, which was to appear in 1993, would contain information about 115 film and television documentation institutions from all over the world.

On point 1-6, "Union List of Silent Film Trade Catalogues 1895-1914", Mrs AUBERT stressed again the importance of the collaboration by the archives for the realisation of the various Commission projects. There had been only 4 answers to the questionnaire related to this project which, to be developed jointly with the Cataloguing Commission, could be a valuable contribution for the forthcoming celebrations of the Centenary of Cinema.

Re point 2, "Relationship with the P.I.P", Mrs AUBERT spoke highly of Mr MOULDS' efficiency and dedication in introducing computerized methods to the project, which had resulted in an economical and up-to-date output.

Mr MOULDS was now proposing a new scheme for producing the annual volume on floppy disc, which would hopefully increase the number of subscribers.

Mrs AUBERT commented on the work done by Karen JONES, now no longer a member of the Commission, on the new editions of the Film and Television Literature Classification Scheme and the Television Subject Headings. This illustrated how well Mr SCHOU's idea about corresponding members of the Commissions could work.

She then briefly commented the programme for the Documentation Workshop to be held on the next day (Annex 8) and ended her report by asking for nominations for members of the Documentation Commission.

Mr CINCOTTI praised the work of the PIP as one of the most important FIAF projects ever in the field of documentation, and thanked the Documentation Commission and in particular the PIP Editor, Mr MOULDS. Mr MOULDS had no comment on his Report but said that, if anyone wanted more information on the proposed database project, he was prepared to supply additional documentation. Mrs AUBERT added that the PIP still needed more indexers and appealed to the membership for assistance.

Mrs ORBANZ thanked Mrs AUBERT for her Report, and Mr MOULDS and the whole Commission for their work.

Appeal for More Support of Commission Work

Mrs ORBANZ launched an appeal for support by the membership of the work of the FIAF Commissions, and particularly for answering the questionnaires on which a great deal of Commission work was based.

11 DEVELOPMENT FUND

Mrs WIBOM reported on behalf of the Fund-Raising Committee. She recalled that the idea of a Development Fund had emerged from a deeply felt need to facilitate the participation in the activities of FIAF of archives which could not afford to pay their travel costs for attending Congresses and Symposia, or help newly established archives which needed assistance in terms of training or equipment.

She stressed that the way to raise money for the Fund was to contact funding agencies or organisations for which, however, the Fund-Raising Committee, whose role was to act as intermediary between the Archives in need of support and possible funding agencies, had to have specific projects or demands including description, detailed costing and time-tables for the execution of the proposed projects.

The Fund-Raising Committee had been active in the past year and had succeeded in raising approximately US\$20,000 to cover some travel costs for participation in the Havana Congress on the basis of concrete requests from Members who could not afford to pay for themselves.

The Committee had received a couple of suggestions for projects to be supported by the Development Fund. One of them was a proposed pool of films to be circulated among FIAF Archives which, unfortunately could not be realized because the difficulties to such a project, which FIAF had already tried to promote, were enormous and unsurmountable. The aim of the Development Fund was to deal with more specific and more easily attainable projects and requests.

To illustrate this aim and the way the Archives could apply for financial support from the Development Fund, the Fund-Raising Committee had produced Guidelines (Annex 9) which were distributed to the participants in the Congress.

Mrs WIBOM invited the membership to contact the Committee, which included Christian DIMITRIU, Bob ROSEN and herself, for further information and discussion of projects.

Mrs WIBOM outlined a project, suggested by Mr FRANCIS, about a pool of second-hand equipment to be re-distributed among the FIAF Archives. The transportation costs could possibly be covered by the Development Fund.

She appealed to the membership for information about surplus equipment, as well as about specific requirements for such equipment. Mrs GALVAO supported the idea, describing how such a practice had already been established in São Paulo, where the Archive received second-hand equipment from the commercial laboratories and passed it on to other Latin American archives.

Mr DE PINA suggested that every archive which had the means to do so, should contribute the returns of one filmshowing per year to the Development Fund. Mrs ORBANZ suggested that the programming Commission should make a survey to find out which archives were in a position to participate in this project.

12 PROJECTS AND PUBLICATIONS UNDERWAY

Mrs ORBANZ commented on the proposed list of projects and publications, pointing out that several publications had been recently accomplished, and that the first item, the 100th Anniversary, had been discussed separately under Point 8 on the Agenda.

P2 Guidelines for the shipment of nitrate films

Mrs VAN DER ELST reported that, because of lack of time, the Secretariat had not been able to complete the project, but would send out a second questionnaire during the summer and try to produce the Guidelines before the end of the year.

P3 International Index to Film and TV Periodicals (PIP)

Discussion on this issue had been held in connection with the Documentation Commission report.

P4 FIAF Summer School

Mr JEAVONS reported that a prospectus (Annex 10) had been circulated about the intentions of the National Film Archive to hold a FIAF Summer School in 1992. He acknowledged the help of Mr KLAUE in producing the data for the plans for the Summer School.

He stressed that it was not a beginners' course but was meant for film archivists who had already had some significant experience in working in a film archive and had attained a reasonable knowledge and standard of the work involved, particularly the technical work. It was to be predominantly a technical course, although it also included theory, philosophy and history of film archiving. They were however willing to encourage developing archives and archives with poor resources, and were going to find a way, on the basis of the applications received, to pitch the course at a level which would attract applicants who both wanted and needed this course.

In order to meet the costs of the Summer School, the National Film Archive was making strenuous efforts to raise funds from Unesco and the British Council. He advised that prospective applicants should try to obtain at least their air fares from the British Council office in their countries.

P5 Revised Edition of the "Handbook for Film Archives"

Mrs BOWSER reported that Mr KUIPER, although no longer in FIAF, had fulfilled his obligation to put the text into camera-ready format through a computer and had turned over the copy to her a month before. It was now with the publisher and would appear before the end of the year.

P6 Glossary of laboratory terms

Mr SPEHR apologized for not having produced yet a draft copy of the Glossary, due to staff problems at the Motion Picture Division of the Library of Congress. They had now shifted the responsibility for this project around the staff and hoped that was going to work. On the other hand, there had been several publications recently representing similar glossaries which would have to be looked over for their application to the FIAF Glossary. A further development was the preparation of a Glossary of Audio-Visual Archive Terms as a Unesco project, which had been taken on by IASA whose President, Gerald Gibson, a member of the Library Congress staff, had committed himself to producing that particular document by October. They had decided that these two Glossaries should relate to each other very closely since they involved quite similar terminology, and they planned to put together a joint project in action envisaging some product in 1992.

P7 FIAF Bulletin

Mrs BOWSER as Chief Editor commented on the new format of the Bulletin, pointing out that, now that it was opened to the public, the Editors had wanted it to look more professional but without losing its usefulness for FIAF people. She made acknowledgments to the FIAF Secretariat for designing it and for their work on the copy, as well as to the active and hard-working group of Editors comprising Paolo CHERCHI USAI, Robert DAUDELIN, Jonathan DENNIS and particularly to Christian DIMITRIU who had served also as advertising editor and had done translations in three languages.

She announced that the fee for advertisements in the Bulletin was US\$600 for a page and urged the membership to try and find potential advertisers in their countries, explaining that a camera-ready copy of the advertisement, in the right proportions, was required.

Extra copies of the current Bulletin were still available at the Secretariat for outsiders as well as for FIAF archives. And, considering that selling those copies at a reasonable price would not bring any profit to FIAF because of bank charges, the Editorial Board had agreed to send it free, in batches of up to 100 copies, to archives able and willing to distribute it in their country. Only shipping costs from Brussels would have to be paid. Archives might give them away or sell them, keeping the income for their own benefit.

Mrs BOWSER announced that she was retiring as chief-editor of the Bulletin and that her replacer would have to be named immediately after the General Assembly. She ended her report by asking for comments on the contents and looks of the last issue. Mrs GALVAO praised this new Bulletin saying it showed a great improvement in every way. Mr Reynaldo GONZALEZ agreed with her and thanked the authors for their article on Hector Garcia-Mesa.

P8 Bibliography of FIAF members' publications

Mr DAUDELIN explained that the last "double" issue 1988-89 was the last one to be produced by Jana VOSIKOVSKA in Ottawa. René BEAUCLAIR from the Cinémathèque Québécoise has now accepted to continue the work of compiling the information, also linking this project to the activities of the Documentation Commission of which he is a member.

As for its publication, two ways would be explored: one with the publisher SAUR for a somewhat expanded version of the Bibliography, or if this was not possible, we could envisage a joint publication with the annual volume of the International Index to Film Periodicals.

P9 International Directory of Cinematographers, Set and Costume Designers in Film

A written report by the Chief-Editor, Alfred Krautz, had been distributed (Annex 11). Volume 10: Czechoslovakia, had just been mailed to all FIAF affiliates. A general index for volumes 1-10 was under preparation and almost ready to be published. Dr. Krautz proposed to continue working on this project even though he had recently left the Bundesarchiv, but he asked for the continued cooperation of the FIAF archives in this task.

13 REPORT OF THE CATALOGUING COMMISSION

The report written by Mrs Harriet HARRISON, Head of the Commission but absent from the General Assembly, had been distributed to the delegates (Annex 12). Mr SMITHER, member of the Commission, commented on it on her behalf. He explained that the 1991 meeting of the Commission had been postponed to the Autumn but that the few members of the Commission present in Athens would be happy to answer individual delegates on any questions relating to Cataloguing either during the Open Forum or at the Workshop due to be held on April 19 (Programme in Annex 13).

He then summarized the Commission's achievements over the past year, specially underlining the publication of the "FIAF Cataloguing Rules for Film Archives", mainly thanks to Mrs Harrison efforts. All full Members had by now received this fundamental book published by K.G. SAUR, and all Observers were reminded that they could purchase it from the FIAF Secretariat at a substantially reduced rate (-35%).

Mr SMITHER joined Mrs AUBERT in her plea to the members to support Commission projects by answering the questionnaires that were sent to them for the advancement of the various projects, as the Commission had always sought to respond to the Members' own requirements in directing its activities. Most of the projects described in the report depended on the Commission's continuing dialogue with the members.

He ended by thanking the archives which support the involvement of some of their staff in the Commission and also the Cuban archive which hosted last year's meeting in Havana.

14 REPORT OF THE COMMISSION FOR PROGRAMMING AND CULTURAL USES

Mrs ORBANZ recalled the vote of the General Assembly in Havana to create this new Commission. The Executive Committee had then appointed Mr João BENARD DA COSTA to chair it and to suggest names for its membership. The following had been appointed during the EC meeting in Bologna last November: Paolo CHERCHI USAI, Gabrielle CLAES, Enno PATALAS and Steve RITCHIE. Clyde JEAUVONS and Catherine GAUTIER had also participated as observers in the first official meeting of the Commission recently held in the Açores.

A written report of the Commission (Annex 14) had been circulated and Mr João BENARD DA COSTA was asked to comment on it. He noted that this report covered only a period of 4 months.

The first task of the Commission, whose composition was not yet completed, had been to define its mandate and aims. Concretely, this showed in a change of name which the Commission proposed. They wanted to name it Program and Access Commission instead of Program and Cultural Uses Commission.

Their main aim was to encourage the study of the history and the art of cinema by specific archival programming, and also an opening to all those addressing the archives (historians, researchers, etc.) to foster the knowledge of this art and history. In this sense, they thought the name "Access" more precise while covering all the facets of "cultural uses". He underlined that the Commission was well aware of the fundamental difference between the non-profit character of FIAF archives and the growing demands of commercial users, and would keep this in mind.

For the rest, Mr BENARD DA COSTA expanded on the list of tasks which the Commission had drafted in its report.

He announced that, at its next meeting in Pordenone, the Commission would also consider its participation in the celebration for the 100th Anniversary of the Cinema, and the proposed symposium at the FIAF Congress in Montevideo next year.

Referring to this symposium, Mr MARTINEZ CARRIL underlined that the topic of programming was especially important to Latin-American archives, and comprised an element different from Europe and North America, as most of the Latin American archives had to rely on their exhibition activities to support their preservation program. The criteria were different in each continent, due to sociological and psychological circumstances. This should be taken into account when completing the membership of the Commission.

He suggested that the programming symposium of the 1992 Congress should also dwell on the problem of copyright, of our relations with other organisations such as Cine-Clubs, Festivals or Producers'Associations, of the new technologies. He was grateful to the new Commission for their readiness to help Cinemateca Uruguay in preparing this symposium.

There being no other comment, Mrs ORBANZ closed the topic by thanking Mr João BENARD DA COSTA for his report and confirmed that the new Executive Committee would complete the membership of the Commission at its very next meeting just after the General Assembly.

15. FUTURE CONGRESSES

There being no time left to discuss this item properly, it was agreed to postpone it until the beginning of the Fourth session, the next day.

Day 3	Third Session
Chair	Wolfgang Klaue, Vice President

16. MODIFICATION OF STATUTES AND RULES

Mr KLAUE reminded that only a General Assembly with at least two-thirds of the members present or represented had the power to modify the Statutes. With 48 members present out of a total of 55, this was now the case. He gave the floor to Mr David FRANCIS for a general introduction to the topic.

Three years ago at the Paris Congress, a working group was established by the Executive Committee to consider the future membership policies of FIAF in the light of the large number of organisations which would potentially become Members or Observers of the Federation. Several related issues had of course to be considered as well and this was done very carefully over 4 special meetings of the working-group and two sessions at the General Meetings in Lisbon and in Havana. The result of these discussions was now proposed to the membership in the form of a document which had been distributed to all affiliates before the Congress.

Mr FRANCIS asked the delegates to examine especially the introductory page which summarized the broad objectives of the proposed changes (Annex 15).

There had been no comment from the members in response to this last circulation, which probably meant that they agreed with the proposal. Mr FRANCIS therefore thought it useless to start a general discussion again on the principles which gave rise to the whole process; he also added that it was the new Executive Committee which would have to decide how the new categories of membership are implemented, and that any financial implications of these changes would be covered by the Treasurer in his report under point 17 (1992 budget).

He then commented separately on each of the substantive proposed changes in the Statutes, namely - art. 3: New membership categories
- art. 5: Definition of the new category of Associates
- art. 6 = Length of time during which an organisation must and can remain a Provisional Member, after which it applies for Full membership or else automatically becomes an Associate.

The reasoning behind the limitation of time (6 years) for Provisional membership which was put forward in art. 6 was that one of the aims was to enable a Provisional Member to become a Full Member as quickly as possible since it was hoped that some limitation would actually assist that archive with their own authority to achieve this step.

On article 3, Mr KLAUE underlined that the category of Subscribers (actually not a category of members, but rather subscribers to FIAF's publications) had been deleted as such. But the EC proposed that the Federation should in some way provide its services (publications, information on congresses, etc.) to organisations outside FIAF against payment; the new EC should examine this question.

On a question of Mr BOARINI referring to article 1 and the definition of "Film" in the very name of "International Federation of Film Archives", Mr KLAUE explained it was not possible to introduce new modifications on the proposed text now and have them voted at this General Assembly. Such modification could only be presented at the next General Assembly. The only alternative for the modifications presented in the written draft was either to accept or to reject them.

However Mr BOARINI said this related to the new proposals for membership categories (Members vs. Associates) as one could not confuse the medium film with other electronic media, especially since video archives had been cited as an example for the category of Associates.

Mr KLAUE repeated that if one wished to discuss Article 1 of the FIAF Statutes, in which no modification had been proposed at this stage, it should be done under another item, e.g. under Open Forum, later this afternoon.

As in Havana, Mr KONLECHNER questioned the necessity for any changes at all in the Statutes & Rules which have functioned well for many years. He even thought the new Statutes were unliberal, undemocratic and too interventionist. They were too severe in the criteria requested for Full Membership. FIAF shouldn't interfere in the day-to-day work of its members, e.g. their preservation activities. It should be more encouraging than repressive.

Mr KLAUE reminded him that in Havana, after a thorough discussion, the General Assembly had asked the Working Group to continue the preparation of reformed Statutes and Rules and the working group had accomplished its mandate. The Members had continually been kept informed and there was nothing undemocratic in this procedure.

Mr FRANCIS added that the proposed changes were a reflection of the Members' views already many years ago when FIAT was created, or when filmmuseums started to organize themselves. It was of course a principle issue to decide whether it was better for FIAF to associate with organizations who are working broadly in the same field as we are, because hopefully that association will function 2 ways and will benefit both organisations. We thought we could get the best of two worlds by strenghtening the preservation side of our activities and being firmer in our Rules on that particular point, and at the same time welcome a lot of organisations who are doing work which is very important to us, so that we can have closer contacts with them. Do we want that closer association or should we stick absolutely to the idea of FIAF as it was originally conceived?

Answering Mr Konlechner, Mr ROSEN said the purpose of the new Statutes were on the contrary to open up the Federation, to make it more liberal, less rigid. As FIAF now stood, there was no place in it for institutions which had no film to "preserve" ! No place for documentary collection, for filmmuseums, for audiovisual collections other than film as such. But how could we open FIAF to those other groups without weakening the commitment that brought us all together here : the preservation of motion pictures. The purpose of those new Rules was therefore to strenghten this core activity while welcoming neighbour organisations in a slightly modified structure.

Mr KHAMENEIPOUR asked what would be the procedure for the change of status of the present Observers. Would they automatically become Associates or Provisional Members ?

Mr FRANCIS replied the implementation of the new Statutes would be the task of the new Executive Committee. It was partly a choice of the individual Observers and partly a question of criteria.

Mr ROSEN added that again the Rules should be interpreted in a liberal way. The decision would be the result of an honest deliberation between the Observer and the EC to work out the arrangement that was best for both organisations.

Mrs WIBOM agreed and added that the usual "reconfirmation" procedure would also serve as guidelines for this purpose.

Mr JEAUVONS said some of the proposed Rules ought to be clearer on the point of membership categories. He mentioned in particular the statement defining Full members (between rules 4 & 5) and the word "characteristically". This was not a rule but "vague guidelines". Rules ought to be more specific or not exist at all. The on-site assessment of an archive's activities in the field of preservation would be more appropriate.

Mrs BOWSER replied that, in fact, the Rules here were meant to be guidelines and that only the Articles in the Statutes had force of law. The Rules just helped us to interpret and execute the Statutes but allowed some latitude for judgment. Mr FRANCIS recalled that the word "characteristically" had been added after the Havana meeting where the General Assembly had showed their desire to make this Rule more flexible.

Mr HORAK raised the problem of a potential unbalance in power between Third World countries where the majority of archives could not yet meet the rather strict criteria for full membership and therefore would remain either Provisional Members or Associates, and the more developed countries where most of the archives did fulfil those criteria. He did not have a solution to this question but felt it should be thought about.

Mr BOARINI said there should be a much clearer distinction in the definition of Members and Associates : make it two categories in their own right. While now the provision made in article 6 that "After a maximum of 6 years, a Provisional Member which has not attained full membership automatically becomes an Associate", looked like a punitive clause and there appeared to be various levels in the membership structure of FIAF, although he knew this was not the intention.

The representative of the Irish Film Institute, Ms O'FLYNN, said their archive was committed to fulfilling the obligations to become Full Member, but she was afraid this could not be accomplished within the 6 years' period, and that rather than accelerating their ability to become Full Member and speeding up the willingness of their authorities to support them, this clause might demote them if they were automatically to become Associates. Would FIAF see this passage from Provisional Member to Associate as a demotion ?

Absolutely not, said Mr FRANCIS. An Associate can always apply again for full Membership if its situation changes. He still believed that in certain developing countries, the 6 years' clause would be a real benefit. Sometimes a pressure of time is needed to get things progressing.

Mr SPEHR indicated his support for the proposed changes in membership categories and especially the new category of Associates which he thought offered a very interesting perspective and a new dimension to FIAF. There was now everywhere an increasing number of institutions involved in supporting the preservation of moving image heritage and doing very fine work without becoming archives as such. It would greatly benefit FIAF and its members to have regular contacts with these organisations, but we should be careful not to be deluged by a quantity of marginal organizations whose interests are parochial rather than focused on the preservation issues. He would like a more in-depth discussion on the type of organizations which could become Associates.

Mr ALVAREZ, from the Filmoteca de Valencia, said that while the draft Statutes and Rules really reflected the variety of opinions expressed during the last General Assembly in Havana, this may have led to some delusion and hence some ambiguity about the rights and duties which correspond to each of the new categories. It may be left to the appreciation of the Executive Committee but then it will always remain a cause of doubt and uneasiness for those institutions wanting to join FIAF. He also supported Mr BOARINI's statement about the lack of definition for the Associates and the risk of considering them as second class affiliates.

Finally, he hoped that the new Statutes would not lead to the striking out of the years already accomplished by the Observers when calculating their probation time as Provisional Members.

To a question of Mr STEWEN asking what would be the situation of the old Observers as soon as the new Statutes and Rules were voted, Mr KLAUE repeated that it was the duty of the new Executive Committee to decide, together with the individual Observers and at the latest before the end of 1991, in which category they would fit best.

Mr KUBELKA said that the definition of "film" in article 1 of the Statutes was wrong and could become cumbersome because it involved preservation of moving images recorded on any other medium than film (video, moving holography, etc...), whereas FIAF was the Federation of FILM archives, and should therefore emphasize the materiality of film as its main concern and purpose. It might otherwise just become the federation of the moving image and lose its original identity. He emphasized the basic difference between video or moving holography and "film" and said that video or moving holography archives, which had no "film" at all, should not be members of FIAF. If video supplants film, he said, and if one day there is no film produced at all, what shall FIAF become, what shall be our purpose ?

Mr SMITHER came back to the definition of "film". He said that what was missing in the definition is that the preservation of the moving image should be done on the medium on which it was originally recorded. This means on the one hand that copies of film on tape should not be allowed in FIAF as archival material but on the other hand that FIAF should preserve videos originally made as videos. He also said that the wording of the Rules was inadequate in considering as a failure the fact that a Provisional Member does not become a Full Member after 6 years or in implying that Associate Members are not quite good enough to become Full Members, and that if they fail to be a Full Member, they must be demoted. He suggested that a Provisional Member should be allowed to remain a Provisional Member even after 6 years or that the rules should be redefined to say that a film archive applying for membership must first be Provisional Member or Associate for at least two years.

Mrs BOWSER, in response to Mr Kubelka's point, said that the issue was certainly worth examining, but that the moment was not appropriate. The Assembly had to vote the proposed changes which everyone had received in advance. She said that the problem would be tackled in the future if the Assembly so required.

Mr SCHOU thought that the definition of "film" in Article 1 of FIAF's Statutes was fully relevant : even if the Preservation Commission fights for preservation of films as such, one has to recognize that video is here with us and we have to find a way of preserving it. He said that now more and more archives within FIAF became multi-media and that it was our role to set up recommendations for the preservation of all these media.

To untie the knot which seemed to block the discussion at this point,

Mr ALVAREZ suggested to delete the second phrase in the proposed art. 6 which foresaw a limited period of six years for Provisional Members. He also noted that point d) of the introduction paper which read: "To assure that the Executive Committee effectively represents as broad a spectrum as possible of the affiliates and their interests and that the Committee has a close working relationship with all the formal and informal working groups established to forward the Federation's aims and objectives" had not been concretized in the text.

Having reminded the Assembly that a two-thirds majority of the Members voting was required, Mr KLAUE called for a vote to be taken first on the articles of the Statutes which proposed a substantial change, and later to proceed to an en-block vote on all the minor changes in the other articles which derived from the modifications above. After some more discussion about article 6, Mr IGNATOVSKI proposed to vote for this article in two parts. This was agreed.

Decision:

Art. 3: "The Federation shall be composed of :

- a) Full Members
- b) Provisional Members
- c) Associates.

No institution or organisation ... etc.,"

Approved by 35 votes for, 3 votes against, 3 abstentions.

Art. 5: "An Associate is an organisation which has a commitment to the preservation of film, related documentation or artifacts as one of its objects, but which is not currently eligible for full membership".

Approved by 38 votes for, 1 vote against, 3 abstentions.

Art. 6/part 1: "Film archives intending to apply for full membership must first be Provisional Members for at least two years."

Approved by 43 votes for, 1 vote against.

Art. 6/part 2: "After a maximum of 6 years, a Provisional Member which has not attained full membership automatically becomes an Associate."

Rejected with 18 votes for, 14 votes against, 11 abstentions.

Mrs CLAES wanted it to be stated that it was ridiculous to have a category of "Provisional" members for an unlimited period of time.

Mr KLAUE said that it was up to the General Assembly to make a proposal for a satisfactory alternative.

Art. 19 e): "The Executive Committee shall have the ... duty: ... to admit all new Provisional Members and Associates, to propose to the General Assembly the admission of Provisional Members as Full Members, to reconfirm the status of Full Members every 5 years, of Provisional Members every 2 years and that of Associates every 4 years."

Approved unanimously.

All the related changes in the other articles of the Statutes were then approved unanimously by a show of hands.

Mr KLAUE then proceeded to a voting of the Rules. Only a simple majority was needed here for their approval.

He informed the Assembly that the modification proposed in Rule 77, about rotation in the membership of the Commissions, had for the time being been withdrawn after lengthy discussions in the Executive Committee. The new EC would come back with new proposals on this topic at the next General Assembly.

A vote was first taken on Rules 2, introduction to Rule 5, Rules 37 - 95 and 99 which presented substantial changes. They were all approved by an absolute majority of the votes cast.

All related changes in the other Rules were then unanimously approved.

To close this point, the Assembly invited the new Executive Committee to consider all the ideas and comments made during the general debate on Statutes and Rules and to come up with some proposals for possible changes at the next General Assembly.

The Observers were then asked to leave the meeting room for the rest of this session which was reserved to Full Members.

17. FINANCIAL REPORT

17.1 FINAL ACCOUNTS FOR 1990

Mr BORDE, Treasurer, presented the final accounts for the year 1990 (Annex 16a). He indicated that revenue and expenditure were very close to forecast. The good sales of FIAF publications and the payment by UNESCO for previous works carried out by FIAF partly contributed to the good position of revenue. In the expenses, the item "special publications" showed that FIAF had been particularly prolific in this field in 1990. The development fund was thoroughly balanced in revenue and expenditure. He recorded for the year 1990 a deficit of 594.000,- BF, which was expected because FIAF had decided not to increase the subscriptions.

He added that several subscriptions, that is an amount of 508.000,- BF, still remained unpaid on 30 December 1990; this caused treasury problems at the end of the year. He therefore insisted that subscriptions be settled in the beginning of the year. He said that the Reserve Fund was still 3.000.000,- BF but that FIAF had invested this amount in State Treasury bonds with a 9% interest rate.

The 1990 Accounts had been verified as usual by a professional accountant in Brussels.

There being no questions from the floor, the FIAF Accounts and Balance Sheet for 1990 were formally approved by a show of hands.

17.2. DRAFT BUDGET FOR 1992

Mr BORDE recalled that the subscriptions had not been increased in 1991 and that the present budget of FIAF was a "crisis" budget. Some figures of the general expenses being linked to the move of the FIAF Secretariat, Mrs van der ELST was asked to comment on it. She said that the Secretariat had had to move recently because the lease at Coudenberg had come to an end and the owner had notified a raise of the new rent which FIAF could not afford.

Commenting on the draft budget for 1992 (Annex 16b) which had been distributed, Mr BORDE said that a raise of subscriptions was now unavoidable. He underlined that the subscriptions (2880 Swiss Francs for Members and 400 SF for Observers) had remained unchanged for ten years whereas the cost of living had kept on rising. He also remarked that the gap was very big between the Members' subscriptions and the Observers' (7 times less), while the Observers had received the same services as the Members and weighed as much as the Members for the finances of the Federation. He presented the Executive Committee's proposal for a general increase : the subscription should be brought from 70.000 Belgian Francs to 75,000 BF for the Members, and from 9,800 to 37,500 Belgian Francs for the former Observers, now Provisional Members and Associates, all this in Belgian Francs in order to avoid constant currency variations. Also the Swiss Franc had no advantage on the Belgian Franc in which currency all FIAF'S expenses were paid. In this way the 1992 budget would at least be balanced : 6.170.000 ,- BF in expenditure with a slight surplus of 130.000,- BF in revenue as a security measure. The new budget should enable FIAF to put up with very important expenditures :

- 1) the Montevideo Congress (715.000,- BF)
- 2) the recovery of the 1990 level (250.000,- BF) for EC meetings;
- 3) the financing of the new Programming Commission;
- 4) the re-establishment of a publication policy by ourselves when we could not find a way of interesting professional publishers because of the very limited market for our works. Hence the 500.000,- BF in the budget for publications which, besides its budget value, was for Mr Borde an intellectual symbol.

Finally he added that the 1992 proposed Development Fund had been put down for 150.000,- BF but that the Executive Committee hoped it could be increased not only through the action of the Fund Raising Committee but of all the members.

Mrs GALVAO, supported by Mr CARRIL, said she understood very well the Treasurer's reasons but that nevertheless the increase in subscriptions for the Latin American and Third World archives might prove unbearable. She was afraid several of the present Observers in those countries would have no alternative than to leave FIAF.

Mr CARRIL explained it was a problem due to the level of living cost and currency exchange rate: the effort of paying the FIAF subscription in hard currency was therefore much greater for them than for European or North American archives.

Mr SPEHR felt that such a high fee was not very encouraging for the new Associates FIAF wanted to attract.

Mr KLAUE thought that increasing the subscriptions might give a bad image of FIAF to potential affiliates, but he stressed that this increase was linked to the growth of FIAF and its activities and not to the changes made in the Statutes and Rules. If FIAF could not pay for the necessary expenses, the Executive Committee would have to decide which activities had to be deleted. Until now it had not done so. He urged the Assembly for advice and recognized that the problems evoked by Mrs GALVAO and Mr CARRIL concerned a lot of archives, not only in the "Third World".

Mrs VAN DER ELST, referring to Mr CARRIL's point, wondered whether it would be a good solution to set up the FIAF Secretariat, which is costly for FIAF, in Latin-America where everything is less expensive? She emphasized that what was important were the Members and not the location of the Secretariat, but Mr CARRIL admitted this would not be feasible.

Mr BORDE said that, how dreadful it might be for the Observers to multiply by four the amount of their annual subscription, this amount of 400 SF (in our economic zone) had become nothing but symbolic after ten years. As Treasurer, he believed it was time FIAF normalized this situation. He added that membership to FIAF had to be paid for at its right price because it granted protection to the archives towards the producers and the right-holders.

Mr KLAUE encouraged Mr CARRIL's proposal to calculate subscriptions as done in some international organizations like UNESCO.

For Mrs WIBOM, it was clear that increasing the subscriptions was necessary because FIAF should develop and be active. In the future, it might be advisable to update subscriptions every year rather than ask for such a big increase in one year. She claimed that any new development meant that FIAF had to reconsider its budget and expenses. Those who wanted to vote against the increase of subscriptions should then say what expenses should be deleted.

At present, FIAF had no other resources than its Members' and Observers' subscriptions; however she firmly insisted that it was a task for the new Fundraising Committee and the Treasurer to find other ways of financing FIAF. She underlined the importance of the Observers as an intellectual asset to the Federation, but she deplored that they could not carry their own costs and concluded that finding new financial sources was essential if FIAF wanted to accept more affiliates.

Mr KONLECHNER suggested that, on a voluntary basis and by special individual agreement, richer archives help their colleagues who had currency problems.

Mr SPEHR insisted that the benefits granted to Provisional Members but also to the future Associates of FIAF should be made clearer, if not in the Rules then at least in a separate pamphlet, so that they can fully realize what they get for the price they are asked to pay.

Mr BORDE concluded by suggesting that the 1992 budget be voted. The Treasurer could always grant exceptional terms of payment for archives in great financial difficulty, as had already been done in the past and he suggested that the new Executive Committee and the Treasurer try to find ways of helping those archives which had great currency problems.

The FIAF budget for 1992 was then voted by a show of hands with the following results: 41 votes FOR
1 Abstention

18. DISCHARGE OF THE ADMINISTRATION OF THE OUTGOING COMMITTEE

The Chairman, Mr KLAUE, reported that the work of the outgoing Executive Committee had been completed and asked for a formal discharge. This was given by a unanimous vote.

19. ELECTION OF THE NEW EXECUTIVE COMMITTEE

Mr KLAUE reminded the Assembly that an absolute majority of votes was needed for these elections.

A list of proposed candidates had been circulated in advance to the Members but due to some misunderstanding on the voting procedures for the President, Secretary-General and Treasurer, some last minute withdrawals had to be recorded. The Chairman promised that the new Executive Committee would try to find another way of raising up willing candidates for these Officer posts for the next elections, as this situation where only one candidate was left for each of these posts was very unhealthy for the Federation.

Before each ballot, Mr Klaue asked the GA for the last time if there were any additional candidates. There were 46 voting members. A committee of scrutineers was appointed, composed of Catherine Gautier, Jon Gartenberg and Rolf Lindfors.

19.1 VOTING FOR PRESIDENT

Votes cast for the only candidate: Robert DAUDELIN were as follows:

43 YES
2 NO
1 ABSTENTION

Mr DAUDELIN was formally declared the new President.

Thanking the General Assembly for their vote of confidence, he added that the two coming years would be determinant for FIAF. "In order to make them successful, we'll need the help of the whole membership" he said. "We'll need an Executive that is sagacious, attentive and well-balanced. I don't believe EC members ever consciously had a doctrinary attitude towards the membership. On the contrary, in the 16 years I've been on the EC, I have always encountered there people with real dedication and a demanding investment in the Federation's activities, a dedication which often means personal hard work, lots of energy and time devoted to this cause in which we believe. The determinant gains of FIAF in recent years could only be obtained at that price. We should not sell them off at this moment when electing a new Executive Committee. Those who want to serve FIAF are welcome. They should know however that this will mean hard work. The future of FIAF lies mostly on their shoulders. Today's election is a unique occasion to bring new blood and new enthusiasm to this Committee. I look forward to its renewal with confidence."

19.2 VOTING FOR SECRETARY-GENERAL

Votes cast for the only candidate: Eva ORBANZ, were as follows:

43 YES
3 NO

Ms ORBANZ was formally declared the new Secretary-General.

19.3 VOTING FOR TREASURER

Votes cast for the only candidate, Anna-Lena WIBOM, were as follows:

39 YES
7 NO

Mrs WIBOM was formally declared the new Treasurer.

19.4 VOTING FOR THE 10 REMAINING MEMBERS OF THE EXECUTIVE COMMITTEE

Votes cast for the 17 candidates were as follows:

Mr Christian DIMITRIU	41	elected
Mr Robert ROSEN	36	elected
Ms Michelle AUBERT	34	elected
Ms Maria Rita GALVAO	34	elected
Mr David FRANCIS	30	elected
Mr Vladimir OPELA	30	elected
Mr Manuel MARTINEZ CARRIL	26	elected
Mr Henning SCHOU	26	elected
Mr Guy-Claude ROCHEMONT	25	elected
Mr Clyde JEAUVONS	24	elected
Mr José Manuel COSTA	23	
Mr José-Maria PRADO	20	
Ms (V.F) Hoos BLOTKAMP	17	
Ms Gabrielle CLAES	17	
Mr Christopher HORAK	17	
Mr Peter KONLECHNER	10	
Mr P.K. NAIR	5	

Mr KLAUE reported that all 46 ballot papers were valid, declared the results as above and thanked the scrutineers. He then formally closed the elections and asked for the Observers to join the session.

Day 3 Fourth Session
Chair Anna-Leba Wibom

15. FUTURE CONGRESSES

15.1 1992: MONTEVIDEO

Mr MARTINEZ CARRIL referred to his written report (Annex 17) which he briefly commented. He added that this Congress would coincide with the 40th anniversary of Cinemateca Uruguaya, the oldest film archive on that continent, and be the first meeting of FIAF to be organized in South America.

As regarded the proposed Symposium, he explained that together with the Executive Committee, he wished to organize a Symposium on Programming as a prolongation of the Lisbon Symposium of 1989 but more directed towards the specific conditions of Latin America and perhaps developing countries. He suggested to treat topics such as: copyright and legal problems linked to programming, market vs. culture, relations with various organizations such as festivals, cineclubs, agencies, etc... Circuits and pools, and finally technical aspects of projection and new techniques. He underlined that he hoped to have the help of the FIAF Programming Commission in the preparation of this Symposium.

Newsletters would of course be sent to all FIAF affiliates as soon as more details were available on the organization of the Congress and its Symposium.

15.2 1993: BANGKOK

Mrs WIBOM gave the word to Mrs JARERNPORN who had brought with her an invitation to hold the 1993 Congress in Bangkok, earlier than usual because of the climate in Thailand, that is March 1 - 6, the Executive Committee meeting the last three days of February.

Mr SMITHER made a slight reservation on those dates because of the problem this would cause to archives whose financial year ran from April to March, thus imposing two overseas Congresses in the same financial year. However, as this could not be overcome, the invitation from the National Archive of Thailand was accepted unanimously by a show of hands.

Mrs JARERNPORN made some proposals for Symposia themes, e.g. one Symposium on the Thai Shadow Play as a prefiguration of cinema and moving images (and this would coincide with the start of our celebrations for the 100th Anniversary of the cinema); another proposal was to hold a Symposium on regional cooperation in film archives, taking South-East Asia as an example. She also suggested to hold a workshop on Asian Cinema. All these proposals would have to be examined by the Executive Committee and rediscussed at the next Congress, but meanwhile Mrs WIBOM expressed the general gratitude of the membership to Mrs Jarernporn and said it would be a very important step for FIAF also to hold its first Congress in Asia on that occasion.

15.3. 1994: BOLOGNA

Mrs WIBOM having reminded the Assembly that a vote had to be taken also on the venue for the Congress in 1994, she announced that two invitations had been received for that year, one from Cineteca del Comune di Bologna, and the other from the China Film Archive in Beijing. Both these invitation seemed very attractive as Mr BOARINI on the one hand and Mr CHEN JINGLIAN on the other explained their reasons and their projects for the 1994 Congress.

However, a vote had to be taken. The first vote by secret ballot where only Full Members were asked to vote could not partake the candidates which twice received an equal number of the votes cast. The President then decided to ask the Observers also to express their choice by secret ballot with the following results: 14 votes for a Congress in Bologna,
7 votes for a Congress in Beijing.

The main reason for this choice was obviously that it would be very costly for most of the affiliates to go to three successive Congresses overseas.

Mr CHEN JIANGLIAN then announced that he was officially postponing his invitation for the year 1996. This invitation was received with general applause.

20. OPEN FORUM

Mr DE PINA raised the problem of newsreels, which have nearly disappeared after the diffusion of TV-news since the 70's. These TV-news have been recorded only on video for transmission and archiving. Therefore 90% of the cinematographic recordings of events have disappeared. He thought this "black hole" in our film-recorded history should be examined by the GA and he suggested to develop a joint effort together with FIAT for an immediate and efficient initiative in relation to this particular problem.

Referring to Mr DE PINA's point, Mr JEAUVONS described the experience of the National Film Archive which has been attempting to gather TV-news for many years.

Mr GILMOUR made a few remarks in support of Mr. Ray EDMONDSON's paper in the last FIAF Bulletin: "Towards a Philosophy of Film Archiving". He explained the urgency of developing such a philosophy by giving examples from his own archive in Canberra, e.g. the need to "deselect" part of their collection because of its sudden growth and the need to keep this growth under control. They were now confronted with the delicate question of defining the criteria which should govern such deselection. He invited all colleagues to correspond with Mr Edmondson on the topic and asked the General Assembly to consider organizing a Symposium on this matter at one of its earliest Congresses. Mrs Wibom agreed this was a very important question and encouraged everyone to participate, including the Executive Committee.

Mr ROSEN then described the work of the group of Directors of the American Film Foundation. This group made of six filmmakers led by Martin Scorsese supports and takes initiatives on behalf of the work of American film archives. For example, last year it has helped film archives in negotiating with studios for joint preservation projects and for higher financial contributions. Mr ROSEN indicated that this group of Directors was willing to link with possible organisations with the same purposes in other countries and offered to serve as intermediary for such contacts.

Mr SPEHR added that the technical groups created out of the American Film Foundation were very much interested in the work of FIAF's Preservation Commission; because of the changing patterns of distribution of moving images, they now understand the value of conserving their film products which they now tend to call "corporate assets" rather than archives or collections, something in which they see great potential benefit.

Mr SPEHR also asked for comments of the members on a phenomenon which he encountered more and more: the request from film researchers wishing to bring their own camera equipment in the archive to shoot still photographs from films in the collection to illustrate articles that they publish. The Library of Congress did not allow this for preservation purposes but met with great protests from the researchers. Mr Spehr wanted to know if other colleagues had similar experiences. Due to lack of time, this point could not be discussed.

Mr VARGAS announced that the Cinematca Nacional de Nicaragua (new name) was now attached to the Instituto Nicaragüense de Cinema (Ministry of Culture) and that, thanks to the great help of some Swedish Foundations, it had been completely renovated, including new vaults, a new theater, etc.. He wanted to express his warmest thanks to Mrs WIBOM and to those Swedish organizations.

Mr LUKOW presented the Association of Moving Images Archivists, newly created as an association of individuals (as opposed to the institutional basis of FIAF). This association includes commercial as well as private film and video archivists and might become important on the national level.

Mr LECLERCQ announced that the 4th volume (1908-1918) of the complete French filmography prepared by Cinémathèque Française under the editorship of Raymond Chirat, would be ready for October 1991 at the time of the Festival of restored films (CinéMémoire) to be held in Paris.

21. CLOSURE OF THE GENERAL ASSEMBLY

The President, Mr DAUDELIN, then closed the General Assembly by thanking all participants, the interpreters and in particular the Greek Film Archive, and reminded the participants that the day after would see the start of the two specialized Symposia:

- 1) The Place of Video in Film Archives (Annex 18)
 - 2) Film Archives and Independant Cinema (Annex 19)
- in the National War Museum of Athens.

ANNEX 1

RAPPORT DU PRÉSIDENT

Avant de nous mettre au travail, avant tout bilan de notre activité depuis La Havanne, il nous faut évoquer le souvenir précieux, et aujourd'hui douloureux, de notre collègue Aglaya Mitropoulos. Et pour ce faire, je voudrais vous inviter d'abord à observer une minute de silence.

Aglaya Mitropoulos faisait partie de ceux qui, spontanément, ont compris la nécessité des archives du film. Son attachement légendaire au cinéma de son pays, qu'elle a si généreusement défendu, était le complément naturel de sa mission d'archiviste. Ce congrès, qu'elle avait tant souhaité, s'ouvre malheureusement sans elle. Pourtant, c'est vers elle que vont nos premières pensées en arrivant à Athènes. Que Maria Comminos, Mona Mitropoulos, et tous les collègues de la Cinémathèque de Grèce, reçoivent à nouveau l'expression de nos plus vives condoléances.

Le congrès qui s'ouvre ce matin est d'ores et déjà historique et, quelle que soit la qualité de nos travaux, la FIAF ne sera plus tout à fait la même après nos délibérations d'Athènes.

Le Comité Directeur qui vous fait rapport aujourd'hui renouvellera en effet ses effectifs dans une proportion exceptionnelle : cinq de ses membres ne sollicitent pas le renouvellement de leur mandat. Cinq collègues dont les efforts soutenus et l'engagement dans la FIAF ont très largement défini le profil de notre fédération. La FIAF doit beaucoup à Eileen Bowser, Wolfgang Klau, Raymond Borde, Guido Cincotti et Luis de Pina. Chacun d'eux a marqué de son travail et de sa réflexion l'histoire de la FIAF. Ils sont irremplaçables.

Et pourtant nous allons bientôt les remplacer. Ceux qui leur succéderont demain hériteront de la lourde tâche de redéfinir en quelque sorte le mandat, ou à tout le moins le plan de travail du Comité directeur pour les années à venir.

Déjà la présence d'une quatrième commission suggère des équilibres nouveaux dans notre travail, une façon renouvelée notamment de traiter de notre rapport, en tant qu'archivistes du film, à l'histoire du cinéma.

D'autres objectifs s'imposent à la lecture de nos rapports respectifs: la nécessité notamment de redéfinir encore une fois notre approche de la conservation, telles que nous l'imposent les questions inquiétantes du "vinegar syndrome" et les études récentes sur les caractéristiques comparées des supports nitrate et acétate - sans parler des problèmes liés aux questions écologiques, évoqués notamment dans le rapport du Museum of Modern Art de New York.

Mais nos rapports témoignent aussi de ce que le travail des archives, au-delà de la conjoncture économique et politique (qu'elle soit brésilienne, allemande ou roumaine), se poursuit partout à travers le monde.

Le sauvetage ultime des oeuvres sur support nitrate est plus que jamais à l'ordre du jour et des efforts spectaculaires sont faits pour vaincre le temps, notamment à Amsterdam, Prague, Helsinki, Canberra et New York.

Des entrepôts de conservation, de plus en plus sophistiqués, de plus en plus susceptibles de sauver le cinéma pour les générations futures, sont en chantier à Prague, à New York, à Stockholm et à Montréal.

La restauration des oeuvres, apport particulier des archives du film à la défense de l'histoire du cinéma, se poursuit, de Los Angeles à Wellington.

Simultanément, les travaux historiques ou de recherche sur les cinématographies nationales, sont de plus en plus fréquents dans les archives, à Lima comme à Madison, par exemple. Et souvent la place et le rôle de la vidéo - simple support, technique de reproduction ou art nouveau - seront discutés dans le cadre d'un de nos symposiums. Le mot semble déjà faire partie du vocabulaire normal de plusieurs de nos rapports.

Ces travaux font l'objet de publications précieuses, comme celles que nous avons reçues cette année de Madrid et Lisbonne, notamment.

Le travail des archives se poursuit donc, mais au rythme du monde. La lecture du livre des rapports fait apparaître un syndrome Nord-Sud dont on connaît bien la nature en d'autres lieux. Ainsi, par la rigueur de l'ordre alphabétique, Luanda succédant à Los Angeles vient nous rappeler cet inégal développement et poser encore une fois la difficile question : que peut la FIAF pour aider le développement des archives des pays moins nantis ? Voilà une question lourde qui pourra assurément occuper le nouveau Comité directeur et à laquelle s'attaque concrètement depuis quelques mois le comité de cueillette de fonds.

D'autres questions, plus techniques ou de nature plus interne, ont sollicité l'attention des membres du Comité directeur au cours des douze derniers mois :

- La nouvelle commission s'est attaquée à sa tâche avec beaucoup d'enthousiasme et son président, Joao Bénard da Costa, s'est joint au Comité directeur dès notre réunion de Bologna, en novembre dernier. Le plan de travail élaboré depuis nous sera également communiqué au cours de cette Assemblée générale.
- Le 100e anniversaire du spectacle cinématographique a aussi été évoqué au cours de nos rencontres - certains d'entre nous s'y sont consacrés plus particulièrement - et nous espérons qu'Athènes sera la rampe de lancement de nombreux projets.
- Enfin, la situation financière de la fédération a fait l'objet de nombreuses discussions, ce qui est tout-à-fait sain et normal en ces temps de crise.

Le groupe de travail sur le membership, dont les recommandations seront discutées demain, a poursuivi pour sa part un travail de longue haleine qui s'inscrit dans une perspective de développement et d'ouverture de notre fédération. La FIAF est un organisme vivant, ses statuts et règles doivent traduire les changements que nos institutions vivent, les précéder même dans certains cas. Il y a un profil FIAF, une culture FIAF, et nos textes officiels doivent en être le reflet fidèle.

Voilà donc une année de plus dans la vie de la FIAF. Une année somme toute "normale" qui traduit bien l'état du développement de notre mouvement en cette fin de siècle où le cinéma, même si on le dit en crise, même si on voudrait qu'il cède sa place à d'autres techniques, demeure l'art de notre siècle. Un art magique dont la richesse continue de nous éblouir quotidiennement, de Griffith à Kieslowski, de Murnau à Brackage, et à tous les autres dont nous cherchons désespérément à sauver les oeuvres.

Mais je m'en voudrais de terminer ce rapport sans évoquer une dernière fois le souvenir de deux de nos collègues disparus au cours de cette année : Maria-Adriana Prolo était de la génération des pionniers. Le cinéma était toute sa vie. C'était une douce passionnaria qu'on croyait volontiers éternelle. Son action à Torino - reprise avec un si bel enthousiasme par ses héritiers actuels - est l'un des fleurons de notre histoire. Hector Garcia-Mesa, tout comme Aglaya, n'a pas pu assister au congrès qu'il avait préparé avec tant de dévotion. Puis, il nous a quittés discrètement en septembre dernier, laissant autour de lui - à la Cinemateca de Cuba, sur le continent latino-américain, au Comité directeur de la FIAF - un vide qu'il sera difficile de combler. L'action d'Hector Garcia Mesa était exemplaire. La FIAF lui doit beaucoup. Il nous a beaucoup appris, notamment à sourire quand tout se complique !

ANNEX 2

DELEGATES TO FIAF 47th GENERAL ASSEMBLY

Key: Voting delegates are underlined

MEMBERS

Amsterdam	Nederlands Filmmuseum	<u>Blotkamp, V.F.</u>
Amsterdam		de Kuyper, Eric
Athinaï	Tainiothiki tis Ellados	<u>Komninos, Maria</u>
Athinaï		Adamopoulos, T.
Beijing	China Film Archive	<u>Chen Jinglian</u>
Beijing		Hu Xianqun
Beijing		Liu Dong
Beograd	Jugoslovenska Kinoteka	<u>Sijan, Slobodan</u>
Beograd		Tusakovic, Dinko
Berlin	Stiftung Deutsches Kinemathek	Orbanz, Eva
Berlin		<u>Prinzler, Hans Helmut</u>
Bois d'Arcy	Service des Archives du Film	<u>Aubert, Michelle</u>
Bruxelles	Cinémathèque Royale	<u>Claes, Gabrielle</u>
Budapest	Magyar Filmintezet	<u>Berkes, Ildiko</u>
Canberra	Nat. Film and Sound Archive	<u>Gilmour, Graham</u>
Canberra		Schou, Henning
Frankfurt	Deutsches Inst. für Filmkunde	<u>Spiess, Eberhard</u>
Frankfurt	D.I.F. (Wiesbaden)	Knop, Matthias
Habana	Cinematca de Cuba	<u>Gonzalez Zamora, Reynaldo</u>
Helsinki	Suomen Elokuva Arkisto	Rinne, Kirsi
Helsinki		Saarivuo, Juhanı
Helsinki		<u>Stewen, Kaarle</u>
Jerusalem	Archion Israel Leseratim	<u>van Leer, Lia</u>
Kobenhavn	Det Danske Filmmuseum	<u>Monty, Ib</u>
Kobenhavn		Nissen, Dan
Koblenz	Bundesarchiv/Filmarchiv	Klaue, Wolfgang
Koblenz		<u>Regel, Helmut</u>
Lausanne	Cinémathèque Suisse	<u>Dimitriu, Christian</u>
Lisboa	Cinematca Portuguesa	Benard da Costa, Joao
Lisboa		Costa, José Manuel
Lisboa		<u>de Pina, Luis</u>
London	National Film Archive	Fleming, Anne
London		<u>Jeavons, Clyde</u>
London	Imperial War Museum/Film Dept	<u>Smither, Roger</u>
Los Angeles	Nat. Center Film & Video Pres.	<u>Lukow, Gregory</u>
Los Angeles	U.C.L.A. Film and TV Archive	Ricci, Steve
Los Angeles		<u>Rosen, Bob</u>
Luxembourg	Cinémathèque Mun. de Luxembourg	<u>Junck, Fred</u>
Madrid	Filmoteca Española	Gautier, Catherine
Madrid		<u>Prado, José Maria</u>
Mexico	Cineteca Nacional	<u>Figueroa Perea, Maria Carmen</u>
Mexico		Martinez Olmedo, Rosario
Mexico	Filmoteca de la UNAM	<u>Narro, Carlos</u>
Montevideo	Cinematca Uruquaya	<u>Martinez Carril, Manuel</u>
Montréal	Cinémathèque Québécoise	Beauclair, René
Montréal		<u>Daudelin, Robert</u>
Moskva	Gosfilmofond	<u>Dimitriev, Vladimir</u>
Moskva		Malyshev, Vladimir
Moskva		Bossenko, Valery
New York	Dept. of Film, MOMA	<u>Bowser, Eileen</u>
New York		Gartenberg, Jon

Oslo	Norsk FilmInstitutt	<u>Pederse, Arne</u>
Oslo		Sassebo, Fred
Ottawa	Moving Images & Sound Archives	<u>Kidd, Betty</u>
Paris	Cinémathèque Française	<u>Leclercq, Pascal</u>
Paris		Giret, Noëlle
Paris		Martinand, Bernard
Paris		Pinel, Vincent
Praha	Ceskoslovensky Filmovy Ustav	<u>Újeła, Vladimír</u>
Pvongvang	Nat. Film Archive of D.P.R.K.	Kim Yong Sok
Pyongyang		<u>Pak Sun Jae</u>
Rochester	Film Dept./ I.M.P.	Cherchi Usai, Paolo
Rochester		<u>Horak, Jan-Christopher</u>
Roma	Cineteca Nazionale	Cincotti, Guido
Roma		<u>Libertini, Angelo</u>
Seoul	Korean Film Archive	Cho, Ki-up
Seoul		<u>Ho, Hyun-Chan</u>
Sofia	Bulgarska Nacionalna FilMOTEKA	<u>Ignatovski, Vladimir</u>
Stockholm	Cinemateket Svenska FilmInst.	Lindfors, Rolf
Stockholm		<u>Wibom, Anna Lena</u>
São Paulo	Cinematheca Brasileira	<u>Galvão, Maria Rita</u>
Torino	Museo Nazionale del Cinema	<u>Morano, Roberto</u>
Torino		Toffetti, Sergio
Toulouse	Cinémathèque de Toulouse	<u>Rochemont, Guy-Claude</u>
Toulouse		Borde, Raymond
Toulouse		Gorce, Jean-Paul
Washington	Nat. Center for Film & Video Preservation	Dalton, Susan
Washington	Library of Congress	Francis, David
Washington		<u>Spehr, Paul</u>
Wien	Oesterreichisches Filmarchiv	<u>Fritz, Walter</u>
Wien	Oesterreichisches Filmmuseum	<u>Konlechner, Peter</u>
Wien		Kubelka, Peter

OBSERVERS

Bangkok	National Film Archive	Jarernporn, Penpan
Berkeley	Pacific Film Archive	Goldman, Nancy
Berkeley		Kramer, Edith R.
Bologna	Cineteca Comunale	Boarini, Vittorio
Bucuresti	Arhiva Nationala de Filme	Stiopei, Savel
Caracas	Archivo Audiovisual de Venezuela	Aleman, Emma S.
Dublin	Irish Film Archive	O'Flynn, Sunniva
Frankfurt	Deutsches Filmmuseum	Berger, Jürgen
Gemona	Cineteca del Friuli	Jacob, Livio
Glasgow	Scottish Film Archive	McBain, Janet
Jerusalem	St. Spielberg Jewish Film Archive	Koolik, Marilyn
Luanda	Cinematheca Nacional de Angola	Pacheco dos Santos, A.M.
Managua	Cinematheca de Nicaragua	Perez C., Mario
Managua		Vargas, Rafael
München	Münchner Filmmuseum	Patalas, Enno
New York	Anthology Film Archives	Gonzalez, Francisco
Paris	Cinémathèque Universitaire	Pliskin, Sylvie
Puerto Rico	Archivo de Imágenes en Movimiento	Rosario Albert, Luis
Puerto Rico		Monqil Echandi, Ines
Reykjavik	Kvikmyndasafn Islands	Bjornsson, Gudmundur K.
Skopje	Cinematheque of Macedonia	Maslovaric, Vesna
Tehran	Film-Khane-ye Melli-E Iran	Khamneidour, Fereydoun
Tehran		Khoshnevis, Mohamed H.

Tokyo
Valencia
Vatican
Washington

National Film Center
Filmoteca Generalitat Valenciana
Filmoteca Vaticana
Human Studies Film Archives

Ohba, Masatoshi
Alvarez Valencia, Joan
Planas, Mgr. Enrique
Wintle, Pam

HONORARY MEMBERS

Beograd

Jugoslovenska Kinoteka

Pogacic, Vladimir & Deja

SECRETARIAT AND ORGANIZERS

Aylesbury
Bruxelles
Bruxelles
London
London
London
Miami
Rome

Consultant to Preservation Com.
FIAF Secretariat
FIAF Secretariat
FIAF / PIP
B.F.I. / Video Symposium

Independant Cinema Symposium
Video Symposium

Brown, Harold
van den Berghe, Chantal
van der Elst, Brigitte
Moulds, Michael
Houshold, Jack R.
Jenkinson Brian
Beauvais, Yann
Calzini, Mario

VISITORS

Barcelona
Berlin
Bruxelles
Los Angeles
Paris

Filmoteca Gener. de Catalunya
Responsible for project
INSAS
Academy of Motion Picture Arts
Musée d'Orsay

Jimenez, Antonio
Krautz, Alfred
Verscheure, Jean-Pierre
Friend, Michael
Kherroubi, Aicha

ANNEX 3

Fédération Internationale des Archives du Film

Secrétariat
190 rue Franz Merjay
1180 Bruxelles
Tel: (32-2) 343 06 91
Fax: (32-2) 343 76 22

47th GENERAL ASSEMBLY
ATHENS, 15-16 April 1991

DRAFT AGENDA

FIRST SESSION

April 15, 9.00 - 13.00h.

1. Official opening
2. Report of the President on behalf of the Executive Committee
3. Confirmation of the status and voting rights of the members, present or represented
4. Adoption of the agenda
5. Approval of the Minutes of the preceding General Meeting
6. Membership questions: - admission of new Members
- new Observers
- miscellaneous
7. Relations with Unesco and other international organizations

SECOND SESSION

April 15, 15.00 - 18.30h.

8. Projects for the Centenary of the Cinema
9. Report of the Preservation Commission
10. Report of the Documentation Commission
11. Development Fund
12. Projects and publications underway
13. Report of the Cataloguing Commission
14. Report of the Programming Commission
15. Future Congresses: - 1992 Montevideo
- Decision on venues for 1993 and 1994

THIRD SESSION

April 16, 9.00 - 13.00h.

16. Modification of Statutes and Rules
17. Financial report. Approval of the 1992 budget
18. Discharge of the outgoing Executive Committee
19. Election of the new Executive Committee

FOURTH SESSION

April 16, 15.00 - 18.00

20. Open Forum. Proposals for new projects
21. Closure of the General Meeting

Fédération Internationale des Archives du Film

Secrétariat
190 rue Franz Merjay
1180 Bruxelles
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Fax: (32-2) 343 76 22

47e ASSEMBLEE GENERALE
ATHENES, 15 - 16 avril 1991

PROJET D'ORDRE DU JOUR

PREMIERE SESSION

15 avril, 9.00 - 13.00h.

1. Ouverture officielle
2. Rapport du Président au nom du Comité directeur
3. Confirmation du statut et du droit de vote des membres, présents ou représentés
4. Adoption de l'ordre du jour
5. Approbation du procès-verbal de l'Assemblée générale de La Havane
6. Questions se rapportant aux membrariat: - nouveaux membres
- nouveaux observateurs
- divers
7. Relations avec l'Unesco et d'autres organisations internationales.

DEUXIEME SESSION

15 avril, 15.00 - 18.30h

8. Projets pour le centenaire du cinéma
9. Rapport de la Commission de Préservation
10. Rapport de la Commission de Documentation
11. Fonds de Développement
12. Projets et publications en cours.
13. Rapport de la Commission de Catalogage
14. Rapport de la Commission de Programmation
15. Prochains Congrès: - 1992 Montevideo
- Décisions concernant 1993 et 1994

TROISIEME SESSION

16 avril, 9.00 - 13.00h

16. Modification des Statuts et Règlement
17. Rapport financier. Adoption du budget 1992
18. Décharge du Comité directeur sortant
19. Election du nouveau Comité directeur

QUATRIEME SESSION

16 avril, 15.00 - 18.00h

20. Open Forum. Nouveaux projets
21. Clôture de l'Assemblée générale

ANNEX 4



ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA

I, RUE KANARI, 106 71, ATHÈNES, GRÈCE

TEL.: 36 12 046 & 36 09 695, FAX: 36 28 468, TELEGRAMMES: TAINIOTHIKI

PROPOSAL TO THE 100TH ANNIVERSARY OF THE CINEMA

LA CINÉMATHÈQUE FRANCAISE

- 1) *"De l'ombre á la Lumière"*-
Exposition au Palais de Tokyo sur les techniques du cinéma.
- 2) Exposition de photogrammes des films Lumière au Palais de Tokyo.
- 3) Edition d'un catalogue illustré *"Louis Lumière"*.
- 4) Edition d'un ouvrage de référence sur l'invention du cinéma.
- 5) Réalisation d'un film sur *"la Tradition Lumière"*.
- 6) Projet d'animation des lieux de cinéma à Paris le long des fleuves et canaux et édition d'un ouvrage.

MUSEO NAZIONALE DEL CINEMA (TORINO), Paulo Bertetto

- 1) Exposition itinérante de films et d'objets sur le développement de la technique du cinéma- pour relier les origines et le futur du cinéma, art de la vision et art technologique.
- 2) Exposition *"cinéma et technique"* à Torino.

SECRETARIA DE ESTADO DA CULTURA/CINEMATECA PORTUGESA

- 1) Opening of the new National Archive of Moving Images (ANIM) in 1994.
- 2) the National Museum of Film in 1995.
- 3) the publication of the Portuguese film history:
 - * a reference list of films shown in Portugal from 1918-1957.
 - * an essay on the period 1895-1956.
 - * *"Best 50 films 1896-1956 restored by film archives of FIAF"*.

FILMOTEKA NARODOWA w WARSZAWIE, Tadeusz Pacewicz

- 1) They will publish the English translation of the "*Tenth Muse*" - written by Karol Irzykowski (1924).
Purpose: to make K I:s ideas and views more popular in the world and to enlarge our knowledge about the Twentieths.
- 2) Poland has two persons, who have much contributed to the development of cinema and merit to be mentioned among leading persons in film-history:
 - * Boleslaw Matuszewski- father of the idea of film-archives.
 - * Kazimierz Prozynski- He constructed a projecting machine called "*pleograph*" and a hand-operated film- camera called "*aeroscope*".
- 3) This is T Pacewicz own project.
A large symposium entitled: "*Film-Art of XX-th Century. It's contribution to development of modern art and modern culture*".
Also, the another point of view- how the alterations of styles and changings that took place during so many years in literature, theatre, painting etc.- their reflections in film-art- must be taken under consideration.

SUOMEN ELOKUVA ARKISTO, Finnish Film Archive

- Anthology of writings on film in Finland
- To create a Finnish Film Museum in collaboration with Finnish Film industry and Finnish Television.
- One more volume of the Finnish Filmography.

FIAF

- Establish cooperation with EBU, (European Broadcasting Union) to coordinate various activities.
- FIAF could publish a special book consisting of short chapters about the birth of cinema in every country.
The First Years: a compilation film of the early films from many countries to be circulated among the film archives.

UNESCO PROPOSALS

- 100 Anniversary of Cinema
A roundtable concentrated around Lumiere 1995. International year of the moving image.
- Encyclopedia of the moving image
Worldwide showing the origins of each participating country - ready for sale 1995.
- International Lumiere coin to be minted
- Stamps commemorating Lumiere
- A worldwide audiovisual history of cinema

DAVID FRANCIS PROPOSALS summary

- A program on pre-cinema chronophotography, Muybridge, Marey.
- Recreation of Reynaud's theatre optique
- Survey of all film activities before 1995
- Exhibition of experimental exhibition apparatus
- Cinema's changing homes
- Travelling cinemas etc... Beginning of the purpose built cinema, etc...

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES, THE GETTY CENTER, THE LOS ANGELES MUSEUM OF CONTEMPORARY ART etc...

Art and Film Exhibition

Lectures, Symposia, film and video presentations, research and publication projects etc...

MUSEUM OF MODERN ART, N.Y.

Kinetoscope loops, exhibitions

Edwin S. Porter: a retrospective.

Before the Nickelodeon: Edwin Porter and the Edison Company

5 compilation film programs

DOMITOR PROPOSALS

International conference commemorating the centennial of commercial moving pictures.

Emphasis on the first decade 1894-1904. First attempts at local production: Africa, Middle East, South America. Early motion picture technology. First uses of cinema war propaganda: Greco-Turk war, Spanish-American war, Boer war. The role of narrative in early films etc.

CINEMATECA DE CUBA

Propositions pour le 100eme anniversaire du cinema

- Exposition de photos et affiches, appareils anciens et retrospective de films des premiers temps. Dans la salle de la Cinematheque ou dans d'autres cinemas.
- Proposition de Tim Barnard, de Toronto, pour l'etablissement d'une filmographie latino-americaine et le transfert sur video de la production latino-americaine, avec le soutien de toutes les archives.
- Publier une selection de textes sur les archives et cinematheques latino-americaines plus connues (extensible aux autres cinematheques du tiers monde) pour evaluer leur role malgre le caractere ephemere de leur existence.

BOIS D'ARCY - LES ARCHIVES DU FILM, C.N.C.

1. Publication projects:

Lumiere Project:

As announced in the 1990, FIAF Congress at La Havana, the project was started immediately.

Similar to the 'Embryo Project', **Treasures from Film Archives**, it will provide for each title listed in the official 'Lumiere Catalogue' a full descriptive account of the film, localisation and one or two frame - stills so that it can be used as a reference work for identifying Lumiere films produced directly by the Lumiere as opposed to those attributed to Lumiere and shot on Lumiere film and equipment.

A bibliography and a list of films and television programmes about Lumiere or inspired by the Lumiere event will also be included.

Associated with this first reference work, it is hoped to produce a sociological survey of the 'Lumiere impact' in France and throughout the world.

A Complete National Filmography for France

It is hoped that by 1995, a complete set of Raymond Chirat's catalogues will be published and available for purchase (including previous catalogues) covering all the decades 1895-1995 (Cinematheque Francaise and Archives du Film project).

2. Educational Project on the Lumiere

Preliminary discussions have been held to create a project for children (age 12 - 16) in order to carry out a **survey about the first Lumiere films shown in their town, villages, etc...** in France.

This survey should include a kit (informative) as well as a guide so that the children can conduct their researches in group successfully. It should receive full radio and TV coverage to publicise the survey.

Close to 1995, a published document with maybe some TV coverage (programmes Enfants) to present and explain the findings.

The project should also earmark the competition between Lumiere and Edison shows in each town.

3. Exhibitions

A major exhibition explaining the whole concept of the Centenary in the context of the Lumiere Invention is being discussed. Like Cite-Cines, it could travel in at least 2 towns in France (Lyon, Paris) and in other European cities.

4. Film Programmation and events

The Orsay Museum is planning to organise a special programming event around pioneers like Marey exploring the idea of moving images using photographic techniques and parallel researches, Muybridge etc... The Archive plans to be closely associated with this event.

5. Organisation of the Cinema Centenary celebrations in France

The Ministry of Culture will shortly announce (in Cannes 1991) a President for the celebrations. Its role will be to coordinate the actions and events put forward and avoid duplication of efforts throughout that year.

The resulting approved events will be published in the 'Calendar of Events' published each year by the Ministry of Culture and Communication, M.Jack Lang.

Such organisation and coordination as achieved for the Mozart's celebrations in 1990.

ANNEX 5



(hsc91.073)

REPORT FROM THE PRESERVATION COMMISSION TO THE FIAF GENERAL ASSEMBLY ATHENS 15 APRIL 1991

Details of the work of the Preservation Commission were published in the FIAF Bulletin 41/42, January 1991. This present report contains an update of activities since then.

1. WORK PROGRESS REPORT : MAIN POINTS

1.A. Publications for the *FIAF Preservation Commission Technical Manual*

It is the Commission's aim to publish research information for the manual, with regular updates in loose-leaf format. Progress reports, like this one, should be inserted in the binder. Drafts of forthcoming papers will be circulated to FIAF technicians for comment and constructive criticism. If there is enough demand, French, German and Spanish versions will eventually become available.

1.A.1. *Physical Characteristics of Early Films as Aids to Identification*

Harold Brown's publication has been distributed in loose-leaf format to be included in the Technical Manual. It can be purchased as a separate book from the FIAF Secretariat.

1.A.3. *Basic Film Handling*

Work has begun on the second edition in English. The paper will be circulated for comment - and translated into other languages upon demand.

1.A.4. *Scratch Diminution and Film Joins*

Harold Brown has reviewed his papers on scratch diminution and film joins. They will be distributed for comment.

.../2

1.B. Audiovisual productions

1.B.1. *Matting and polishing*

Harold Brown has re-photographed the illustrations on colour negative stock. The slides can now be mass produced on demand at cost. The accompanying text is being finalised.

1.C. Review of the more important Commission projects

1.C.1 Film Storage Tests

The Preservation Commission intends to carry out tests on the effects of storage conditions on triacetate or polyester based films.

The effects of storage temperature and moisture on film have been calculated on a theoretical basis, with the following result; the cooler and dryer a film is stored, the longer it will stay intact.

Long-time experiments under practical conditions have not yet been done on a sufficiently large scale. In particular, the influence of maximum air exchange upon the stability of film material needs further investigation. It would be expected that the consistent extraction of any gaseous decomposition products of the film material will have a major influence on the stability of the film.

The Preservation Commission is seeking participants in such an experiment. Details of the tests, written by Harald Brandes, are at Appendix A.

1.C.2 Degradation of Cellulose Triacetate Film (Vinegar Syndrome)

Tony Cook has provided a progress report on the research work that is being carried out by Diana Williamson at the Manchester Polytechnic. His report is at Appendix B.

1.C.3 Printing From Vinegar Syndrome Affected Film

João Socrates de Oliveira has produced a work related to the vinegar syndrome for showing in Athens. This work is basically a comparison of different printing methods, different cleaning and conditioning processes with respect to their efficiency as a reducer of blemishes when printing vinegar syndrome affected materials. He suggests the results are very gratifying. The paper is tentatively titled "The information transfer from vinegar syndrome affected negatives - a study to reduce the blemishes".

1.C.4 Multiple generation printing test

João Socrates de Oliveira has copied black-and-white film to colour stock and produced a quite extensive slide series and some short pieces of movie films to check results. His report is at Appendix C.

1.C.5 Slides on Film Deterioration

João Socrates de Oliveira has finished the collection of slides on film deterioration and has produced a tentative text, which will be presented during the Preservation Commission workshop in Athens.

2. WORK PROGRESS REPORT : BRIEF SUMMARIES OF OTHER PROJECTS

2.1. Dolby sound

Peter Williamson has prepared an English translation of Jean-Pierre Verscheure's article on the problems of Dolby in theatres, originally published in *FIAF Information Bulletin* No. 40. Copies will be circulated soon.

In October Mr Williamson discussed Mr. Verscheure's observations with Mr. William Mead of the Dolby Laboratories. A summary of that discussion has been submitted to the editor of the *FIAF Bulletin* for publication in a forthcoming issue.

3. COLLABORATION WITH RELATED ORGANISATIONS

Henning Schou attended the fifth meeting of the Technical Coordinating Committee (TCC) and the ANSI/AES Meeting in New York. He visited the Eastman Kodak Company in Rochester, New York, and other companies.

4. MEETINGS / CONFERENCES

4.1. Main Commission

The Preservation Commission held its tenth meeting at the Canadian Museum of Civilization in Ottawa from 29 April to 2 May 1990, and its eleventh meeting at the Library of Congress in Dayton, Ohio from 8 to 10 April 1991 inclusive.

4.2. Technical Symposium, 1990 FIAF Congress

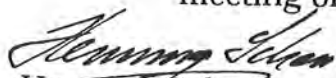
This one-day technical symposium, held as part of the FIAF Congress in Havana, was a success. Some of the papers written/presented by Prescom members were:

- a) *Protection of film against microorganisms* by Vladimir Opěla;
- b) *The influence of temperature and humidity on motion picture film* by Henning Schou;
- c) *The Vinegar Syndrome* by Tony Cook;
- d) *Are there alternatives to the air-conditioned storage buildings?* by Harald Brandes.

5. ACKNOWLEDGMENTS

The Commission expresses its appreciation to

- the staff of *Cinemateca de Cuba* for organising the Technical Symposium in connection with the FIAF Congress.
- Mr Frederick Granger, Canadian Museum of Civilization, for hosting the tenth meeting of the Commission in Ottawa.
- Mr David Francis, Library of Congress, for hosting the eleventh meeting of the Commission in Dayton, Ohio.


Henning Schou,

President of the Commission

PRESERVATION COMMISSION FILM STORAGE TESTS - HARALD BRANDES

The Preservation Commission wishes to carry out tests on the effects of storage conditions on triacetate or polyester based films. The effects of storage temperature and moisture on film have been calculated on a theoretical basis, with the following result; the cooler and dryer a film is stored, the longer it will stay intact.

Long-time experiments with practical conditions have not yet been done on a sufficiently large scale. In particular, the influence of maximum air exchange upon the keeping quality of film material has not been checked sufficiently. It would be expected that the consistent extraction of any gaseous decomposition products of the film material will have a major influence on the keeping quality of the film.

Test Procedure

The storage tests must be done under the following conditions in order to produce meaningful results.

1. Each participating archive will receive 12 reels of film material: six reels will be on polyester base, the other six reels on triacetate base. All these materials will have been developed under the same conditions, and the sensitometric characteristics documented. All necessary information about the film material will be sent together with the test reels.
2. During the tests the test reels are to be kept under several different storage conditions, but there must always be one polyester and one triacetate reel kept together in identical conditions.
3. Conditions under which the test film materials are to be kept:
 - A. Airconditioned film storage, in metal cans. The reels are never to be taken out of the store.
 - B. The test reels, once again in metal cans, are to be stored for four weeks in an airconditioned storage climate, then four weeks not airconditioned, throughout the year.
 - C. Airconditioned film storage, in metal cans. Additionally, the film reels are to be packed into the plastic bags supplied for the tests. These bags must also be sealed with the adhesive tape provided.
 - D. The usual climatic conditions of your country, the reels packed in metal cans. The cans must be sheltered against rain.
 - E. The usual climatic conditions of your country, the reels stored in metal cans, the lids of which are removed so that the reels are constantly exposed to fresh air.
 - F. The usual climatic conditions of your country, the reels are packed into plastic bags and metal cans as explained in C.

4. On the first and last working day of every week always at the same time, the environment climate, temperature and relative humidity of the different storage locations are to be written down.

5. After each twelve months of experimentation, 1.5 metre samples are to be cut off each test reel. The samples must be carefully marked so that it is always possible to establish from which test reel they were taken. For the analysis, you will have to send these samples together with the climatic specifications to the following address:

Bundesarchiv
c/o Harald Brandes
Postfach 320
D-5400 Koblenz
Federal Republic of Germany

6. The photographic quality and chemical stability of the samples will be analyzed. The results of these examinations will be sent to you.

7. This procedure is to be repeated each 12 months for as long as the tests continue.

**RESEARCH INTO DEGRADATION OF CELLULOSE TRIACETATE FILM -
PROGRESS REPORT - TONY COOK**

There is an indication that there are two primary routes for the mechanism of degradation of cellulose triacetate film. These routes are deacetylation and chain scission. Because both routes eventually result in a decrease in solution viscosity, it is not possible to distinguish between the two routes using viscometric data. Because of this, Diana Williamson at Manchester Polytechnic has begun to investigate the mechanism of degradation using Fourier-Transform Nuclear Magnetic Resonance (NMR) spectroscopy which enables characterisation of the polymer. By using 'before' and 'after' comparisons, the NMR technique should produce information about changes that have taken place during degradation. From this information it is hoped to produce a base line graph against which we will be able to compare artificially aged samples from our triacetate collection to predict remaining life.

Fourier-Transform Nuclear Magnetic Resonance gives quantitative information about the number and types of hydrogen atoms present in a molecule. Only atoms containing an odd number of protons are active in the magnetic field so elements such as carbon and oxygen are inactive but they do assist in locating signals from protons if they are in the vicinity of an NMR active element such as hydrogen. The position, number and intensity of the signals are used to deduce the structure. Signals at 2.0 ppm correspond to proton absorption for acetate substitutions. Any decrease in the intensity of this peak is evidence of deacetylation. Peaks in the region 4-5.5 ppm correspond to specific hydrogens in the B-anhydroglucose ring structure while peaks in the region 7.0-8.0 ppm correspond to the triphenyl phosphates.

In parallel with the Fourier -Transform NMR work, Diana is producing a 'Colour Former Test' which is expected to be used in a manner very similar to our existing cellulose nitrate ageing test.

The first apparent product of triacetate degradation is acetic acid. It is therefore felt that measuring the amount of free acid formed would be the best way to assess how far degradation has progressed. The method being proposed now is to use a colour former such as Crystal Violet Lactone which gives a cobalt-blue colour when it comes in contact with acetic acid.

A calibration graph has been produced showing concentration of acetic acid added to a stock solution against absorbance and studies are now being made into how best to use the colour former to measure the free acid or the amount of loss of acetic acid from the triacetate base.

Some analysis of plastic cans is also being carried out. There is little to comment on yet but there is evidence that polypropylene, which has been recommended by some for archival storage, is very susceptible to oxidative degradation. Although a stabiliser has been added to polypropylene 'archival' cans, it does not inhibit oxidative breakdown after a long period of time. There is also some evidence that the lifetime of acetate materials is reduced when placed in contact with polypropylene.

Future research will include thermogravimetric analysis to study the residues of degradation to give clearer indications of the products of each stage of degradation.

JOÃO SOCRATES DE OLIVEIRA - PROGRESS REPORT - 29 MARCH 1991

1. **Multiple generation printing test** - project finished.

We copied black-and-white film to colour stock and produced a quite extensive slide series and some short pieces of movie films to check results.

1.1 We tried two different ways: the development of colour stocks in their respective colour processing solutions and the development of those same stocks in black-and-white processing solutions. I concluded that the second method is much more useful, taking into account the photographic results and the fact that silver image is rather more stable than dye image.

1.2 The test was run using the Prescom film test and the SMPTE resolution test film and an old nitrate film. Both step contact and step optical 35 mm printing equipment was used and a continuous processing machine equipped with a device for the removal of the remjet backing was used as the processor.

1.3 Because colour stocks for duplicating purposes have an integral orange colour mask, the only way to print from such materials is by using panchromatic stocks. There is no black-and-white panchromatic release print stock, so we went to colour print stocks. These have small amounts of silver halides in the emulsion layers that produce satisfactory densities when processed in black-and-white developers.

1.4 The following solutions were tried in order to improve contrast: D76, D96 and POTA (a photographic image developer that produces low contrast and low flare). Good results were achieved in controlling the penetration of the solutions into the emulsion. Temperature changes from 18 °C to 40 °C combined with different amounts of ethyleneglycol mixed with benzyl alcohol gave excellent results (we must study the possibilities of generalizing the use of this additive). The rest of the process was run to achieve results compatible with ANSI standard PH1.28 - 1969. We noted that residual processing chemicals are easily washed out of colour stocks, because we can wash at high temperature and pressure (35 °C).

1.5 It is possible to duplicate black-and-white originals using colour stocks through colour filters. By controlling the permeability of the solutions in the emulsion layer by adjusting the temperature and the amounts of the above solvents, we can control the contrast as defined by the gamma of the film.

In other words, we can select a specific layer or group of layers by colour filtering the light. External layers are developed faster than internal ones. So we achieve higher contrast in the external layer and lower in the internal layer when developing the stock under the same conditions.

1.6 Image micro properties are improved when we copy black and white originals using colour stocks. Most of the graininess generated in the successive generations of an original is produced by light radiation in the interior of the emulsion layer. This actinic light scattering in the emulsion produces sites of non-image producing flare. Colour emulsion has a lot of absorbing elements in the emulsion. These elements reduce the flare formation in colour materials considerably. We noticed that eight successive generations produced a quite useful print of a quality similar to a fifth generation black-and-white image.

ANNEX 6



ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÉQUE DE GRÈCE - MUSÉE DU CINÉMA

I, RUE KANARI, 106 71, ATHÈNES, GRÈCE

TEL.: 36 12 046 & 36 09 695, FAX: 36 28 468, TELEGRAMMES: ΤΑΙΝΙΟΘΗΚΗ

April 19 a.m. Workshops / Ateliers

Preservation Commission Workshop

1. General discussion of the work of the FIAF Preservation Commission
Introduced by Henning Schou
2. Discussion of film printing tests using specular and diffuse illumination
Introduced by Harold Brown
3. Discussion of treatments against bacteria and fungi
Introduced by Henning Schou
4. Discussion of physical characteristics of early films
Introduced by Harold Brown
5. Discussion of decomposition of cellulose acetate film (vinegar syndrome)
Introduced by Henning Schou
6. General discussion of other preservation topics
as requested by the participants

ANNEX 7

REPORT FROM THE DOCUMENTATION COMMISSION

47th FIAF GENERAL ASSEMBLY, ATHENS, 1991

1 - WORK PROGRESS REPORT

1-1. FIAF CONGRESS, Athènes, 1991 :

The Commission will meet officially at the end of the Congress but will hold many discussions throughout the week and attend the PIP supporter's Meeting as well as animating the 3 **documentation** workshops on the 19th april.

1-2. Workshop for P.I.P. Indexing, Karlovy Vary, novembre 1990 :

Michael Moulds (FIAF PIP) held a workshop attended by 13 colleagues from Amsterdam, Berlin, Brussels, Bucharest, Budapest, Lisbon, London, Moscow, Prague, Sofia and Warsaw, thanks to the generous invitation and support of Mr Opela of the Czech Film Archive. This continuous training given by the PIP, free of charge, provides a unique opportunity for archive staff to meet each other.

1-3. International directory of Film and Television documentation sources :

A new questionnaire has been compiled by René Beauclair in french and in english to be mailed when the a new edition is agreed by SAUR publisher.

1-4. Bibliography of Film Periodicals Indexing Projects :

Compilation is under way coordinated by Nancy Goldman, it should not only included the published schemes by also those available in-house in existing FIAF Archives.

1-5. Exchanges of information and publications through the Bulletin :

The Commission is committed to use the Bulletin to inform members of exchanges and to have a selective bibliographical section for current awareness (this new section was **included in the last Bulletin**) and A bibliography on new COPYRIGHT publication will be included in the next issue.

1-6. Union list of silent Film Trade Catalogues 1895-1914 :

This project has not received FIAF member's support despite the forthcoming celebrations of the Centenary of Cinema and the mailing of a questionnaire in 2 languages and the use that could be made of it for exchanges of information.

2 - RELATIONSHIP IN WITH THE P.I.P. AND REPORT :

2-1. Computerisation

The change-over from manuel to computerised methods of working despite lack of funds has been a total success thanks to Michael Moulds' dedication and solitary struggles. It must also be recognized that the equipment and system selected has been highly economical.

As a result, all PIP publications are now published in time, regularly, and it is hoped that we will as a result gain new subscribers. Michael now proposes a new scheme which will enable some subscribers with PC (IBM compatible) to receive the annual volume on floppy disc and transferit to their hard disc and thereby update their base each year.

2-2. Film and Television Classification :

Sadly, we were unable this year to published the classification as announced despite the fact that work has been finished thanks to Karen Jones' continuous assistance. We are hoping however for a late 1991 publication.

2-3. Annual publications :

The 1989 Film Volume was published in December 1990 and the 1990 volume is expected July 1991, a great improvement on previous years !

At long last, work on updating the Television volume 1983-1986 (500 pages) by manual methods has been finished and it is now available for sale. The next TV volume 1987-1990 will be published next year.

As a result, the financial situation of the PIP is satisfactory and repayment of the outstanding FIAF loans for the computerization forthcoming.

2-4. PIP publication aids :

The new edition, entirely updated and revised of the **Television subject-Headings (Thesaurus)** will be mailed in **late summer** to all contributors and available for sales to others. The Film version was made available last year, only the guidelines for Indexing now need to be reedited 1992.

3 - NEW PROJECTS

A new manual for specialized Film and TV libraries is being investigated by the North-American group. Others projects will be discussed in Athens.

4 - MEMBERSHIP ISSUE

High on the agenda in Athens will be the question of membership and the setting up of a network representative of the growing FIAF membership.

It is a really complex issue and we will try to address it fully and would welcome suggestions in the form of notes to be left in the President mailbox during the Congress. Thank you.

Michelle AUBERT

ANNEX 8



ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

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1, RUE KANARI, 106 71, ATHÈNES, GRÈCE

TEL.: 36 12 046 & 36 09 695, FAX: 36 28 468, TELEGRAMMES: TAINIOTHIKI

April 19 a.m. Workshops / Ateliers

Documentation Commission Workshop:

Reference and Research Resources for Programming and Publication

with contributions from: Michelle Aubert, Nancy Goldman, Ron Magliozzi, René Beauclair, Noëlle Giret.

This workshop will present an overview of the reference and research resources typically found in documentation centers. It will focus on how these resources may be most efficiently used by archive staff, including curators, programmers, archivists, cataloguers and administrators. It will address such practical problems as locating films, film stills, posters and stock footage; gathering biographical and filmographical information for publication; using subject guides; and accessing special collections.

Agenda:

1. Introduction of participants, their collections and their needs, to commence with workshop leaders.
2. Brief presentation (10 minutes or less) by workshop leaders.
 - a. Overview of problems in accessing documentation and special collections.
 - b. Overview of resources relating to the gathering of biographical and filmographical information.
 - c. Overview of resources relating to locating films, filmmakers, stills, posters and stock footage.
3. Open discussion and examples

ANNEX 9



ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

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I, RUE KANARI, 106 71, ATHÈNES, GRÈCE

TEL.: 36 12 046 & 36 09 695, FAX: 36 28 468, TELEGRAMMES: TAINIOTHIKI

TO: MEMBERS AND OBSERVERS
FROM: COMMITTEE ON FUND RAISING:
Christian Dimitriu, Robert Rosen, Anna-Lena Wibom

It has become evident that there is an urgent need for funding beyond the limits of the FIAF budget to assist developing archives. This funding would enable these archives to participate more effectively in FIAF activities and to carry out essential aspects of their work. Accordingly, the Executive Committee has established a Development Fund for which resources will be actually sought from outside funding agencies and sponsors.

Although there is presently very little money in the Development Fund to distribute, we hope to attract contributors by having on hand well-documented, specific projects in need of support. To ensure that these proposals are in a form that has the greatest likelihood of attracting potential funders, all applications submitted to the Secretariat must include the following items with as much clarity as possible.

1. Request for assistance on Archive projects
 - Project title
 - Project goals (be as specific as possible)
 - Timeframe (startdate, completion date, stages)
 - Project methodology
 - Project personnel (Responsibilities for the project and professional background)
 - Project Budget
 - . Resources from the Archive itself
 - . Resources requested from outside the Archive.
2. Request for travel assistance.
 - Event (Time and place)
 - Purpose and importance of event
 - Person requiring aid
 - Amount of funding requested from outside the Archive

ANNEX 10



FIAF SUMMER SCHOOL 1992

The next FIAF Summer School will take place over a three-week period from 14 June to 5 July 1992, and will be hosted and organised by the National Film Archive (London) at its modern J Paul Getty Jnr Conservation Centre in Berkhamsted, Herts., approximately 35 miles from Central London. This is a revival of the successful Summer Schools which were formerly held under the auspices of the DDR (East German) Film Archive.

The aim of the Summer School is to provide an intensive three-week training course for film archivists from all over the world who have some experience of film handling and archival practices. The focus of the course will be mainly technical, with an emphasis on the preservation of moving images, but will embrace also the history and philosophy of film archiving, as well as guidance on essential activities such as acquisition, cataloguing, access and programming.

There will be a total of 25 places available, at least half of which, it is hoped, will go to applicants from archives in developing countries or those with poor resources or lack of training, who are encouraged to apply. We expect that a number of these will require help with their travel, accommodation and course expenses, and both FIAF and the NFA are seeking substantial sponsorship funding for this purpose from such organisations as UNESCO and the British Council. Applicants needing financial assistance can and should approach the British Council office in their country, as well as other national sources. The fee for the three-week course is likely to be in the region of \$875 (US dollars), possibly more, excluding international travel.

A detailed course programme has been worked out, including lectures, training sessions, demonstrations, course-related visits, social events, and some tourism and sight-seeing. A brief draft summary of the programme is enclosed, together with a list of proposed training/lecture subjects, an information sheet and an application form.

British Film Institute
21 Stephen Street
London W1P 1PL
Telephone 071-255 1444
Telex 27624 BFILDNG
Facsimile 071-436 7950

NATIONAL FILM
THEATRE
MUSEUM OF THE
MOVING IMAGE
BFI PRODUCTION
BFI DISTRIBUTION
FILM SOCIETY
UNIT
BFI PLANNING
BFI LIBRARY &
INFORMATION SERVICES
STILLS POSTERS
& DESIGNS
BFI EDUCATION
BFI PUBLISHING
'SIGHT & SOUND'
MONTHLY FILM
BULLETIN



Patron
HRH The Prince of Wales
KG KT GCB
Chairman
Sir Richard Attenborough
CBE
Director
Wilf Stevenson
Assistant Director
Michael Prescott

Most of the expert staff of the NFA will be involved in the course training, supplemented by other British Film Institute staff and key practitioners in the film, television and video industries, who will give lectures and/or host visits to their own organisations.

The main venue for the Summer School, the JPGJ Conservation Centre, is an up-to-date film archiving complex set in attractive grounds which is ideal in size and ambience for a course of this kind. Its facilities, which are being studied and copied by other archives throughout the world, include large, purpose-built preservation storage facilities for tri-acetate film and video, laboratories for the repair, testing and printing of archival film, an off-air TV/video recording suite and telecine operation, engineering and administration units, and a stills photographic studio. By the summer of 1992, a further film/video storage vault and custom-designed paper and photo stores should have been added to the site.

Participants will be accommodated for the duration of the Summer School in a quiet and comfortable Guest House ('Old Jordans') located in the countryside near a neighbouring town, Beaconsfield, about half-an-hour's drive from the Conservation Centre. Commuting transport will be laid on every day, and there are convenient travel facilities for exploring the area and making visits to London. One of our endeavours will be to make every course member feel at home and well looked after, as well as passing on some of the excitement and the skills of motion picture preservation.

Applications are invited from, initially, FIAF members, using an application form. If there are more applicants than places available, a selection will be made by the NFA. If there are fewer FIAF applicants than places available, then we will seek qualified participants from a wider field. Don't panic if you fail to get into the Summer School in 1992. If we're successful and can raise the necessary funding, we hope it will be possible to repeat the School in subsequent years.

Clyde Jeavons, Curator, NFA (London)

FIAF SUMMER SCHOOL 1992

Draft List of Proposed Training/Lecture Subjects

1. History of NFA, FIAF and Film Archiving Movement
2. Basic Film Structure and Film Handling
3. Cellulose Nitrate and its Preservation
4. Cellulose Acetate and its Preservation
5. Polyester
6. Basic Film Processing Theory
7. Colour Film Preservation
8. Colour Film Duplication
9. Film Storage Conditions
10. Preservation Principles and Rules
11. Air Conditioning in Film Storage Vaults
12. Types of Film Stock in Current Use
13. Film Treatments
14. Step Printers/Continuous Printers/Optical Printers
15. Health & Safety in the NFA
16. The Work of the NFA
17. Polymer Degradation
18. Film Examination
19. Technical Selection
20. Cataloguing
21. Viewing Service Access
22. Donor Access
23. Production Library Service
24. Selection and Acquisition of Films and TV programmes

ANNEX 11

INTERNATIONAL DIRECTORY
OF CINEMATOGRAPHERS, SET AND COSTUME DESIGNERS IN FILM

REPORT
to FIAF Executive Committee

Members of the editorial board are Eberhard Spiess (Deutsches Institut für Filmkunde, Frankfurt/M.) and Rui Brito (Cinemateca Portuguesa, Lisboa). Editor is Alfred Krautz, until February 1991 staff member of Bundesarchiv/Filmarchiv (formerly: Staatliches Filmarchiv der DDR). He is willing to continue his work on the project.

Until now 10 volumes have been published by Saur Verlag, München:

- | | |
|--------|--|
| Vol. 1 | GDR, Poland |
| 2 | France |
| 3 | Albania, Bulgaria, Greece, Romania, Yugoslavia |
| 4 | Germany (until 1945) |
| 5 | Danmark, Finland, Norway, Sweden |
| 6 | Supplementary volume |
| 7 | Italy |
| 8 | Portugal, Spain |
| 9 | Hungary |
| 10 | Czechoslovakia |

Volume 10 has just been sent to all FIAF affiliates.

At the time a general index for volumes 1 till 10 is under preparation which gives reference to all names and film titles. The publication of this index (Volume 11) is planed for autumn 1991.

The editorial board expects to get further material and information about set designers in the Soviet Union from Gosfilmofond to complete Volume 12: UdSSR. Publication is planed for spring 1992.

Eberhard Spiess will finish the work for Volume 13: FRG in spring 1992.

Furthermore it is expected that Cinemateca de Cuba finishes its manuscript - Volume 14: Cuba.

Mr. Chirat from Lyon has been asked to prepare an enlarged edition of Volume 2: France.

The expenses for publishing the volumes are - like in the past - carried by Saur Verlag, München.

The next meeting of the editorial board will take place in Athen.

Berlin, 20-3-1991

Alfred Krautz

ANNEX 12

REPORT OF THE CATALOGUING COMMISSION
TO THE FIAF ANNUAL CONGRESS, ATHENS
15-16 APRIL 1991

I am very sorry not to be with you this year for FIAF's 47th Annual Congress. While it is my misfortune not to be with you in Athens, the cause is my archive's great good fortune. This year at the Library of Congress, we have been given permission to hire fourteen new people to organize and catalog our collections. The task of interviewing and hiring these people must take place now in April and May, and these activities are my responsibility. Please forgive my absence, and I look forward to seeing all of you again next year.

For this year's Cataloguing Commission report, I should like to take the opportunity to present a different kind of paper - one in which I can share our Commission's philosophy and vision with you. Our basic charge, as the Federation's Cataloguing Commission, is to support the aims of FIAF. These aims are outlined in Article 1 of the *FIAF Statutes and Rules*. Of these aims, points "a" and "e" are particularly central to our work:

- "a) to promote the collection and preservation of films, as works of art and/or as historical documents;"
- "e) to promote film art and culture and encourage historical research into all aspects of the cinema."

Indeed, the accurate control over both filmographic and technical information about our collections are the pivot upon which all other archival activities depend. Reliable, well-organized information about holdings is central to the work of preservation, collections development, researcher access, exhibition and use.

An additional aim of FIAF which is particularly significant for us is point "d":

- "d) to develop cooperation between its [i.e., FIAF's] members and ensure the international availability of films and documents;

More than any other of FIAF's aims, this one constitutes our central reason for coming together as a Federation - to cooperate and collaborate - to share in the work of achieving our common goals.

In the area of cataloging, the need to cooperate and collaborate - to share information - requires, as a basis, the creation and maintenance of mutually agreed-upon standards for the recording and exchange of information. In our current age, with increasingly powerful tools for automation, networking and telecommunication, this need for standards has become ever more apparent. As anyone who has been involved in automation and systems planning very well understands, machine technology requires a high level of consistent data organization and standardization in order to allow for efficient retrieval and

use. What is true on a local level is even more evident at the level of inter-institutional cooperation, particularly when one assumes the kind of international cooperation and collaboration envisioned by our Federation.

The underlying goal which has guided the work of our Cataloguing Commission over the past several years has been to create and put in place sets of standards, specifically designed for film archives, which support the work of organizing collections and of providing intellectual control and access. We did not undertake this task lightly, for, from the outset, we understood that we were embarked upon a monumental task. While local standards had been developed within some archives, and while international standards had been created for related disciplines and professions, until 1980 no international standards yet existed which were designed specifically for data collection and organization within a film archive context. Moreover, our needs for standards were far ranging - including standards for the collection and organization of both filmographic and technical data, thesauri for the provision of standard index terms (access points), and, of course, computer format standards.

Based upon the examples of successful standards development in other fields, the Commission understood that success was dependent on three prerequisites:

(1) The creation and maintenance of standards requires funding for a staff of experts willing and able to act as a secretariat; it requires coordination through providing channels for continual comment on and review and updating of standards, through regularly scheduled meetings coupled with continuous letters and telephone calls, and other forms of communication.

(2) Implementation of standards often requires a willingness to compromise individual preferences or local procedures for the benefit of the group. As C. Donald Crook wrote in his article "Cataloguing in the International Area", *Library Resources & Technical Services* (January - March 1986), p. 25:

"This simply means that we would like everyone else to maintain standards, so we can understand what they are doing and so we can communicate more easily among libraries through networks and other arrangements, but we wish to remain free to depart from these standards ourselves. Thus the perceived advantages of shared data must outweigh the disadvantages if individual institutions are to be expected to adopt and use standards."

(3) Standards must be flexible enough to allow for some variation (e.g., for the creation of subsets of data as in minimal- versus full-level cataloging, or to adapt to the inherent characteristics of different formats and eras).

In looking at these requirements, we knew we were ahead of the game. For requirement number one, we had the Cataloguing Commission. The Commission meets once a year, and we have established mechanisms for continued communication during the intervals between meetings. Our membership has been sufficiently stable to be capable of functioning in the capacity of a central staff, and finally, amongst us all, we have the expertise. Moreover, we knew our FIAF colleagues, and understood the nature and high level of their commitment to FIAF's goals and to international cooperation.

Amongst the wide variety of standards to be developed, the Commission recognized the development of a standard set of cataloging rules (i.e., rules for the organization and arrangement of filmographic and basic holdings data) to be the most central. We therefore decided upon this task as our first priority. Now, after ten years of collaboration and extensive review, you have the results - the *FIAF Cataloguing Rules for Film Archives*, published just this year by K.G. Saur.

In addition to the writing of the rules, the Commission began work on several adjunct projects:

(1) a polyglot glossary, the *FIAF Glossary of Filmographic Terms*, now in its second edition. These terms, listed in twelve languages, are already in use as standards for the naming of credit functions within cataloging records. Plans are underway for adding new languages to those already represented.

(2) a set of guide-lines for recording technical data - this project has been undertaken with the collaboration of our colleagues on the Preservation Commission. Cataloguing Commission member Günter Schulz reports that he has now completed the final manuscript. It was sent to K.G. Saur in March, and should be published before the end of the year.

(3) Standardized terms for access - in this area, the Commission has been working on two projects:

a) genres - this project was jointly undertaken by Commission members Günter Schulz and Dorothea Gebauer. Progress has been slowed since Dorothea's retirement and while Günter has been concentrating on finalizing our technical guide-lines publication. This year at our meetings, we shall evaluate the situation and make plans for continued development.

b) early production company names and logos - this project is under the guidance of Commission member Vladimir Opela. Designed for more than one purpose, our idea was to collect early production company logos for assisting catalogers in the identification of early films, to aid in the development of film history through the documentation of company histories, and to begin the development of a list of

standardized company names (i.e., an international name authority file). These names could then be used as access points (index terms) on standardized cataloging records gathered from a variety of institutions and sources. This project constitutes one of our more recent activities, and thus far progress has been slow. In order to move forward, we especially need the contributions and work of member archives. To date, we have only the excellent list of predominantly Czech film logos and company histories, which Vladimir himself compiled and distributed to our members already two years ago in Lisbon. Please let us know during the course of this Congress if you are still interested in this project, and whether or not we can count on your help in continuing this work.

(4) Our newest major project, the development of a standard computer format, is one that we could not undertake in any depth until our two earlier projects - the cataloging rules and the technical guide-lines - were complete. Now we are beginning this major task, by studying existing formats for the international exchange of information and comparing them with our requirements, as outlined in the two previous sets of standards. This work is at least as complex as the two earlier tasks and will most likely require at least as long to prepare, to distribute for extensive review and agreement, and finally to publish. But it is the single most important missing link between us and the goal of harnessing the powerful team of computerization and telecommunications to serve our information needs. And we have begun! Now we are well on the way to the twenty-first century.

A word of caution, however. Standards, once created, cannot remain static, or they will soon become outmoded and eventually disappear. Through the Commission, we have the mechanism to receive suggestions for changes and improvements, and to review and update the standards - incorporating such suggestions into our overall framework and publishing the results of this update process in a timely fashion. Standards revision and maintenance will now therefore constitute an additional major task for the Commission, providing plenty of challenge in the years to come.

Beyond our major works of standards creation and development, the Commission has, over the years, taken on a variety of additional tasks. These include: the preparation of three analytical *Studies on the Usage of Computers in Film Archives*; a paper providing guidance on *Evaluating Computer Cataloguing Systems*; a symposium on the Unesco-funded software package MICRO-ISIS (now in wide use throughout Latin America, as well as in other locations around the world); the design and oversight of a database of information about members' holdings of film from the nitrate era, maintained on MICRO-ISIS at the FIAF Secretariat; and the publication and update of a *Bibliography of National Filmographies* designed to aid in cataloging research. Another project which has been suggested

to us is the revision of the Commission's first publication *Film Cataloging*, a general manual published in 1980 and now somewhat out of date - it would be helpful to the Commission to receive a clear idea in the course of this Congress as to whether such a revision is a project that members would consider worthwhile.

There may well be more that we can or should be doing. We have been asked by our President, Robert Daudelin, to participate in an open forum discussion topic on this issue, and we invite all of you to come with your suggestions and ideas for future work. On April 19, we shall also be presenting a workshop to which we invite you to bring practical questions about any and all aspects of your cataloguing work. Commission members Roger Smither, Jon Gartenberg and Rolf Lindfors will be hosting this workshop and have each prepared a short paper for the purposes of leading your discussions. All the members of the Commission present at this Congress will also be on hand to respond to questions and to participate in the discussions.

Finally, we should like to offer our special thanks to our colleagues and friends at the Cinemateca de Cuba, who so generously hosted our meetings in Havana last year. Though they must have been very tired from their efforts on behalf of the congress, they were most kind and generous in offering us an excellent place for our meetings - one most pleasant and quite conducive to the intense days of collaboration and work which we require to keep our projects on track. Many thanks both to the Cinemateca and to the Fundacion, for your thoughtfulness and generosity, linked of course to our heartfelt and deepest sympathy in your tragic loss of Hector Garcia Mesa.

Harriet W. Harrison
Head, FIAF Cataloguing Commission

ANNEX 13



ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΩΝ
CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA
1, RUE KANARI, 106 71, ATHÈNES. GRÈCE
TEL.: 36 12 046 & 36 09 695, FAX: 36 28 468, TELEGRAMMES: ΤΑΙΝΙΟΘΗΚΗ

April 19 p.m. Workshops / Ateliers

Cataloguing Commission Workshop

Managing Cataloguing Activities – Standards, Resources, Systems

The Workshop will provide an opportunity to explore what is required for successful cataloguing in film archives. It will look at issues such as the role and purpose of cataloguing, the requirements of a good cataloguing system, and the resources needed to maintain efficient cataloguing programmes.

Participants are invited to raise issues or bring specific questions for discussion and to share real experiences – good or bad. The Workshop is intended to get as close as possible to the day-to-day activities of film cataloguers.

The Workshop will be led by the following Cataloguing Commission members, who will make brief introductory presentations:

- | | |
|----------------|---|
| Jon Gartenberg | (Dept of Film, the Museum of Modern Art, New York – editor of the Commission's <i>Glossary of Filmographic Terms</i> and author of the chapter on cataloguing in the forthcoming <i>FIAF Handbook for Film Archives</i> .
Presentation Theme: The Role of Cataloguing |
| Rolf Lindfors | (Cinemateket, Svenska Filminstitutet, Stockholm – editor of the forthcoming new edition of the Commission's <i>Bibliography of National Filmographies</i>)
Presentation Theme: Resources |
| Roger Smither | (Department of Film, Imperial War Museum, London – editor of the Commission's <i>Study on the Usage of Computers for Film Cataloguing</i> and author of <i>Evaluating Computer Cataloguing Systems</i>)
Presentation Theme: Standards and Systems |

The workshop leaders have all had experience with the implementation of computer systems, which they will be pleased to discuss in the context of the Workshop.

ANNEX 14

REPORT OF THE PROGRAMMING AND ACCESS COMMISSION

Mission statement

The main objectives of the FIAF Programming and Access Commission are to set standards and provide guidelines for the programming of moving images; to make recommendations to FIAF archives for the most effective use of their viewing collections and screening resources; to promote access to FIAF's archival materials for research, study and recirculation.

During the discussion of the agenda that took place during the days of February 9, 11 and 12 (February 10 was a free day for a visiting tour on the S. Miguel Island) the Commission agreed upon the definition of the following program of aims.

1. Programming policy guidelines

The Commission will try to define the tasks and aims of programming in an archival context, and will construct a set of policy guidelines for their achievement.

Issues to be confronted will include :

- the notion of both "classic" and "national" print collections;
- programming from archival and non-archival sources;
- the relationship of programming to preservation priorities acquisition policies;
- the constructive use of documentation in programming;
- the problems posed by relations with the industry (producers, distributors, copyright owners, donors, depositors, etc...)
- the concept of bona fide archives and cinematheques having cultural rights in relation to the use of their collections;
- moral and political censorship

2. Access Policy Guidelines

The Commission will try to define the role and duty of archives in providing access to their collections for the purposes of research, study and recirculation. A further aim will be to establish and recommend conditions of and criteria for access, both on and off archives premises.

Special attention will be paid to the common problems raised by demands made upon archives by film festivals, commercial users, educational institutions and other external agencies.

3. Central Information

The Commission wishes to see established as a matter of urgency centrally based mechanisms with the following objectives :

- a databank of archive viewing copies, implying a commitment on the part of all FIAF archives to reveal such information;

- systematic exchange of up-to-date information between archives about their programming initiatives and activities, e.g. via publication of a regular newsletter or bulletin, mailings of program brochures, etc...
- the holding of an annual international forum for discussion and presentation of programming and access topics, including screenings, exchanging of ideas and innovations, setting up of collaborative projects, etc...;
- the publication of a central register of "missing" films and incomplete materials, to which the FIAF archives would be invited to contribute and to whom the register would be circulated with periodical updating,
- publication and circulation, as an information service, of an updated selective bibliography of books and documents relevant to programming and access activities in film archives (e.g. authenticated filmographies, dossiers and other materials).

4. Immediate Action

The Commission planned to conduct without delay a formal survey of FIAF archives in order to compile data within the following areas of enquiry :

- a) What kind of programming is done in each archive (detailed examples to be given) ?
- b) What kind of study access is provided ?
- c) What kind of commercial access is provided ?
- d) What screening and/or viewing facilities exist in each archive ?
- e) Feedback - suggestions, proposals, problems, constraints, etc..., which archives may wish to address to the Commission.

5. Technical Standards

The Commission will establish technical standards for the projection and presentation of moving images. Issues such as acceptable print quality, correct aspect ratio and projection speed will be addressed.

The development of such standards should lead to the publication of a reference manual.

6. Standards and Guidelines for Archival Viewing Facilities

The Commission will make recommendations and provide a set of alternative solutions for the establishment, development and improvement of on-site viewing facilities (film viewing machines, video monitors, laser discs, etc...), taking into account the possibilities afforded by new and changing technology.

The collation of such information should lead to the publication of a reference guide.

7. The Programming and Access Commission's report sets a framework within which it is now necessary to identify and describe the specifics of its work program.

In discussions with the FIAF Executive Committee a number of additional issues have been raised regarding the Commission's future direction. The Commission acknowledges the need to address, in particular, the following :

- a) The Commission's understanding of the term "access" should incorporate the widest range of cultural uses which FIAF archives promote.
- b) The Commission understands the crucial importance of the distinction between the non-profit character of FIAF archives and the demands of commercial users.
- c) The Commission affirms that it will coordinate its activities with those of the other FIAF Commissions.

ANNEX 15

INTRODUCTION AND BACKGROUND

The Executive Committee proposes approval of the following changes in the Federation's Statutes and Rules in areas related to defining membership categories and responsibilities.

These proposals are the final result of an exhaustive process of deliberation and consultation initiated three years ago that has included the establishment of a special Working Group on Membership, the valuation of a detailed questionnaire sent to all Members and Observers of the Federation and the holding of two extensive open debates at the annual Congresses.

The proposed formal changes (underlined or in bold) in the Statutes and Rules reflect an underlying commitment to the following broad objectives:

- a. To redefine the current categories of "Member" and "Observer", to take into account an enlarged array of affiliates. To that end three new categories are proposed: FULL MEMBERS, PROVISIONAL MEMBERS and ASSOCIATES.
- b. To encourage PROVISIONAL MEMBERS to become FULL MEMBERS as quickly as possible and to avoid the arbitrary exclusion of qualified applicants at all levels of affiliation.
- c. To find ways to encourage the participation of all three levels of affiliation in activities of the Federation and to insure that Congresses take account of their diverse needs and special interests.
- d. To assure that the Executive Committee effectively represents as broad a spectrum as possible of the affiliates and their interests and that the Committee has a close working relationship with all the formal and informal working groups established to forward the Federation's aims and objectives.
- e. To devise a clearer definition of film preservation -- the major task of an archive -- which would be used in assessing both new and existing MEMBERS and to rationalize the reconfirmation procedure.
- f. To define and protect the right of FULL MEMBERS to have access to their colleagues' collections.
- g. To accomplish these goals of expanding affiliations with FIAF without putting an unreasonable workload on the Secretariat and the Officers of the Federation and without impairing effective communications among affiliates.

Article 4

Full and Provisional Members shall be autonomous, non-profit film archives working on a national level whether governmental or non-governmental, devoted to the history and aesthetics of the cinema, and accessible to the public.

The Members of the Federation shall have as the main object of their activity, the collection, preservation, restoration and cataloguing of films and all documentation related to film.

Members are also authorised and indeed encouraged to organise the projection and the viewing of films, using copies specially made for this purpose, provide facilities for the consultation of documentation, collect and exhibit cinema artifacts, publish film literature and, in general, develop all non-commercial activities related to the promotion and diffusion of film culture, from a historical, educational and artistic perspective.

Article 5 (New article)

An Associate is an organisation which has a commitment to the preservation of film, related documentation or artifacts as one of its objects, but which is not currently eligible for full membership.

Article 6

Film archives intending to apply for ^{Full} membership must first be Provisional Members for at least two years.

After a maximum of six years, a Provisional Member which has not attained full membership automatically becomes an Associate.

Article 7

Full Members shall enjoy full rights throughout the territories of their country.

Article 8

Members and Associates shall pay an annual subscription to the Federation.

Article 9

The admission of Provisional Members and Associates is decided by the Executive Committee and that of Full Members by the General Assembly on the recommendation of the Executive Committee, in accordance with the procedures defined in the Internal Rules.

Article 10

The status of Member or Associate may be lost by resignation, by deletion, by non-confirmation or by expulsion, or it may be suspended for a specific period, in accordance with the conditions and procedures defined in the Internal Rules.

CHAPTER III - GOVERNING BODIES

Article 11

The governing bodies of the Federation shall be as follows:

- a) General Assembly
- b) Executive Committee.

Article 12

The General Assembly is the supreme governing body of the Federation.

An ordinary General Assembly shall be convened by the Executive Committee at least once every two years. The calling notices shall be sent to the Members and Associates at least 4 months in advance.

The agenda of the General Assembly shall be prepared by the Executive Committee.

The Federation working year shall comprise the period between one ordinary General Assembly and the next, but its financial year may be different and is defined in the Rules.

Article 13

A General Assembly shall be valid if at least one half of the Full Members of the Federation are present or represented.

If the required quorum is not achieved within 6 hours of the time fixed for the discussion to begin, the Executive Committee shall fix a date for a new General Assembly whose proceedings shall be valid irrespective of the number of Full Members present. This new General Assembly may not take place less than 24 hours or more than 3 months after the date of the first.

The proceedings of any General Assembly convened in accordance with these provisions shall be valid in all matters save those provided for in articles 14d), e), g), h), 25 and 26 of the Statutes.

Article 14

The General Assembly shall have the following duties :

- a) to approve the reports of the Executive Committee;
- b) to approve the budget submitted by the Executive Committee for the following financial year and to fix the amounts of the annual membership subscriptions;
- c) to approve the purchase, proposed by the Executive Committee, of property allocated to the Federation's own use;
- d) to take all decisions concerning alterations to the Statutes, the affiliation of the Federation to other international organisations and the dissolution of the Federation;
- e) to approve Rules prepared by the Executive Committee;
- f) to create, control the activity of, and dissolve commissions and any other working bodies of the Federation;

- g) to decide on the admission, non-confirmation or expulsion of Full Members and to confirm, modify or annul suspension of Members; to declare the deletion of Full Members for non-submission of their Annual Report for two consecutive years and/or for non-payment of the subscription for two consecutive years;
- h) to hear appeals against the decisions of the Arbitration Jury;
- i) to elect the Executive Committee;
- j) to give directives for the future activities of the Federation and, in general, to legislate on all matters relating to it.

Article 15

An Extraordinary General Meeting may be called by decision of the Executive Committee or at the request of at least half of the Full Members of the Federation, subject to advance notice of at least two months.

Article 16

Each Full Member of the Federation shall have the right to a vote in the proceedings of the General Meeting. A Full Member may delegate his vote to another Full Member, but no Full Member shall vote on behalf of more than two absent Full Members. Provisional Members and Associates may participate in all open sessions of the General Assembly but they do not have the right to vote.

Only Full Members shall have the right to nominate candidates for election and to have their representatives elected to membership of the Executive Committee.

Article 17

The General Assembly shall elect, every two years, a new Executive Committee to comprise 13 members. Membership of the Executive Committee shall not carry with it the right to any remuneration.

The Executive Committee shall consist of a President, a Secretary-General, a Treasurer, and ordinary members. The officers and members of the Executive Committee may not be elected for more than 3 consecutive terms in accordance with the provisions of the Internal Rules.

The President represents the Federation. He shall be responsible for the observance of the Statutes and Rules and for the implementation of the decisions of the Executive Committee. He shall take all urgent initiatives necessary for the activities of the Federation between the meetings of the Executive Committee.

The Secretary-General is responsible for the administration of the Federation .

The Treasurer is responsible for the financial management of the Federation.

All officers act according to the directives of the Executive Committee.

Article 18

Meetings of the Executive Committee shall be valid if at least 7 members are present.

Article 19

The Executive Committee shall have the following duties:

- a) to direct the business of the Federation between General Assemblies;
- b) to convene and prepare agendas for General Assemblies and all other meetings of the Federation;
- c) to carry out the decisions of the General Assembly;
- d) to appoint the Executive Secretary;
- e) to admit all new Provisional Members and Associates, to propose to the General Assembly the admission of Provisional Members as Full Members, to reconfirm the status of Full Members every 5 years and Provisional Members every 2 years and that of Associates every four years;
- f) to accept the resignation of Full and Provisional Members and that of Associates; declare deletions and decide on non-confirmation, expulsion or suspension of Provisional Members and Associates; decide on the suspension of Full Members; present to the General Assembly cases of deletion and propose also to the General Assembly the non-confirmation or expulsion of Full Members.
- g) to approve the accounts and to submit the Federation's budgets to the General Assembly;
- h) to submit, in writing, to the General Assembly an annual report of the activities of the Federation;
- i) to satisfy all other statutory requirements;
- j) to make all necessary decisions, especially to safeguard the integrity of the Federation.

Article 20

The Executive Committee shall be convened by the President or the Secretary-General, either on their own initiative or at the request of a majority of its members. It shall meet at least twice a year.

Article 21

The Federation is represented by its President. The President shall be able, in exceptional cases and with the agreement of the Executive Committee, to delegate his powers to another member of the Executive Committee. This delegation must always be effected in writing. Only the President and/or the Secretary-General have the right to represent the Federation in legal actions.

CHAPTER IV - ARBITRATION JURY

Article 22

An Arbitration Jury shall be set up whenever a Full Member brings a complaint against another Full or Provisional Member or against an Associate for infringement of the Statutes and/or Rules of the Federation. This Jury shall function in accordance with procedures defined in the Internal Rules.

CHAPTER V - FINANCE

Article 23

The resources of the Federation consist of :

- a) the annual membership subscriptions, the rate of which is fixed by the General Assembly;
- b) reimbursement of expenses or additional subscriptions which may be requested of Members and Associates for special purposes determined by the General Assembly;
- c) sums collected as reimbursement of expenses from third parties for services rendered;
- d) proceeds of activities or events which might be organised for its benefit;
- e) other income resulting from its activities;
- f) donations and grants from members or other sources.

Article 24

Members terminating their membership shall have no right to the properties of the Federation.

Members and Associates of the Federation have no financial liability beyond the annual subscription fee.

CHAPTER VI - AFFILIATION TO OTHER INTERNATIONAL ORGANISATIONS

Article 25

The affiliation of the Federation to another international organisation can only be decided by a General Assembly at which at least one half of the Full Members are present or represented and by a majority of two-thirds of the Full Members participating therein.

CHAPTER VII - MODIFICATION OF THE STATUTES

Article 26

The Statutes of the Federation may only be modified by the General Assembly. Proposals for modification of the Statutes may be made by the Executive Committee or by any Full Member of the Federation with the written support of at least 10 other Full Members. Proposals originated by a Full Member must be sent to the Secretariat at least 6 months before the General Assembly. The Secretariat shall circulate the proposals to all the Full Members of the Federation so that they receive them at least one month before the date of the General Assembly. No General Assembly shall have power to approve modifications to the Statutes unless at least two-thirds of the Full Members are present or represented, and unless the vote is carried by a majority of two-thirds of the Full Members participating therein.

CHAPTER VIII - DISSOLUTION

Article 27

The dissolution of the Federation may only be decided by an Extraordinary General Assembly convened especially for this purpose with not less than 3 months advance notice, and at which at least two-thirds of the Full Members are present or represented. The decision must be voted by a majority of two-thirds of the Full Members present or represented in this meeting. The General Assembly shall designate one or more Receivers to be responsible for liquidating the assets of the Federation, the net proceeds of which shall be assigned to an international film organisation pursuing aims similar to those of the Federation.

CHAPTER IX - OFFICIAL LANGUAGES

Article 28

The official languages of the Federation shall be French, English and Russian and from time to time any other language chosen by the General Assembly according to the needs of the moment. The French text of the Statutes shall be the official text.

CHAPTER X - RULES

Article 29

For all details and forms of operation and procedure not provided for in the Statutes, reference shall be made to the Internal Rules of the Federation.

ANNEX 16

DRAFT FIAF BUDGET FOR 1992 (in Belgian Francs)

<u>INCOME</u>	<u>1990</u>	<u>Adapted Budget 1991</u>	<u>Budget 1992</u>
Subscriptions			
Members (75,000.BF/3000SF)	3.912.339	4.050.000	4.200.000
Provisional Members and Associates (37,500BF/ 1500SF)			1.400.000
FIAF publications	374.649	330.000	300.000
Bank interests	43.919	250.000	250.000
Unesco contracts	213.606	--	--
Development Fund	490.017	150.000	150.000
Reserve Fund		120.000	--
	<u>5.034.530</u>	<u>4.900.000</u>	<u>6.300.000</u>
	=====	=====	=====
 <u>EXPENDITURE</u>			
<u>Current expenses</u>			
Staff salaries	617.671	756.000	800.000
External work fees	592.254	570.000	600.000
Social Security, Insur., Taxes	739.926	810.000	850.000
Office rent and charges	347.126	454.000	440.000
Office supplies & equipment	336.621	300.000	350.000
Postage, telephone, telex	306.671	350.000	400.000
Miscellaneous	21.755	30.000	30.000
	<u>2.962.024</u>	<u>3.270.000</u>	<u>3.470.000</u>
	-----	-----	-----
<u>Special expenses</u>			
Unesco contracts	57.657	---	--
Congress	590.435	600.000	725.000
Executive Committee	244.414	200.000	250.000
Commissions	296.786	480.000	600.000
Special missions	126.093	100.000	150.000
Administrative publications & Bulletin	258.106	250.000	200.000
Special publications	403.438	---	500.000
Support to P.I.P.	200.000	---	--
Publicity for FIAF publications	---	---	50.000
Development Fund	490.017	150.000	150.000
	<u>2.666.946</u>	<u>1.630.000</u>	<u>2.700.000</u>
	-----	-----	-----
	<u>5.628.970</u>	<u>4.900.000</u>	<u>6.170.000</u>
	=====	=====	=====
Credit balance	(Debit: - 594.440)	---	130.000

NOTES ON THE PROPOSED 1992 BUDGET

(Exchange rate: 100 Belgian francs = \$3.3 or 4.- Swiss francs)

INCOME

A raise of subscription has become unavoidable considering the state of our finances. A new scale of subscriptions on two levels is now proposed, which will diminish the gap between full Members and the other affiliates.

We are asking you to pay subscription dues in Belgian Francs to avoid bank costs and frequent changes in the exchange rates.

EXPENDITURE

After a severe reduction in the Federation's expenses during 1991, in spite of an estimated inflation rate of about 4% in Belgium both in 1990 and 1991, it is normal that we foresee a substantial raise in all current expenses for 1992, and especially in:

Office rent - postage & telecommunications (more affiliates) - staff salaries (additional part-time assistant from September 1991).

Special expenses:

Congress in Montevideo

Executive Committee: EC meetings again with interpretation.

Commissions: 4 Commissions instead of 3.

Special publications: In spite of our efforts to find outside publishers, some special publications still need to be done by us as they cannot be sold outside of the membership.

Development Fund: should be fed with monies raised outside FIAF.

NOTES SUR LE PROJET DE BUDGET POUR 1992

Taux de change en février 1991: 100 FB = US\$3.3 ou 5 francs suisses

ENTREES

L'augmentation des cotisations en 1992 est devenue inévitable. Un nouveau tarif des cotisations a été étudié parallèlement aux modifications adoptées pour le membrariat, réduisant l'écart de cotisations entre les différentes catégories. Nous vous demandons désormais de payer les cotisations en francs belges pour diminuer les frais de banque et pallier les fréquents écarts de change.

DEPENSES

Après une forte réduction des dépenses de la FIAF cette année, malgré un taux d'inflation en Belgique de 4% en 1990 et sans doute semblable pour 1991, il est normal de prévoir une augmentation substantielle pour le budget 1992 en dépenses courantes, notamment en: loyer (le poste "loyer" en 1991 comprend un déménagement) - postes et communications (plus d'affiliés) - salaires (une nouvelle assistante à temps partiel à partir de septembre 1991.)

Dépenses spéciales:

Congrès à Montevideo

Comité directeur : Le CD aura à nouveau besoin d'interprétation;

Commissions : Ce montant sera divisé entre 4 Commissions au lieu de 3.

Publications spéciales : En dépit de nos efforts pour publier les travaux de nos Commissions sous contrat avec un éditeur professionnel, sans frais pour la FIAF, il nous reste toujours des publications dont le marché est trop limité et que nous devons donc publier nous-mêmes.

Fonds de développement : Ce fonds devrait être alimenté par des apports extérieurs à la FIAF.

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

BALANCE AS AT 31 DECEMBER 1990
 =====
 (in Belgian francs)

ASSETS

Current assets

Debtors

818,953.-

Creditors

271,445.-

Quick assets

Bank
Cash

147,887.-
9,273.-

Balance

157,160.-

Reserve Fund

Interest account:
3,000,000 BF in State securities
+ 224.321 BF in cash

p.m.

976,113.-
=====

704,668.-

976,113.-
=====

LIABILITIES

Accumulated balance
at 31 December 1989 1,319,804.-
- loss/deleted Observer - 17,000.-
- excess of expenses over income 1990 - 594,440.-
- loss on exchange rate - 3,696.-

PROFIT AND LOSS ACCOUNT

Expenditure

5,628,970.-
=====

Income

5,034,530.-

Debit balance

594.440.-

5,628,970.-
=====

NOTES TO THE 1990 ACCOUNTS

Detailed balance sheet (p. 2)

Debtors

The amount of unpaid subscriptions is exceptionally high this year. It reflects increasing financial difficulties for the archives.

The loan to P.I.P. for the purchase of a computer is being reimbursed following schedule.

Other assets: The market value of the book stock (FIAF publications) is not mentioned in the Balance sheet and amounts to approxim. 250.000 B.F. FIAF's ready cash is at a bottom level and may cause cash flow problems if subscriptions for 1991 are not paid early in the year.

Balance : Same causes for our debit balance as in 1989:

a raise in the workload and day-to-day expenses of the Secretariat due to the expansion of the Federation (3 new Observers in 1990 - no new Members) while the subscriptions' income of the Federation has been lower than last year due to the lower exchange rate of the Swiss Franc & the dollar. An Observer, under present policies, costs as much as a full Member to the Federation, i.e. approximately the equivalent of a Member subscription.

Some current expenses have been higher than foreseen, e.g. Office supplies as we have bought new computer equipment + laser printer for the production of the Bulletin.

Staff salaries (incl. external work fees & taxes) have raised only 5% since last year in spite of a second part-time help from Jan. to April. On the whole, current expenses have been kept lower than in 1989.

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

Income

Unesco contracts: this covers the payment by Unesco of a contract executed by FIAF.

Expenses

Special publications. This amount covers: publication of the Papers from the Vienna Symposium - new chapters in the Technical Manual of the Preservation Commission - Third study on the usage of computers for Cataloguing - new leaflet on FIAF publications - H. Brown's "Physical Characteristics of Early Films..." .

The Cataloguing and Documentation Commissions spent less than foreseen thanks to the generosity of their host archives and of course the members' own archives.

Unpaid subscriptions (p. 4)

It has to be noted that , following the Statutes and Rules, Members or Observers which 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.

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1990 (in Swiss francs)

	<u>1989</u>	<u>1990</u>
Alger	400,-	400,-
Bogotá: Cinemateca Distrital		400,-
Buenos Aires	660,-	2.850,-
Dakha		400,-
Dublin		400,-
La Paz*		400,-
Managua*	400,-	400,-
Montevideo C.U.		2.850,-
Quito *		400,-
Rio de Janeiro*	2.850,-	2.850,-
São Paulo*		2.850,-
Torino*		2.850,-
	<u>4.310,-</u>	<u>17.050,-</u> Swiss Fr.

*508.363 BF§

* These archives paid their dues in the first weeks of 1991

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1990

ASSETS

Debtors

Unpaid subscriptions for 1988	105,363	
Unpaid subscriptions for 1989	403,000	
Loan to P.I.P. for computer purchase	310,590	
	<hr/>	818,953.-

<u>Cash in hand</u>		
Current account in Belgian Francs	147,887.-	
Cash at Secretariat	9,273.-	
	<hr/>	157,160.-
		<hr/>
		976,113.-
		=====

LIABILITIES

1991 subscriptions paid in advance	105,774	
Outstanding bills for:		
- Executive Committee (interpretation)	48,500	
- Administrative publications & Bulletin	64,635	
- Special publications	18,272	
- Unesco contract	34,264	
	<hr/>	271,445

BALANCE

Accumulated balance at 31.12.89	1,319,804	
less provision for deleted Observer (Manila)	17,000	
less excess of expenses over income 1990	- 594,440	
less loss on exchange rate ECU/BF	- 3,696	
	<hr/>	
Accumulated balance at 31.12.90		704,668
		<hr/>
		976,113.-
		=====

DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON
AS AT 31 DECEMBER 1990

INCOME

Budget 1990

Members' (2850 S.F.) and Observers' (400 S.F.) subscriptions	3,912,339	4.050.000
FIAF publications (incl. Subscribers)	374,649	250.000
Bank interests	43.919	50.000
Unesco contracts	213,606	--
Development Fund	490,017	490.017
	-----	-----
	5,034,530	4,840,017
	=====	=====

EXPENDITURE

Current expenses

Staff salaries	617,671	720.000
External work fees	592,254	570.000
Social Security, Insur., Taxes	739,926	625.000
Office rent and charges	347,126	383.000
Office supplies & equipment	336,621	250.000
Postage, telephone, telex	306,671	320.000
Miscellaneous	21,755	30.000
	-----	-----
	2,962,024	2.898.000

Special expenses

Unesco contracts	57,657	--
Congress	590,435	600.000
Executive Committee	244,414	250.000
Commissions	296,786	360.000
Special missions	126,093	120.000
Administrative publications & Bulletin	258,106	230.000
Special publications	403,438	450.000
Support to P.I.P.	200.000	200.000
Development Fund	490,017	120.000
	-----	-----
	2,666,946	2.330.000
	-----	-----
	5,628,970	5.228.000
	=====	=====

Balance to be taken from previous
credit balance:

594,440	878.000
---------	---------

ANNEX 17

48th FIAF Congress
Montevideo – Uruguay
April 1992

NEWSLETTER 1

ORGANISATION. – The 48th FIAF Congress is organised in Montevideo, Uruguay, by Cinemateca Uruguaya, with the support of the ministry of Education and Culture.

SCHEDULE – The Congress will be held from Saturday April 19, until Sunday April 27, as follows:

- April 19 – 21 – Executive Committee meeting
- April 22 – 23 – General Assembly
- April 24 – Excursion
- April 25 – Workshops. Executive Committee meeting
- April 26 – 27 – Symposiums

MEETING PLACES – The whole Congress – General Assembly and Symposiums will take place in the installations of Banco de la Republica. Fully equipped with translation booths, etc. it can hold 150 seats.

HOTELS – Following a careful selection and arrangements made with local hotels, we have finally decided to suggest the following:

- 1) Victoria Plaza Hotel
- 2) Hotel Embajador
- 3) Balfer Hotel: a very good, new and cheep hotel.

For Latin American delegates we can offer a hotel free of charge: Hotel Carrasco – at the seaside.

SYMPOSIUMS – All the necessary normal working facilities will be provided. Simultaneous translation will be made in English, French and Spanish. All the meetings will be tape recorded.

VISAS – TRAVEL – You can obtain information at the Uruguayan embassies. But if it is necessary we can provide visas from Montevideo, especially for FIAF delegates.

We wait now for an agreement with a travel agency: maybe we can offer special prices for air tickets.

SOCIAL EVENTS – On April 24, an excursion to Punta del Este, the famous international seaside resort, 140 kilometers from Montevideo will take place, departing at 9a.m.

Lunch will be held at Punto del Este.

Delegates will have enough free time for shopping, visiting or going to the beach (swimming in April is a doubtful possibility).

48th FIAF Congress
(Montevideo – Uruguay)

April 14, 1991

Casilla de correo 1170, Montevideo
Telephone: 48.24.60 / 49.57.95
Telex: 22043 CIMTECA UY
Fax: (598-2) 49.45.72

Manuel Martinez Carril

ANNEX 18



ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ
CINEMATHEQUE DE GRÈCE - MUSÉE DU CINÉMA
1, RUE KANARI, 106 71, ATHÈNES, GRÈCE
TEL.: 36 12 046 & 36 09 695, FAX: 36 28 468, TELEGRAMMES: ΤΑΙΝΙΟΘΗΚΗ

National War Museum: April 17 1991

SYMPOSIUM: The Place of Video in Film Archives
La Place de la Video dans les Cinémathèques

Co-chaired by: Clyde Jeavons (NFA, London)
Robert Rosen (UCLA Film and TV Archive)

Morning Session: 09.00 - 13.00 (Demonstration)

- 09.00 Introductory Remarks: *Clyde Jeavons*
09.15 Video in Film Archives - an Historical Survey
Dr Mario Calzini, Rome
09.45 From Film to Tape to Tape to Film...
A practical demonstration of the transfer of the film image to different video standards and recording formats (see folder supplied for details)
Prepared and presented by Jack Houshold and Brian Jenkinson, NFA, London
10.45 COFFEE
11.05 Film / Video Demonstration *continued*
12.30 Technical Question and Answer session
13.00 LUNCH



ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ
CINEMATHEQUE DE GRÈCE - MUSÉE DU CINÉMA
1, RUE KANARI, 106 71, ATHÈNES, GRÈCE
TEL.: 36 12 046 & 36 09 695, FAX: 36 28 468, TELEGRAMMES: ΤΑΙΝΙΟΘΗΚΗ

Afternoon Session: 15.00 – 18.30 (Debate)

- 15.00 Introductory statement: *Robert Rosen*
Raising topics for discussion such as:
Does **video** have a place in a film archive?
As an access tool?
As a preservation tool?
As a preservation medium?
As a presentation medium?
As a production tool?
As a promotion tool?
How can video serve the film archivist?
- 15.30 Open Debate
Discussion is invited on the practical philosophical and policy issues raised by the film archivist's engagement with (or rejection of) video.

From time to time, the Chair may ask for brief prepared interventions from FIAF practitioners who use or preserve video in their archives and/or have strong, cogent views on the subject, including Steve Ricci (UCLA), Anna-Lena Wibom (Swedish Film Institute), Henning Schou (NFSA, Canberra), Paul Spehr / David Francis (Library of Congress, Washington), Peter Kubelka (Austrian Film Museum), and others to be announced.
- 16.40 TEA / COFFEE
- 17.00 Debate *continued*
- 18.30 Summation and close

ANNEX 19



ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA

I, RUE KANARI, 106 71, ATHÈNES, GRÈCE

TEL.: 36 12 046 & 36 09 695, FAX: 36 28 468, TELEGRAMMES: TAINIOTHIKI

National War Museum: 18 April 1991, 9.00am - 6.00pm

SYMPOSIUM: Film Archives and Independent Cinema
Draft Programme **Les Archives du Film et le Cinéma Indépendant**

1. The Independent Cinema: A 60 minutes definition in films.
Peter Kubelka
2. Introductory remarks: Definition of the term 'Independent Cinema', Historical background, etc.
Eileen Bowser
3. Which History? Which Inheritance? The need to preserve independent films.
Jon Gartenberg
4. Independent films in Film Archives' collections:
Round Table with representatives of Anthology Film Archives(New York), Cinémathèque Royale(Bruxelles), Service des Archives du Film (Bois d'Arcy), Pacific Film Archives(Berkeley).
5. The Independent Cinema in Greece.
6. The Filmmaker's point of view.
Werner Nekes
7. Independent Cinema and the 'Coops' Movement
Yann Beauvais
8. Independent Films as a regular feature in Archives' screenings
Gabrielle Claes
9. The Independent Cinema as living cinema: the Frankfurt experience.
Peter Kubelka