

FIAF 1993
Mo i Rana
Minutes

49th GENERAL MEETING, MO I RANA
28-31 May, 1993

FÉDÉRATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

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Minutes of the
49th GENERAL MEETING

28-29-31 May, 1993
Mo i Rana

GENERAL ASSEMBLY, MO I RANA
May 28 - 29 - 31, 1993

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M I N U T E S

D a y 1 **First Session**
Chairman **Robert DAUDELIN, President of FIAF**

F I R S T S E S S I O N (May 28, 9.30 - 12.30h)

1 O P E N I N G

Mr Jan-Erik HOLST, Director of Det Norsk Filminstitut, hosts of the Congress, welcomed everyone to Mo i Rana.

He announced the opening ceremony of the Congress would take place early in the afternoon in the National Library's cinema. It would be followed by a reception at the National Library together with a visit of their brand new vaults and other facilities. The opening programme would end up with the screening of a newly restored 1921 Norwegian feature film, "The Growth of the Soil".

He finally gave further details on the programme of the whole Congress.

2 A D O P T I O N O F T H E A G E N D A

The President asked for comments or proposals for changes in the Agenda. There being none, the Agenda was adopted.

Mr DAUDELIN called for written suggestions for issues to be raised the following day during the Open Forum.

He also asked the delegates to enter their name for the workshop they wished to attend on May 31.

The President finally invited any interested Member to add his name to the present list of candidates for the new Executive Committee.

**3 C O N F I R M A T I O N O F T H E V O T I N G R I G H T S O F T H E M E M B E R S ,
P R E S E N T O R R E P R E S E N T E D**

Ms ORBANZ read aloud the list of delegates (Members, Provisional Members, Associates 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 1). There were at that point 40 voting members present.

Mrs Cristina FERRARI had received a proxy for CINEMATECA DE CUBA and CINEMATECA BRASILEIRA. Mrs AUBERT had received a proxy for CINEMATHEQUE FRANCAISE and Mr Angelo LIBERTINI for CINETECA ITALIANA.

The Honorary Members who could not attend the meeting had sent greetings to the Assembly but Wolfgang Klaue was present. The Secretary-General then introduced the Commissions Heads as well as Tedd Johansen and Robert Egeter van Kuyk, representatives of FIAT and ICA.

The Director and the President of the Board of Jugoslovenska Kinoteka (Mr Zelenovic and Mr Cosanovic) had sent a letter to FIAF's membership, which Mr DAUDELIN read aloud: they deplored their archive had been deprived of the possibility to participate in the 49th FIAF Congress, for lack of visa, insisting they were thoroughly opposed to the war in their country and eager to maintain contacts with their FIAF colleagues. Mr HOLST very much regretted their absence but explained that, as an official body in Norway, the Norwegian Film Institute had not been allowed to invite those two persons and to obtain visas from the Ministry of Foreign Affairs, because Norway had signed the two resolutions issued by the Security Council of the UN which prohibited cultural and scientific collaboration with ex-Yugoslavia.

4 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 affiliates during the previous year (Annex 2, French version + English summary).

5 APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL ASSEMBLY

There being no comment, the Minutes of the last General Assembly, in Montevideo, were approved.

6 CINEMA CENTENARY

Mr ROSEN reported on the recommendations the centenary working group (David Francis, Clyde Jeavons, Bob Rosen) had made to the Executive Committee regarding the FIAF celebration of the cinema centenary. On the one hand, the celebration should have the highest possible profile to present the work that is done by the archives in preserving the first hundred years of cinema and to point to the importance of that active preservation; on the other hand, one had to take into account the financial realities of the Federation itself, its limited resources but also the financial situation of archives around the world. Having this in mind, there were four areas the Executive Committee wanted to move forward :

1. the FIAF bi-annual Centenary Calendar, enframing the activities initiated by our archives in commemoration of the centenary of cinema. This was not only intended to highlight the diversity of activities taking place among the members but also to convey this information to the

press internationally. The calendar would be distributed by the Secretariat and/or the archives in the following way:

- by the Secretariat to FIAF archives for their own information (newsletter sent together with the FIAF Bulletin)
- by the Secretariat via the concerned FIAF archives to journals or periodicals mentioned in the answers to the questionnaire
- by the Secretariat to major press outlets (film festivals), in collaboration with archives present in these festivals.

2. **FIAF Centenary Logo**, which the archives were invited to ask for their own centenary-related activities and for activities planned by non-member institutions also celebrating the centenary. In the latter case, the awarding of the FIAF logo would remain under the archive's responsibility.

3. **FIAF Hundredth Anniversary Endowment Fund**, to help develop FIAF archives worldwide.

4. **Congress 1995**. There was now a formal invitation on behalf of UCLA Film and Television Archive, the National Center for Film and Video Preservation at the American Film Institute and the Academy Film Archive, to hold the 1995 FIAF Congress in Los Angeles, from April 22 until April 30.

The organizing committee insisted the Congress should have a very high profile: it should attract a very large international press attention, so that we could all use the occasion to go back to our own funding sources and use it as a way to get additional support for our preservation projects. The committee also did hope that Los Angeles and the Hollywood environment could be integrated into some of the evening programmes so that there could be some interaction with the creative community.

Mr RICCI, reporter of the Committee, gave a few details regarding the Congress project: it would be held during the last week of April 1995, in Westwood Village. The GA would take place at UCLA's campus, the symposium at the Academy for Motion Picture and other activities at the American Film Institute. The two proposed themes for the symposia were:

1. first hundred years of cinema - what have we achieved in terms of preservation ?
2. next hundred years - what is our future ?

Collaboration from every archive and the Commissions would be sought for the symposia.

Mr DAUDELIN asked Members, Provisional Members and Associates for a vote to be taken by show of hands on the proposed location for the 1995 Congress, i.e. Los Angeles. Result of the vote: unanimously in favour.

7 PROJECTS AND PUBLICATIONS UNDERWAY

7.1. FIAF Bulletin

In the absence of Paolo Cherchi Usai, Mr DAUDELIN read aloud the FIAF Bulletin Chief Editor's written report to the Assembly, in which, on behalf of the editorial board, he raised a series of questions regarding the purpose, format, circulation and audience of the Bulletin:

"(...) In its current form, the Bulletin is meant to be a tool of information and exchange for the archives, and a promotional device for making FIAF known to the general public. In these two respects, the editorial board truly wants to make the Bulletin a forum for the most open debate about FIAF and its role in the audiovisual culture. (...) Your involvement and cooperation is more needed than ever, especially in a time frame which is so close to the Centennial. (...) We (the Editorial Board) select what we get, but the real Editorial Board is made of all those who decide to put their ideas in writing and take the guts to confront public judgement. (...) Given the fact that we meet only once a year, a communication tool like the Bulletin may help develop this need (for sharing concerns, troubles, doubts) into a worthwhile service for all the membership. Besides trying to improve the content of the Bulletin, the editorial board is making some efforts to make it more visible (cfr. its cover) (...) but this won't work if the Bulletin ends its life in a bookshelf without having been browsed by the largest possible number of people. As it is, the Bulletin costs a fair amount of money, and I think we all agree we can't afford wasting our financial energies".

Paolo Cherchi Usai was eager to hear his colleagues' comments and suggestions on these matters.

Ms AUBERT, who praised the new format of the Bulletin, thought we should find a way to improve its circulation amongst the archives' staff.

Mr HORAK said archive heads should not only see that each issue of the FIAF Bulletin is properly circulated amongst the archive's staff but also make sure that this copy or an extra requested one be made available to the public in the archive library.

Mr MAGLIOZZI suggested that archives establish standing orders for an extra ten copies of each new issue of the FIAF Bulletin, for selling in the library, as is often done for other periodicals. Ms ORBANZ encouraged this proposal and hoped it would be taken into account for the next issues.

Ms AUBERT suggested to ask archives to buy four or five issues of the Bulletin for distribution on national level:

1. national film school(s)
2. national institutions in charge of cultural relations with other countries

3. main cinema magazines.

This would greatly foster the image and the future diffusion via subscriptions of the Bulletin.

Mr BOARINI suggested that archives should be asked to publicize the FIAF Bulletin in their monthly programme or journal with the FIAF Centenary logo plus a standard text about the contents of the Bulletin and its purchasing facilities.

Ms FERNANDEZ JURADO regretted that the perception of "film preservation" by the general public was usually not associated with FIAF. She thought the title "FIAF Bulletin" was too restrictive and did not state clearly enough the identity of our Federation. The concept of FIAF should appear more clearly on the cover of the Bulletin especially if we want it to gain the attention of a wider readership.

Mr JEAUVONS said Ms FERNANDEZ JURADO's point raised a much more crucial issue, i.e. the identity of FIAF from an outside point of view. This questioned whether or not we wanted to remain a traditional close society or go more public on a global scale and make ourselves known and easily identified to the outside world.

Mr DAUDELIN insisted it was essential to the editorial board to hear of the membership's approval/disapproval towards the selection of articles as decided by the editorial board.

Ms KRONISH praised the value and interest of the last issue and was in favour of expanding the Bulletin towards a magazine of journalistic format.

Mr KONLECHNER spoke highly of the graphic achievement the Bulletin represented in its new format, adding we should set up a large list of readers interested in the issues tackled in the publication and to whom, in line with our promotion policy, the Bulletin should be sent free of charge during three or four years.

Mr BERTETTO found that, in its present format, the FIAF Bulletin was a good compromise between a place for inside information and a "show-case" to the outside. There is, inside FIAF, very rich work and reflection that enhance cinema and the Bulletin must be an instrument to disseminate this very important promotion work. The Bulletin must be a place for specific expression including technical as well as theoretical contributions, which require the collaboration of everyone.

Ms CLAES approved the FIAF Bulletin Editorial Board's suggestion to ask each elected members of the EC to publish in the Bulletin a short statement regarding what he hoped to achieve during his/her mandate, but she suggested such a

"declaration of intentions" should be asked to candidates prior to the elections, for the electors' information.

Mr DAUDELIN reported this new practice had also been suggested by the Editorial Board who was hoping it would be initiated for future elections.

Mr ROSEN felt that readers of the Bulletin from the outside who were very much interested in our questions might not be as much interested in a straightforward reporting on the events taking place in our archives and might be discouraged from subscribing to the Bulletin. In order not to make our Bulletin appear as a "journal for a club", he suggested to make a clear distinction between straightforward information and archival issues of general concern to the people in FIAF and beyond FIAF, which should then be foregrounded.

7.2. International Index to Film and Television Periodicals

Mr MOULDS commented on the PIP activities over the past year (cfr. written report in Annex 3).

During the Executive Committee, a lot of questions had been raised and suggestions made regarding the content, the price, the promotion, funding, marketing and updating of the index on CD-ROM, which Mr MOULDS and Mr MAGLIOZZI had noted for further action.

In answer to Mr KONLECHNER, Mr MOULDS explained he aimed at updating the CD-ROM twice a year, provided he could financially afford it.

Mr MAGLIOZZI added the Documentation Commission had plans to include other FIAF publications on the CD-ROM, i.e. Bibliography of members' publications, Treasures from film archives, the Directory of FIAF documentation collections. They were open to suggestions to include in the disk not only publications of the Documentation Commission but also from the Preservation and Cataloguing Commissions. He insisted that FIAF heads of archives should underline the value of this database amongst their staff.

Ms AUBERT congratulated Mr MOULDS for his successful involvement in this remarkable technological development.

As to the television volume, she thought it might be of particular interest to television archives and therefore suggested to enlist our FIAT colleagues' support to index and distribute this publication. We should try to identify "bridges" between FIAT and FIAF in distinct fields.

Mr JOHANSEN, representative of FIAT, took this suggestion into account.

The General Assembly thanked Mr MOULDS for his work with general applause.

7.3. International Directory of Cinematographers, Set and Costume Designers in Film

Mr KRAUTZ, who was to arrive later, would report on this project on the following day. Meanwhile Ms ORBANZ, who had met with Mr KRAUTZ underlined he needed involvement and collaboration from the archives to continue this publication.

7.4. Promotion of FIAF

This was discussed later (cfr. point 12).

7.5. Training - Summer Schools

Mr JEAUVONS commented his written report on the latest FIAF Summer School hosted by the National Film and Television Archive in Berkhamsted, in June 1992 (cfr. report in FIAF Bulletin n° 47).

He firmly insisted on the necessity to properly spread information on future FIAF summer schools among the archives' staff.

One of the conclusions of his report was that summer schools run in an effective and professional way could not be self-supporting, even in a "rich" archive, and therefore needed extra financial support from FIAF.

Mr JEAUVONS then commented on the alternatives proposed in his report for future summer schools, i.e.:

Alternative 1 : summer schools to be held at appropriate intervals in one suitably equipped archive which accumulates the experience of doing that, such as the Conservation Center in Berkhamsted. Advantages: a definite willingness from the staff to do this again. However, it puts a strain on the archive and slows down the production activities.

Alternative 2 : to organize summer schools more frequently in different archives, on a rotation basis. Advantages : the work burden can be shared and the language can change from time to time (translation is very expensive and hardly feasible in such demonstration circumstances). This would also freshen the approaches to the training and avoid a dominant methodology one always adapts to one's own circumstances.

Alternative 3 : to run summer schools on an inter-archival basis, sharing the work in a very formal way.

As a result of this experience, the Executive Committee had discussed the possibility of setting up a training subgroup within FIAF, perhaps drawn from the Commissions, to try to synergise with training initiatives undertaken by other international bodies (Unesco, FIAT, IASA, ICA...), or within our own circles (workshop on film schools).

This working group might also tend to mobilize our own training personnel and equipment simply to help out those archives who continuously need training.

As a conclusion, he underlined summer schools were not only intended for brandnew technicians or specialists but also for heads of archives (as had been the case with Mrs KOOLIK from Jerusalem), who sometimes tended to loose sight of what they were so busy administering.

After praising the achievement of the Summer School in Berkhamsted, Ms ORBANZ strongly supported the idea of creating a sub-group on training.

Referring to the latest workshop on preservation organized in Mexico for Latin-American countries, with the support of the American States Organization, Mr TRUJILLO raised the question of how to link with the summer school and consider this kind of events as a "branch" of FIAF summer schools. Mr JEAVONS took note of Mr TRUJILLO's request.

Mr SPEHR encouraged the idea of having a training sub-group to stimulate professional training not only during summer schools but also on a permanent basis within archives.

7.6. World Directory of Moving Image and Sound Archives

Mr KLAUE reported the project was nearing completion and thanked all the archives from FIAF, FIAT, IASA, ICA and IFLA who had replied to the questionnaire and therefore contributed to this directory, which was the first of this kind for audiovisual archives. When the book is published, we will need to decide whether it is worth re-printing for a second edition.

Ms ORBANZ thanked Mr KLAUE for his great personal involvement in this project.

D a y 2 Second Session
Chairman Robert ROSEN

S E C O N D S E S S I O N (May 29, 9.30 - 12.30h)

8 MEMBERSHIP QUESTIONS

8.1. Admission of new affiliates

The Executive Committee had admitted three new affiliates:

- as Associate :

8.1.a. Ivry (France) : Etablissement Cinématographique et Photographique des Armées (ECPA)

Following Ms ORBANZ' request, Colonel Dubois briefly introduced ECPA, describing the institution's role, structure and collections.

- as *Provisional Members* :

8.1.b. Ljubljana (Slovenia) : Arhiv Republike Slovenije/
Slovenski Filmski Arhiv

Referring to the application file, Ms ORBANZ reported the archive had been founded in 1968 as an independant organisation within the Archive of the Republic of Slovenia. Their collection consisted in national film production and all related materials. Their aim was to collect, preserve and make accessible this collection. They had already published several catalogues on their national production and more general publications on film history.

8.1.c. Aberystwyth (United Kingdom) : Wales Film and
Television Archive

Mr JEAUVONS explained that this new national archive was dedicated to becoming a central repository with the specific objective of ensuring the systematic preservation of moving images related to Wales, reflecting as they do a unique history and culture. He added the NFTA was happy to recognize the Wales Film and Television Archive on those grounds and considered them as entirely complementary to the work of the United Kingdom's national archives.

8.2. Reconfirmation of Members

The Members reconfirmed during the two last EC meetings (New York in November 1992 and Oslo in May 1993) were :

- Beijing : Zhongguo Dianying Ziliaoguan
- Buenos Aires : Cinemateca Argentina
- Habana : Cinemateca de Cuba
- Lausanne : Cinémathèque Suisse
- Lisboa : Cinemateca Portuguesa
- Los Angeles : National Center for Film and Video Preservation at the American Film Institute
- Los Angeles : UCLA Film and Television Archive
- México : Filmoteca de la UNAM
- Montevideo : Cinemateca Uruguaya
- Pyongyang : The National Film Archive of the D.P.R. of Korea
- Torino : Museo Nazionale del Cinema

The reconfirmation of Cinémathèque Municipale de Luxembourg and Cinemateca Nacional (México) had been postponed, pending more details on certain points mentioned in their reconfirmation file.

The Members to be reconfirmed next Fall were :

- Kobenhavn : Det Danske Filmmuseum
- London : National Film and Television Archive
- New York : Film Department - The Museum of Modern Art
- Ottawa : Audiovisual Center, CAVA - National Archives of Canada
- Rochester : Film Department - George Eastman House, International Museum of Photography

8.3. Other Membership questions

Ms WIBOM reported on her visit last winter to four archives in South East Asia (Bangkok, Hanoi, Saïgon, Laos), saying the latter was eager to join FIAF and badly needed training.

Ms AUBERT reported on the Centre National de la Cinématographie's policy for the development of cinema and archives on the African continent. African filmmakers had recently signed a document for the creation of a preservation center in Ouagadougou (Burkina Faso), where a bi-annual film festival had been taking place for twenty years and les Archives du Film had been appointed to act as consultants in the development of this project according to the following aims:

1. to collect and preserve African cinema
2. to research films from the colonial period

Funds were provided by both the French State and the South-North Association.

Mr JEAUVONS reported that a crew partly made of colleagues from the Canadian National Archives, the National Film and Sound Archive in Canberra and himself had been invited to Hong Kong to advise the burgeoning Hong Kong National Film Archive, which had been recently created under the aegis of the Urban Council of Hong Kong, to acquire and preserve Hong Kong cinema and documentary record film. Hong Kong had a well-known high profile cinema, and it was important to them to establish this film archive as an adjunct to other archives in the area in time for the hand-over of Hong Kong to China in 1997, so that this distinctive cinema and audiovisual history of Hong Kong could continue to maintain its own identity. It will attempt to operate as an autonomous albeit officially funded archive.

Ms AUBERT mentioned another development in the Philippines towards the creation of a film archive. It appeared from our French and German colleagues's visit to the archive that FIAF commissions should produce development guidelines specifically adapted to the working conditions of such developing archives.

9 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

Ms ORBANZ commented her written report on her relations with Unesco on behalf of FIAF during the year (cfr. annex 4). She reported the 12 year-old Round Table of NGOs had moved towards more practical decisions, one of which was the creation of a regular joint calendar of events to be published in the NGOs' respective journals (cfr. FIAF Bulletin).

Mr KLAUE firmly insisted on the important lobbying role national archives had to repeatedly play to their national Unesco Committee, to draw their attention first on our needs and the value of our work. Then, if the same concern

is shared by a number of individual Unesco committees and commonly channelled to a higher level within Unesco, it might help us to be better recognized, possibly gain the A status and benefit from all related advantages.

Ms ORBANZ invited her colleagues to request to their national Unesco committee that the 1980 Unesco Recommendation should be transformed into a Convention for the safeguarding of the audiovisual heritage, as would be requested from the German national Unesco committee.

Ms FERNANDEZ JURADO reported Cinemateca Argentina had obtained financial support (9,000 US\$) from Unesco to preserve three 35mm copies of Argentinian films, thanks to the fact that they had promised to mention Unesco's contribution on the films.

Mgr PLANAS reported the Council of Europe was now preparing a European Convention for the safeguarding of the audiovisual heritage, which was intended to come out before 1995 in the frame of the celebration of the cinema centenary.

Mr JEAUVONS, who had attended FIAT's General Conference in Geneva, reported there was now a very healthy shift in FIAT towards preservation concerns and training needs. He was in favour of close collaboration between FIAF and FIAT in the fields of training, research, new emerging technologies. He encouraged those archives affiliated in both organizations to get more involved in FIAT's activities and meetings.

Mr JOHANSEN reported FIAT was increasingly interested in the preservation of film (namely newsreels) for the benefit of new productions and welcomed Mr JEAUVONS' invitation towards more collaboration between FIAF and FIAT.

Mr KONLECHNER thought we should examine more seriously during the Open Forum the background of our relations with FIAT, underlining that the basic difference between FIAT and FIAF (FIAT is a commercial institution while FIAF is not) was making both institutions operate in completely different contexts.

On the question of relations with film schools, Mr ROSEN reported CILECT was willing to have a more formal relationship with FIAF. He would keep attending their meetings in order to continue the dialog.

10 FINANCIAL REPORT. PROPOSAL FOR A NEW SCALE OF MEMBERSHIP FEES.

Ms WIBOM commented on the 1992 Accounts which were unanimously approved by a show of hands (Annex 5).

She then commented Mr Gilmour's papers in which he proposed a new scale of membership fees (Annex 6).

Ms AUBERT, who had worked out a strategy based on this proposal, described the new principle of calculation, establishing three categories of membership fees according to the affiliates' annual budget (cfr. Annex 6). She also suggested to make no distinction between Members and Provisional Members as far as fees were concerned. According to her calculations, ten to twelve archives would pay 100,000 BEF instead of 75,000 BEF, twenty-five archives would keep paying the same annual fee and about twenty would pay less. Some Provisional members would have to pay as much as Members, according to their budget growth. Although it was not sure this system would bring any revenue to the Federation, it was at least more equitable than the present calculation system.

Ms WIBOM called for the membership's comments on this proposal in order to help the Treasurer in his reshaping of the subscription system, enabling him to come with more precise proposals at the next General Assembly in Bologna.

Mr KONLECHNER was not in favour of this proposal. The implementation of such a system would be very difficult to administer and might be subject each year to tedious calculations, whereas it was not even sure this would yield any financial benefit to the Federation. He added that in many cases, annual membership fees only represented the same amount of money as the cost of preserving a short black and white film. We should investigate simpler means to alleviate the burden of annual fees for archives in difficulty.

Referring to Mr KONLECHNER's remark, Ms Mc BAIN said the Scottish Film Archive was precisely faced with the choice of allocating the same resources either to the FIAF membership fees or to the preservation of a black and white film.

As a representative of a small archive who was a Provisional Member at the moment but who would very much like to become a Member of FIAF, Ms O'FLYNN believed that introducing this new scale would greatly help smaller archives to become Members.

Ms BLOTKAMP pointed to the tricky side of calculating the fees according to the annual budget as this did not cover the same for all archives: with the same budget, some only have to preserve, whereas others also have to run screening rooms, distribution departments... We would therefore need very strict criteria to establish who belongs to what category. She also feared that new injustices might creep in with this new system. She was rather in favour of fixed fees and leaving it to the competence of the Committee on membership dues to decide whether reductions can be granted in this or that particular case.

Mr NIETO spoke in favour of Ms AUBERT's proposal, suggesting that each archive should calculate what percentage of its total annual budget the FIAF fee represents.

Discussion to be followed up and alternatives to be further examined by the working group on membership fees.

11 ADOPTION OF THE 1994 BUDGET

Referring to the discussion of the EC meeting in Oslo, Ms WIBOM proposed to add the following to the Budget for 1994 (Annex 7):

1. 50,000 BEF in "Expenses - Special publications", for the International Directory of Film and TV Documentation Collections of the Documentation Commission;
2. an open item "Development Fund" in Income, although there was presently no money for this item.

Our Reserve Fund consisted of State treasury bonds yielding 9% interest per annum until 1997.

The 1994 budget was then adopted by a show of hands.

12 REPORT BY THE FUNDRAISING GROUP

Ms WIBOM presented the leaflet conceived for FIAF 100 YEARS OF CINEMA FUND DRIVE as the first token of the Fundraising group's existence. It had been put together in New York by Mary Lea Bandy and was addressed to all kinds of possible donors around the world.

In answer to Ms KOOLIK's question, Ms WIBOM recalled this fund was aiming at reaching the amount of US\$1,000,000 by the year 1995, the yearly interest of which would hopefully ensure support for important FIAF-sponsored programs and activities, especially in developing countries, and also enable archives with limited resources to join and be more active in FIAF's work (General Assembly, Executive Committee, specialized Commissions).

The leaflet had already been circulated to the press in Cannes.

In answer to Ms FERNANDEZ JURADO, who asked if the leaflet would be also available in Spanish for distribution in festivals in Latin-America, Ms AUBERT said archives interested in having the leaflet translated in other languages than English and French should try to find themselves the funding for such an initiative.

Ms AUBERT explained this leaflet was the starting point of a general campaign promoting our Federation, which should be carried on at the occasion of big international film festivals around the world (Cannes, Venice, San Sebastian,

Ciné-mémoire, Berlin, Montreal, London, Academy of Awards,...), where FIAF should be physically represented by one or several FIAF member(s) responsible for the distribution of leaflets and calendars, for contacts with journalists and personalities... In that respect, the Fundraising group was planning to hold a FIAF press conference, with a Honorary Committee of directors committed to film preservation, during the Cannes Festival next year, in order to introduce the FIAF 100th Anniversary Endowment Fund.

Secondly, it intended to organize a picture exhibition displaying the activities of FIAF archives around the world. Ms AUBERT therefore invited all present delegates who had such photographs to contact her. Other events during the Cannes festival could include very spectacular films demonstrating the importance of our work.

Ms AUBERT explained the Fundraising group's general strategy was to draw the largest attention possible on the value of our work in order to raise money for the Endowment Fund.

In line with this goal, Ms AUBERT announced the leaflet would soon be completed by the very concrete results of the Survey of FIAF archives' work which she had been conducting. The analysis would be circulated to all archives as soon as it is published (in the Fall). She believed this would help individual archives to speak more efficiently about FIAF and the achievements of its affiliates.

Ms WIBOM invited each of the archives to fundraise a minimum of 25,000 US\$ in their own country. The Fundraising committee was hoping that those archives to whom this goal was absolutely impossible to achieve, might find a way of implementing Luis de Pina's suggestion, i.e. to dedicate to FIAF's Endowment Fund the income of one or two screening(s) per year. Ms WIBOM insisted every archive should be involved in the good outcome of the Endowment Fund. This was a common action.

How will contributors/donors be recognized or rewarded? Mr ROSEN answered this crucial question in general terms, saying that the organizers of the 1995 Congress would find a way to weave into some of the high profile events taking place in Los Angeles a recognition for funders at an appropriate level. Such a promise for recognition would be clearly mentioned in a statement to be elaborated by the organizing committee.

Ms WIBOM recommended that the new Executive Committee transform the Fundraising Group into a formal Committee as members of the present Group were now leaving the EC.

13 REPORT OF THE COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS

Mr BENARD DA COSTA reported Gabrielle Claes had been designated as a Deputy Chairman of the Commission. He then commented on his written report (Annex 8).

The results of the survey on programming and access in film archives would be presented by Catherine Gautier at the Open Forum. Meanwhile, Mr BENARD DA COSTA reported the Commission was concerned that some archives had no programming activities at all and insisted this should become a major issue in FIAF.

Publications underway :

Jean-Pierre Verscheure's manual for technical standards and guidelines for projection was to be published by the end of 1993, in order to be presented at the 1994 Congress in Bologna.

Paolo Cherchi Usai's manual for research and access to the collections would also be published in 1994.

Tasks for the future :

Mr BENARD DA COSTA reported the Commission wanted to discuss the link between the programming policy and the acquisition policy and foster the specificity of archives' collections through programming. The Commission also intended to discuss the status of film as art compared to other art forms and the consequent specific challenges to programming films. He then invited Gabrielle Claes to comment on the "game" the Commission had conceived in relation to programming in the context of the Centenary, which was proposed to all FIAF affiliates (Annex 8bis). This survey was intended not only to form the basis of a concrete proposal but also to evolve into a publication which should be a first step towards the re-writing of the history of cinema.

The questionnaire would be sent soon to all archives.

Mr BENARD DA COSTA concluded his report by saying that the Commission very much regretted the resignation of both Paolo Cherchi Usai and Enno Patalas as members of the Commission and he thanked them for their very valuable contribution to its work.

D a y 2 Third Session
Chairman Eva ORBANZ

T H I R D S E S S I O N (May 29, 14.30 - 18.30)

14 REPORT OF THE CATALOGUING COMMISSION

Ms HARRISON first called for rapid response to Rolf Lindfors's request to each archive to update the portion referring to its country in the Bibliography of national filmographies.

She then introduced the members of the Commission present at the GA, namely Vladimir Opela who was now working on a joint project with the Programming Commission on selection guidelines, and Roger Smither, who had been temporarily designated as Deputy-Chairman of the Commission.

After commenting on the archives' cataloguing activities described in their annual report (Annex 9), Ms HARRISON went through the circulated written report (Annex 9) which emphasized two new efforts the Commission had made to improve cooperation and communication: the establishment of a system of corresponding membership and the creation of a new communication mechanism - the Cataloguing Commission Occasional Papers.

She recalled the following publications were both available from the publisher SAUR and/or FIAF from the Secretariat :

- Cataloguing Rules
- Terms and methods for technical archiving of audiovisual materials

The next meeting of the Cataloguing Commission, hosted by Narodni Filmovy Archiv in Prague next September, would celebrate both the 25th anniversary of the Commission and the 50th anniversary of the Czech archive.

Ms ORBANZ thanked Ms HARRISON and her colleagues for all their work.

15 REPORT OF THE DOCUMENTATION COMMISSION

Mr MAGLIOZZI first thanked the leaving and non-leaving members of the Executive Committee for their support to the work of the Commission.

It was obvious that one of the first sectors affected by the economic crisis in terms of budget cuts were cultural institutions but Mr MAGLIOZZI deplored that very often, this phenomenon started at documentation level. He hoped the heads of archives would pay attention to this concern and to the increasing difficulty to find persons who could afford to work on the Commission.

Referring to his written report (Annex 10), Mr MAGLIOZZI then commented on the Commission's achievements in the past year :

The Papers from the Technical Symposium on Documentation, FIAF Congress, 1990 would be the basis of the FIAF Handbook on Film Documentation. Mr MAGLIOZZI pointed out they should be systematically distributed to the archives' documentation departments.

The Bibliography of FIAF Members' Publications would be included in Mr MOULDS' CD-ROM. This would undoubtedly promote the work of the archives and favour the selling of their publications.

The Bibliography on the Newsreel, distributed in Mo i Rana, should also be circulated to the documentation departments.

The publication of the International Directory of Film and TV Documentation Collections was underway. The published book volume, due to come out in 1994, would be in English; only on the CD-ROM would it be available in a bilingual edition. Mr MAGLIOZZI welcomed any proposal to translate it into Spanish.

Another project underway was the updating of the Treasures from the film archives - catalog of short silent fiction films in FIAF archives, published in 1988. Archives would therefore soon be asked to update their entries.

Ms ORBANZ thanked Mr MAGLIOZZI for his report and the work of the Commission.

16 REPORT OF THE PRESERVATION COMMISSION

Referring to his written report (Annex 11), Mr SCHOU presented the Commission's new publications, ready for distribution as new chapters to the Technical Manual.

A follow-up article should come from Joao Socrates de Oliveira to his article in the Bulletin.

Mr SCHOU then commented on some of the projects underway and some aspects of the Preservation Commission's collaboration with other organisations and bodies. As regarded Programme Media 1992, he corrected an error in his report: the FORCE project was not part of the Media Programme but of another EEC Programme in professional training. Mr FARINELLI explained the FORCE project had been prepared in collaboration with ACCE archives and private laboratories active in film preservation. This project was intended to create texts, video and slides for professional training "at a distance".

Mr SCHOU reported that Kodak was investigating a new technology which they hoped would increase the life of acetate film. It involved placing a certain amount of

"molecular sieves", which act like chemical sponges, around the periphery of the roll of film stored inside a can. The sieves, made of a porous material, are able to absorb water and acetic acid known to contribute to the decomposition of the film base. Mr HORAK believed this new technology was very promising and said it would continue to be market tested across the world so we would be able to report the results in Bologna next year.

Mr SCHOU concluded by announcing that Harald Brandes had been appointed Deputy Chairman.

Ms ORBANZ thanked Mr SCHOU for his report and the work of the Commission.

17 FUTURE CONGRESSES

17.1. Bologna 1994

Referring to his written programme which had been distributed (Annex 12), Mr Boarini commented on the preparation of the Congress in Bologna, organized with the participation of C.S.C.-Cineteca Nazionale in Rome (suggestion of the Ministry) and the other Italian archives. The 1994 edition of the festival "Il Cinema Ritrovato" would move from its usual dates (late November) to coincide with the Congress. This would give participants a chance to attend a series of interesting events, divided into three sections:

- Recovered and Restored Films
- Lost in the dark. Part two
- Precinema

Mr JEAUVONS explained that the Symposium would deal only with Legal Deposit because Copyright, initially planned with the latter issue, would require an additional day. He added FIAF affiliates would be of great help to the coordinators of the symposium on legal deposit in answering the questionnaire that would be sent to them at a later stage.

Both Mr LIBERTINI and Mr BERTETTO expressed their respective institution's enthusiasm and interest in contributing to the events planned for the Congress.

17.2. Los Angeles 1995

Please cfr. supra, point 6.4.

17.3. Beijing 1996

FIAF had received a formal invitation from the China Film Archive to hold its 1996 Congress in Beijing.

On behalf of Mr JINGLIAN, Mr DONG read the China Film Archive's suggestions for the FIAF 52nd Congress (Annex 13), adding they guaranteed visas for all delegates.

Ms ORBANZ asked Members, Provisional Members and Associates for a vote to be taken by show of hands on the proposed location for the 1996 Congress.

Result of the vote : absolute majority in favour.

17.4. Congress 1997

FIAF had received a formal invitation from Madrid and Barcelona. This would be discussed in more details at a later stage.

17.5. Congress 2000

FIAF had received a formal invitation from the National Film and Television Archive to hold the FIAF Congress of the year 2000 in the United Kingdom.

18 OPEN FORUM

1. Ms GAUTIER commented the results of the Survey on programming and access in FIAF archives, carried out by the Commission for Programming and Access to Collections and based on the 1992 questionnaires sent to FIAF archives, annual reports and statistics (Annex -).

Mr BENARD DA COSTA added the meaning of this survey was to have a clear picture of the programming situation in FIAF archives and thereby offer more appropriate solutions to their problems in this field.

Ms AUBERT said this survey could be completed by the answers regarding programming in her survey (cfr. supra, pt 12), which demonstrated that programming in film archives was not in competition with commercial programming.

2. Mr NIETO reported that three sub-regional preservation centers were being established in Latin America (Sao Paulo, Bogota and México) with the help of Unesco and other organizations.

3. Mr COSTA reported on the Lumière Project Association's activities, saying projects had been consolidated thanks to a substantial increase in the European Community's financial grant to the Association, for the year 1993. Lumière members were ready to use this fund partly to the benefit of their non-European colleagues willing to collaborate.

The European filmography's central database, directed by Geoffrey Nowell Smith, was to become operational in August 1993, and would need constant updating. This filmography was regarded not only as an important work tool but also as a test showing to what extent European FIAF archives were able to standardize their information and documentation systems. If this experience proved successful, it could then be applied to other continents.

A common database on materials existing in archives would be the second step of this project.

The project on lost films had been agreed and was being carried out.

The Lumière Association grouped FIAF European archives (including Scandinavia) of FIAF only but could benefit to non-FIAF archives, provided that their activities were devoted to preservation.

4. Mr KLAUE spoke of the value of summerschools but insisted that the working group on training should go a step further, i.e. try and find ways to introduce professional training of audiovisual archivists within FIAF archives and in other training or educational institutions outside FIAF.

Given the increased need for training of audiovisual archivists, and referring to his own experience as professionally trained archivist, Mr HORAK believed the working group on training and the one on relations with film schools should collaborate to foster the implementation of this discipline in film schools programmes.

Mr SPEHR thought collaboration with film schools in terms of training should be followed by in-house training in order to appropriately meet our institutions' more and more specific needs in a whole range of fields (chemistry, electronics, cataloguing, history of the media...).

Mr KONLECHNER strongly supported in-house training, namely by sending people to archives where well-trained staff can be used as teachers.

In answer to Mr LUKOW, Mr JOHANSEN reported FIAT was experiencing the same need for specialized training. Small courses had been created so far to assist Eastern countries and a lot of training cassettes had been produced on how to run a television archive.

5. Referring to his article in the last FIAF Bulletin, Mr SMITHER spoke of his intention to publish a book on nitrate, as being the first physical medium of a soon worldwide celebrated 100-year old art. He had felt this publication on nitrate should capture archivists' love-hate relationship to this medium (enthusiasm for nitrate films as opposed to the problems related to the handling of the medium). He intended to ask his colleagues from the Preservation Commission to recall the "why" and the "why not" around nitrate (what was good/bad about it, whether it had a past/a future...). Besides, he was eager to collect anecdotes from people who, forty or fifty years ago, had dealt with nitrate in projection rooms. Moreover, he was trying to collect the history and mythology of nitrate. He also intended to make a filmography about nitrate (by which

he meant films where the properties of nitrate film are factor in the plot), and, finally, a bibliography about nitrate.

6. Ms WIBOM reported on the exhibition organized by the Swedish Film Institute about Ingmar Bergman, which included seven of his films and 8 stills from each. The exhibition could travel in four boxes and was available with French and English subtitles to anyone interested in paying tribute to Ingmar Bergman who was celebrating his 75th anniversary.

7. Mr HORAK reported on the North American Association for Moving Image Archivists which now included 250 members in the US and in Canada, including institutions (film archives, television news film archives, historical societies, specialized film collections, archivists in film studios and private companies). It had held its second annual conference last December in San Francisco, where it had established several standing committees similar to FIAF's (cataloguing, preservation and publications). This Association was a good place for cooperation between film archives and the commercial film industry.

8. Mr JEAUVONS was concerned that films for which, particularly in North-America, there existed some three "non-accessible" safety prints, were not accessible to archives willing to borrow them.

9. Mr Jerry KUEHL presented FOCAL (Federation of Commercial Audiovisual Libraries). This international, non-profit making, professional trade association limited by guarantee represented commercial film/audiovisual libraries as well as interested individuals such as professional film researchers and producers working in the industry. It aimed to represent all its members for their mutual benefit by :

- organizing regular meetings relevant to the industry.
- protecting copyright at an international level.
- producing a regularly updated directory of libraries. Providing producers and programme makers with a central reference source of information on collections held by FOCAL members, services offered and procedures for access.
- promoting the use of stock and library material at international film markets and trade fairs to increase customer awareness of material available.
- maintaining regular contact with other organisations involved in distribution, preservation and cataloguing of film/audiovisual material.
- agreeing and maintaining an international Code of Practice relating to access research.
- producing an International Journal with news and views and contributions from members.

10. Mr BENARD DA COSTA reported that the Commission for Programming and Access to Collections had accepted Bernard Martinand's proposal to focus on the work of Alan Dwan on

the occasion of the cinema centenary. The Commission would therefore try to check the possible existence of Alan Dwan's films in FIAF archives.

D a y 3 Fourth Session
Chairman David FRANCIS

F O U R T H S E S S I O N (May 31, 9.00 - 12.30h)

(reserved to Members)

Having already left with Mr LINDFORS, Ms WIBOM had given a proxy to Inga Adolfsson and Mr OPELA had received a proxy from Gosfilmofond's delegates who had also left earlier. There were at present 40 voting members, plus 5 proxies.

19 NEW MEMBERSHIP CANDIDATURES

Tokyo : National Film Center

The National Film Center in Tokyo had applied for membership in FIAF after joining the Federation in 1989 as Provisional Member.

Ms ORBANZ described the structure and administration of the National Film Center, saying it was normally 100% state subsidized. She outlined the archive's growing involvement in preserving the Japanese national film heritage. The archive's facilities, located outside Tokyo, included the film vaults, the archival section for the control of films, viewing rooms for researchers, the cataloguing department, the library as well as storage place for film-related documents. The preservation of a collection of silent films and the organisation of bi-annual conferences on certain subjects related to film archives, in the broadest sense, were some of the candidate's latest activities.

Ms ORBANZ then commented on the very favourable report of Ms WIBOM who had recently visited the National Film Center, and announced that the EC unanimously recommended their admission as Member of the Federation.

Decision by secret vote : 44 in favour
 1 abstention

Mr OHBA and Mr OKAJIMA were then asked to come in. On behalf of Mr OHBA, Mr OKAJIMA warmly thanke the Federation for admitting the National Film Center of Tokyo as Member.

20 ELECTION OF THE NEW EXECUTIVE COMMITTEE

The Chairman, Mr FRANCIS, reported the outgoing Executive Committee was now stepping down.

Before each ballot, Mr FRANCIS asked the GA for the last time if there were any additional candidates. There were at present 46 votes. A committee of scrutineers was

appointed, composed of Susan Dalton, Emilia Mathès and Timo Matoniemi.

20.1. Voting for President

While the votes were being cast, Mr BOARINI questioned the fact that, according to present election procedures, the Officers were elected before the EC members and not from amongst the latter when they have been elected by the General Assembly. He felt rather puzzled by this system which appeared totally illogical to him. He therefore suggested the next EC should consider the possibility to modify the present election procedure.

Mr DAUDELIN pointed out this procedure did follow FIAF's Rule I, 10. He was surprised this issue was questioned again, whereas the terms of our Statutes and Rules had been broadly debated during recent GA sessions and then modified accordingly.

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

	43 YES
	1 NO
	2 ABSTENTIONS

Mr DAUDELIN was formally declared the new President.

After thanking the General Assembly for their vote of confidence, Mr DAUDELIN expressed his gratefulness towards his colleagues of the Executive Committee for their collaboration, outlining in particular the efficiency of Eva Orbanz as Secretary General and the staff of the Secretariat in Brussels.

20.2. Voting for Secretary-General

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

	37 YES
	5 NO
	4 ABSTENTIONS

Ms ORBANZ was formally declared the new Secretary-General.

She thanked the Stiftung Deutsche Kinemathek for allowing her to keep working on the FIAF Executive Committee.

20.3. Voting for Treasurer

Votes cast for the only candidate, namely Clyde JEAUVONS, were as follows :

	33 YES
	9 NO
	4 ABSTENTIONS

Mr JEAUVONS was formally declared the new Treasurer.

20.4. Voting for the 10 remaining members of the Executive Committee

Votes cast for the 13 candidates were as follows :

Vladimir OPELA	37	elected
Steven RICCI	36	elected
José-Manuel COSTA	33	elected

Guy-Claude ROCHEMONT	30	elected
Jan-Christopher HORAK	29	elected
Roger SMITHER	29	elected
José Maria PRADO	28	elected
Hoos BLOTKAMP	27	elected
Jorge NIETO	27	elected
Ivan TRUJILLO BOLIO	27	elected

Candidates Paulina FERNANDEZ JURADO, Angelo LIBERTINI and Kjell BILLING were not elected.

Mr FRANCIS announced the above results, saying that 3 out of the 46 delivered ballot papers had proven invalid.

21 ELECTION OF HONORARY MEMBER(S)

The Executive Committee had received from Mary Lea Bandy a letter of recommendation for Eileen Bowser, which Mr FRANCIS read aloud, and had voted unanimously for proposing her nomination as Honorary Member of the Federation.

Decision by secret vote at a two thirds majority:
Ms Eileen Bowser was elected as Honorary Member.

Mr FRANCIS then formally closed the elections and asked for the Provisional Members and Associates to join the session.

22 CLOSURE OF THE GENERAL MEETING

Mr FRANCIS informed the whole Assembly of the results of the elections, thanked the scrutineers and passed the floor to Mr DAUDELIN.

Mr DAUDELIN paid tribute to the outgoing members of the previous Executive Committee, namely Michelle Aubert, Christian Dimitriu, David Francis, Maria Rita Galvao and Bob Rosen, for their excellent collaboration.

He recalled the Symposium on Newsreels would take place on June 1 and 2 at the Municipal Cinema and Theatre (Annex 16).

He then closed the General Assembly by thanking the participants, in particular our Norwegian colleagues for their hospitality, and the interpreters.

ANNEX 1 TO THE 1995 REPORT

Left - entry descriptors are underlined>

ANNEX 1

Country	Subcountry	Subcountry
Argentina	Argentina	Argentina
Australia	Australia	Australia
Bahamas	Bahamas	Bahamas
Bahrain	Bahrain	Bahrain
Bangladesh	Bangladesh	Bangladesh
Barbados	Barbados	Barbados
Belarus	Belarus	Belarus
Belgium	Belgium	Belgium
Belize	Belize	Belize
Bermuda	Bermuda	Bermuda
Bhutan	Bhutan	Bhutan
Bolivia	Bolivia	Bolivia
Bosnia and Herzegovina	Bosnia and Herzegovina	Bosnia and Herzegovina
Botswana	Botswana	Botswana
Brazil	Brazil	Brazil
Brunei Darussalam	Brunei Darussalam	Brunei Darussalam
Bulgaria	Bulgaria	Bulgaria
Burkina Faso	Burkina Faso	Burkina Faso
Burundi	Burundi	Burundi
Canada	Canada	Canada
Chad	Chad	Chad
Chile	Chile	Chile
China	China	China
Cuba	Cuba	Cuba
Cyprus	Cyprus	Cyprus
Czechia	Czechia	Czechia
Dominican Republic	Dominican Republic	Dominican Republic
Dominica	Dominica	Dominica
DRC	DRC	DRC
Egypt	Egypt	Egypt
Ecuador	Ecuador	Ecuador
Egypt	Egypt	Egypt
El Salvador	El Salvador	El Salvador
Equatorial Guinea	Equatorial Guinea	Equatorial Guinea
Eritrea	Eritrea	Eritrea
Estonia	Estonia	Estonia
Ethiopia	Ethiopia	Ethiopia
Finland	Finland	Finland
France	France	France
Ghana	Ghana	Ghana
Guatemala	Guatemala	Guatemala
Haiti	Haiti	Haiti
Honduras	Honduras	Honduras
Hong Kong	Hong Kong	Hong Kong
Hungary	Hungary	Hungary
India	India	India
Indonesia	Indonesia	Indonesia
Iran	Iran	Iran
Ireland	Ireland	Ireland
Israel	Israel	Israel
Italy	Italy	Italy
Jamaica	Jamaica	Jamaica
Japan	Japan	Japan
Jordan	Jordan	Jordan
Kazakhstan	Kazakhstan	Kazakhstan
Kenya	Kenya	Kenya
Korea	Korea	Korea
Kuwait	Kuwait	Kuwait
Latvia	Latvia	Latvia
Lebanon	Lebanon	Lebanon
Lesotho	Lesotho	Lesotho
Lithuania	Lithuania	Lithuania
Luxembourg	Luxembourg	Luxembourg
Macao	Macao	Macao
Madagascar	Madagascar	Madagascar
Malawi	Malawi	Malawi
Malaysia	Malaysia	Malaysia
Maldives	Maldives	Maldives
Mali	Mali	Mali
Malta	Malta	Malta
Mexico	Mexico	Mexico
Moldova	Moldova	Moldova
Morocco	Morocco	Morocco
Mozambique	Mozambique	Mozambique
Myanmar	Myanmar	Myanmar
Netherlands	Netherlands	Netherlands
New Zealand	New Zealand	New Zealand
Nicaragua	Nicaragua	Nicaragua
Niger	Niger	Niger
Nigeria	Nigeria	Nigeria
North Macedonia	North Macedonia	North Macedonia
North Korea	North Korea	North Korea
Norway	Norway	Norway
Oman	Oman	Oman
Pakistan	Pakistan	Pakistan
Panama	Panama	Panama
Papua New Guinea	Papua New Guinea	Papua New Guinea
Paraguay	Paraguay	Paraguay
Peru	Peru	Peru
Philippines	Philippines	Philippines
Poland	Poland	Poland
Portugal	Portugal	Portugal
Romania	Romania	Romania
Russia	Russia	Russia
Rwanda	Rwanda	Rwanda
Saudi Arabia	Saudi Arabia	Saudi Arabia
Senegal	Senegal	Senegal
Seychelles	Seychelles	Seychelles
Singapore	Singapore	Singapore
South Africa	South Africa	South Africa
South Korea	South Korea	South Korea
Spain	Spain	Spain
Sri Lanka	Sri Lanka	Sri Lanka
Sudan	Sudan	Sudan
Sweden	Sweden	Sweden
Switzerland	Switzerland	Switzerland
Taiwan	Taiwan	Taiwan
Tanzania	Tanzania	Tanzania
Thailand	Thailand	Thailand
Togo	Togo	Togo
Tonga	Tonga	Tonga
Turkey	Turkey	Turkey
Turkmenistan	Turkmenistan	Turkmenistan
USA	USA	USA
Ukraine	Ukraine	Ukraine
Uganda	Uganda	Uganda
Uzbekistan	Uzbekistan	Uzbekistan
Venezuela	Venezuela	Venezuela
Vietnam	Vietnam	Vietnam
Yemen	Yemen	Yemen
Zambia	Zambia	Zambia
Zimbabwe	Zimbabwe	Zimbabwe

DELEGATES TO FIAF 49TH GENERAL ASSEMBLY

Key: - Voting delegates are underlined

Members

Amsterdam	Nederlands Filmmuseum	<u>Blotkamp, Hoos</u>
Athinai	Tainiothiki Tis Ellados	<u>Adamopoulos, Th.</u>
Athinai	Tainiothiki Tis Ellados	<u>Mathès, Emilia</u>
Beijing	China Film Archive	<u>Chen, Jingliang</u>
Beijing	China Film Archive	<u>Dong, Liu</u>
Berlin	Bundesarchiv-Filmarchiv	<u>Griep, Karl</u>
Berlin	Stiftung Deutsche Kinemathek	<u>Orbanz, Eva</u>
Bogotá	F. Patrimonio Fílmico Colombiano	<u>Nieto, Jorge</u>
Bois d'Arcy	Service des Archives du Film	<u>Aubert, Michelle</u>
Bologna	Cineteca Comunale	<u>Boarini, Vittorio</u>
Bologna	Cineteca Comunale	<u>Farinelli, Gian Luca</u>
Bruxelles	Cinémathèque Royale	<u>Claes, Gabrielle</u>
Budapest	Magyar Filmintezet/Filmarchivum	<u>Lencso, Laszlo</u>
Buenos Aires	Fundación Cinemateca Argentina	<u>Fernández Jurado, Paulina</u>
Canberra	Nat. Film and Sound Archive	<u>Baylis, Ann</u>
Frankfurt	Deutsches Institut für Filmkunde	<u>Knop, Matthias</u>
Helsinki	Suomen Elokuva Arkisto	<u>Muinonen, Timo</u>
Helsinki	Suomen Elokuva Arkisto	<u>Matoniemi, Timouhani</u>
Jerusalem	Israel Film Archive	<u>Kronish, Amy</u>
Kobenhavn	Det Danske Filmmuseum	<u>Monty, Ib</u>
Kobenhavn	Det Danske Filmmuseum	<u>Nissen, Dan</u>
Lisboa	Cinematca Portuguesa	<u>Costa, Joao B. da</u>
Lisboa	Cinematca Portuguesa	<u>Costa e Almeida, Ana</u>
Lisboa	Cinematca Portuguesa	<u>Costa, José M.</u>
Lisboa	Cinematca Portuguesa	<u>Santana Brito, Rui</u>
London	National Film Archive	<u>Jeavons, Clyde</u>
London	National Film Archive	<u>Schou, Henning</u>
London	Imperial War Museum/Film Dept	<u>Smither, Roger</u>
Los Angeles	U.C.L.A. Film and TV Archive	<u>Rosen, Robert</u>
Los Angeles	U.C.L.A. Film and TV Archive	<u>Ricci, Steven</u>
Los Angeles	Nat. Center for Film & Video Pres./AFI	<u>Lukow, Gregory</u>
Madrid	Filmoteca Española	<u>Prado, Jose Maria</u>
Madrid	Filmoteca Española	<u>Gautier, Catherine</u>
México	Cineteca Nacional	<u>Ferrer, Guadalupe</u>
México	Filmoteca de la UNAM	<u>Trujillo Bolio, Iván</u>
Montevideo	Cinematca Uruguay	<u>Ferrari, Cristina</u>
Montréal	La Cinémathèque Québécoise	<u>Daudelin, Robert</u>
Montréal	La Cinémathèque Québécoise	<u>Beauclair, René</u>
Moskva	Gosfilmofond of Russia	<u>Malyshev, Vladimir</u>
Moskva	Gosfilmofond of Russia	<u>Dmitriev, Vladimir</u>
New York	Dept. of Film, Museum of Modern Art	<u>Magliozzi, Ronald</u>
Oslo	Norsk Filminstitutt	<u>Pedersen, Arne</u>
Oslo	Norsk Filminstitutt	<u>Billing, Kjell</u>
Oslo	Norsk Filminstitutt	<u>Holst, Jan-Erik</u>
Oslo	Norsk Filminstitutt	<u>Klevjer Aas, Nils</u>
Ottawa	Nat. Archives of Canada	<u>Kidd, Betty</u>
Praha	Narodni Filmovy Archiv	<u>Opela, Vladimir</u>
Pyongyang	Nat. Film Archive of DPRK	<u>Pak Sun Tae</u>
Pyongyang	Nat. Film Archive of DPRK	<u>Chu Bong Il</u>
Rochester	Film Dept./George Eastman House	<u>Horak, Jan-Christopher</u>
Roma	Cineteca Nazionale	<u>Turolla, Luigi</u>
Roma	Cineteca Nazionale	<u>Libertini, Angelo</u>
Seoul	Korean Film Archive	<u>Hur, Jin-Hoi</u>
Seoul	Korean Film Archive	<u>Muhn, Hae-Ju</u>

Seoul
Stockholm
Stockholm
Stockholm
Stockholm
Tokyo
Tokyo
Torino
Toulouse
Warszawa
Washington
Washington
Washington
Washington
Wien
Wien
Wien

Korean Film Archive
Cinematéket / Svenska Filminstitutet
Cinematéket / Svenska Filminstitutet
Cinematéket / Svenska Filminstitutet
Cinematéket / Svenska Filminstitutet
Cinematéket / Svenska Filminstitutet
National Film Center
National Film Center
Museo Nazionale del Cinema
Cinémathèque de Toulouse
Filмотека Narodowa
Library of Congress
Library of Congress
Library of Congress
Nat. Center for Film & Video Pres./AFI
Oesterreichisches Filmmuseum
Oesterreichisches Filmmuseum
Oesterreichisches Filmarchiv

Wi, Ok-Hwan
Wibon, Anna Lena
Lindfors, Rolf
Adolfsson, Inga
Lidell, Barbro
Lindahl, Arne
Ohba, Masatoshi
Okajima, Hisashi
Bertetto, Paolo
Rochemont, Guy-Claude
Waldemar Piatek
Francis, David
Harriet Harrison
Spehr, Paul
Dalton, Susan
Kubelka, Peter
Konlechner, Peter
Schuchniq, Josef

Provisional Members

Barcelona
Beverly Hills
Den Haag
Dublin
Glasgow
Reykjavik
Taipei
Taipei
Tehran
Tehran
Vatican
Washington

Filмотека de Catalunya
Academy Film Archive
Audiovisual Archive RVD
The Irish Film Institute
Scottish Film Archive
Kvikmyndasafn Islands
Film Archive, Taipei
Film Archive, Taipei
Film-Khane-Ye Melli-E Iran
Film-Khane-Ye Melli-E Iran
Filмотека Vaticana
Motion Picture, Sound and Video
Branch/National Archives

Ginénez, Antoni
Friend, Michael
Egeter van Kuyk, Robert
O'Flynn, Sunniva
Mc Bain, Janet
Björnsson, Gudmundur
Cheng, Lucia
Jiing, Ray
Khoshnevis, M.H.
Khameneipour, F.
Planas, Enrique
Murphy, William T.

Associates

Berkeley
Caracas
Caracas
Ivry
Ivry
Jerusalem
Valencia
Valencia

Pacific Film Archive
Cinematéca Nacional
Cinematéca Nacional
Etabl. Cinématographique et
Photographique des Arnées
St. Sp. Jewish Film Archive
Filмотека de la Generalitat Valenciana
Filмотека de la Generalitat Valenciana

Goldman, Nancy
Lucien, Oscar
Garbisu, Oscar
Colonel Dubois
Capitaine Montesinos
Koolik, Marilyn
Gines Esparza, Jose
Trull Ortiz, Inma

Honorary Member

Berlin

Wolfgang Klaue

Visitors

Lausanne
London
London
Oslo
Riga

National Film Theater
Cinema Museum
Norw. Broadcasting Corp.
Riga Film Museum

Christian Dinitriu
Berger, Jürgen
Grant, Ronald
Johansen, Tedd
Pakalnina, Laila

Secretariat

Bruxelles
London

Secrétariat FIAP
PIP

Trouveroy, Béatrice
Moulds, Michael

RAPPORT DU PRÉSIDENT

Coupages de budget, coupures de postes, coupures d'électricité...

ANNEX 2

Au milieu de cette 11ème Assemblée générale de la FIAP, nous pourrions, comme l'an dernier à Montevideo, évoquer la route des coupures qui, de Londres à Toulouse, en passant par Munich et Rochester, se déroule au rythme de la crise économique qui touche tous les pays, de quelque horizon, politique ou géographique, qu'ils soient.

Cette crise, mais dit-on, va s'installer pour un bon moment. Et, comme toujours en pareille conjoncture, les institutions culturelles sont les premières touchées.

Or, en tant qu'archivistes, nous sommes tous conscients que le temps ne s'arrête pas : le nitrate n'attend pas que la situation économique se redresse, le catalogue n'attend pas pour oublier, le négatif n'attend pas pour effacer...

A un autre niveau, plus globalement politique, la marche de l'histoire n'attend pas les institutions - ce que nous rappelait, avec une certaine brutalité, la lettre récente d'une archive d'Amérique du Sud à qui nous réclamions sa cotisation.

Dans un tel contexte en perpétuel mouvement, la fragilité de la FIAP est de plus en plus évidente. Il fut un temps où la mission fondamentale des archives du film - sauver les films, les conserver pour les générations futures - suffisait à nous unir : notre enthousiasme était notre force même.

Pour le meilleur et pour le pire, ce temps-là est révolu... Si la FIAP doit continuer à réunir des enthousiasmés, elle doit aussi être un lieu d'action à partir duquel on peut intervenir, élaborer des programmes, bâtir des projets, venir en aide à ceux qui sollicitent notre appui.

Ce virage suppose des actions concrètes, telle notre décision (annoncée publiquement durant le festival de Cannes) de créer un fonds pour la sauvegarde de patrimoine cinématographique mondial - initiative qui s'inscrit dans le très prochain célébration du 100ème anniversaire du cinéma; tel aussi ce fonds de secours, encore très modeste, qui nous a permis récemment de venir en aide au département de documentation de la Cinemateca de Cuba en l'équipant d'un petit ordinateur.

Ce sont de telles actions, entre autres, que réclament nos collègues de Dhaka, en conclusion de leur éloquent rapport d'activités. Et ils ne sont pas les seuls qui ainsi se tournent vers la FIAP pour demander un appui concret qui leur permette de poursuivre leur travail.

Le Summer School de Warkhamsted, héritier des sessions préparées par Wolfgang Ivens à l'époque de Statilicho Filmarchiv, est bien sur un autre exemple très concret d'une

RAPPORT DU PRESIDENT

Coups de budget, coupures de postes, coupures même d'électricité !

Au matin de cette 49ème Assemblée générale de la FIAF, nous pourrions, comme l'an dernier à Montevideo, entonner la geste des coupures qui, de Londres à Toulouse, en passant par Munich et Rochester, se module au rythme de la crise économique qui touche tous les pays, de quelqu'horizon, politique ou géographique, qu'ils soient.

Cette crise, nous dit-on, va s'installer pour un bon moment. Et, comme toujours en pareille conjoncture, les institutions culturelles sont les premières touchées.

Or, en tant qu'archivistes, nous sommes tous conscients que le temps ne s'arrête pas : le nitrate n'attend pas que la situation économique se redresse, le catalogage n'attend pas pour oublier, la mémoire n'attend pas pour effacer...

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Ce sont de telles actions, entre autres, que réclament nos collègues de Dhaka, en conclusion de leur éloquent rapport d'activités. Et ils ne sont pas les seuls qui ainsi se tournent vers la FIAF pour demander un appui concret qui leur permette de poursuivre leur travail.

Le Summer School de Berkhamsted, héritier des sessions préparées par Wolfgang Klaue à l'époque du Staatliches Filmarchiv, est bien sûr un autre exemple très concret d'une

grande archive ouvrant ses portes, ses acquis et son savoir, à ses collègues.

C'est dans cette optique d'actions concrètes que, me semble-t-il, la FIAF doit aborder les deux prochaines années de sa vie institutionnelle : mettre en place les leviers nécessaires à des grands projets, donner au Secrétariat de Bruxelles des outils de travail plus adéquats, exiger des commissions des projets concrets et leur fournir les moyens de les réaliser, investir le Comité directeur - au moment où il doit se renouveler en profondeur - d'un mandat clair qui lui impose de développer une réflexion permanente sur nos buts et sur les moyens de les réaliser.

Ceux qui dans deux jours accepteront de siéger au Comité directeur devront être prêts à beaucoup donner à la Fédération: les deux années qui viennent seront assurément des années de dur labeur, mais des années aussi où l'imagination devrait être sollicitée à tout instant.

Il faut par ailleurs trouver rapidement le moyen de valoriser les nouvelles catégories d'adhérents de la Fédération : élargir le nombre des associés en suscitant des candidatures dans nos pays respectifs, tout en réaffirmant les droits exclusifs des membres dans l'esprit et le respect du chapitre IX de nos règlements.

Loin de moi pourtant l'idée de vouloir noyer notre travail dans la philosophie et la politique !

Si nous pouvons réfléchir, planifier, intervenir et rêver, c'est justement parce que Bologna maintient un laboratoire de restauration, que Glasgow et Luxembourg construisent des entrepôts de conservation; parce que Rochester retrouve un film de Charlie Bowers; parce que Budapest court après son ministre; parce que Prague célèbre ses cinquante ans et Copenhague ses quarante ans, et qu'à Belgrade, malgré le contexte abominable que l'on sait, certains croient encore qu'une cinémathèque, c'est important.

Robert Daudelin

Mai 1993

ENGLISH SUMMARY OF THE REPORT OF THE PRESIDENT ON BEHALF OF
THE EXECUTIVE COMMITTEE.

As in the previous year, the year 1992 had been characterized by a worldwide economic crisis, reflected in all the details of FIAF archives' daily life.

In this context of perpetual movement, FIAF was getting more and more fragile and at the same time had to take up new challenges. Nowadays, our Federation could no longer base its strength solely on a common enthusiasm for film archiving, as had been the case for many decades; it also had to become a place for action towards specific programmes and projects, especially devoted to help those who solicit our assistance (Development Fund, 100th Anniversary Endowment Fund, Summerschools, ...).

The coming two years should be approached from this point of view : creating the levers for long-term projects, asking more concrete projects from the Commissions and granting them more financial support, entrusting the new Executive Committee with a clear mandate, i.e. to develop a permanent reflection on our goals and our means to achieve them. In this respect, substantial involvement and creativity was definitely expected from the new members of the EC.

On the other hand we had to find a way to validate the new membership categories of the Federation : increasing the number of affiliates by stirring up candidatures in our countries and reaffirming the Members' exclusive rights according to our Rules.

May 10 1993

EDITOR'S REPORT

Most of our present preoccupations were discussed in the detailed report last October. This report will be bringing those matters up to date.

ANNEX 3

1. Publications

The 1992-93 television volume was the first to volume to be computer typeset and was delayed as a result of technical difficulties experienced by Compuprint. This caused us to miss the date I had booked with the printer. It was finally published in March. It was bigger, at 616 pages, than we had anticipated, our biggest book so far. The 1992 film annual is already in the hands of Compuprint. It will include the 1991/1992 list of IAFAP members' publications edited by Rene Beauchamp. Once the film volume is out of the way we will start to prepare the next TV volume, for 1991-92, to be published sometime in the Autumn.

2. Office

Since work involving the preparation of the CD-ROM has been occupying so much of our time recently I thought it was advisable to negotiate an extension of three months to our lease at Canada. The very time-consuming business of searching for a new office will start the moment I return to London from the Congress.

3. CD-ROM project

I am bringing with me to the Congress a prototype CD which covers the period from 1987 to 1992. There are separate data bases for film and television. The portable disk drive and keyboard on my notebook computer I am bringing with me do not really do it justice both as to the speed of response or the clarity of presentation and I hope I can borrow the use of a colour PC to which the data can be transferred. This will give a much better idea of the potential of this medium.

I hope as many present and potential subscribers as possible will spend some time trying out the disk and will make suggestions to improve the presentation of the data. Some modifications are already under way but more needs to be done.

There are many questions also to be decided in relation to the marketing of our CD-ROM and I would like to get as much advice and help as possible. Decisions have to be made on frequency of publication, price of subscriptions and especially on publicity. The preparation of a list and its distribution will need to decide what to do with the microfiche service. We will certainly have to keep it next year, possibly offer it as an update service to the CD-ROM. After some time however it will probably become uneconomic to keep it going.

May 20 1993

EDITOR'S REPORT

Most of our present preoccupations were discussed in my quite detailed report last October. This report will therefore bring those matters up-to-date.

1. Publications

The 1987-90 television volume was the first tv volume to be computer typeset and was much delayed as a result of technical difficulties experienced by Computaprint. This caused us to miss the dates I had booked with the printer. It was finally published in March. It was bigger, at 636 pages, than we had anticipated, our biggest book so far. The 1992 film annual is already in the hands of Computaprint. It will include the 1991/1992 list of FIAF members' publications edited by Rene Beauclair. Once the film volume is out of the way we will start to prepare the next tv volume, for 1991-92, to be published sometime in the Autumn.

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4. Office equipment and computer

We have acquired a new computer, a 486dx 33 with a 200mb hard disk which has greatly reduced the time taken for the many processes our work demands. It is now no longer necessary to leave the machine running overnight, which we had to do in the past sometimes. One useful facility is a tape drive which will do an unattended backup in about 20 minutes which formerly took several hours using about 50 floppy disks.

Our (second-hand) fax machine uses the same connection and number as the telephone.

5. Finance, subscriptions, etc.

We have had no actual cancellations as yet this year and in fact one subscriber has rejoined (Lund Studenters Filmstudio). However eleven subscriptions for 1993 are still outstanding.

BUDGET92	RESULT92	BUDGET93	RESULT May 93	FORECAST94
RECEIPTS				
14288 Balance at start of year	14288	8999	8999	421
28500 Microfiche subs.	27316	30240	24460	15000
7400 Support	6902	6920	6435	6920
30000 Film volume sales	25399	30000	7911	20000
1900 TV volume sales	668	5300	1418	700
200 Micro. cumulations	365	300	385	500
200 Other publications	1399	1000	402	500
0 CD-ROM subs.	0	10000	0	45000
300 Back periodicals	799	800	0	800
450 Fiaf grants	1893	490	490	500
90 Misc. income	0	0	0	0
400 Bank interest	537	100	86	150
83728	79566	94149	50586	90491
PAYMENTS				
700 Rates	738	800	134	1500
80 Water rates	73	80	39	90
1500 Service charges	1387	1000	321	1000
5645 Rent	5644	6000	1411	6000
95 Office cleaning	85	10	2	10
140 Electricity	106	115	33	140
630 Telephone & faxes	482	600	269	800
240 Insurance	315	320	0	350
400 Office equipment costs	833	650	259	300
200 Furniture & fittings	21	500	0	200
100 Refreshments	65	70	6	75
0 Office move	0	500	0	0
st:9729 sub-total: Office costs	st:9749	st:10645	st:2474	st:10465
5100 Print costs: film vols.	5998	6200	0	6500
5000 Print costs: TV vols.	0	5000	4951	0
2000 Other printing projects	1659	900	0	0
st:12100 sub-total: Printing	st:7657	st:12100	st:4951	st:6500
650 Microfiche production	920	966	114	850
100 Microcumulations	0	100	0	100
200 Computer supplies	292	300	43	350
1500 Computer hardware	2356	500	0	500
500 Revelation software	0	500	0	500
300 Other software	238	200	53	0
st:2500 sub-total: Computer	st:2886	st:1500	st:96	st:1350
1000 Travel (Abroad and UK)	881	1200	304	1000
100 Reference books	25	50	0	50
50 Subscriptions to BFI	42	45	0	50
200 Bank charges	200	250	57	300
450 Accountancy	459	490	490	500
0 Corporation tax	133	124	124	30
st:650 sub-total: Finance	st:792	st:864	st:671	st:830
27000 Monthly salaries (net)	26322	30000	8828	33000
14700 Taxes, N.H.I. & Pension	15233	17000	5160	19000
4000 Invoicer/indexer	1004	6000	0	8000
st:45700 sub-total: Staff	st:42559	st:53000	st:13988	st:60000
350 Stationery	396	400	68	450
200 Publicity	6	450	0	300
3500 Postage & distribution	2880	3100	926	3500
200 Couriers	148	50	0	50
5000 Project: CD-ROM	1626	10000	679	4000
81829 Total payments	70567	94570	24271	89495
1899 Bank/cash at year end	8999	421		996

UNESCO
Report to the Executive Committee
Oslo 1991

1. A-Category of list will be Ukraine

The request for the 'necessary' papers was sent to Ukraine in December 1990. After several phone calls I was told that one didn't feel that list does not qualify for A-Category. One would send us the letter with the reasons - the letter has not arrived yet - I will follow that up.

2. Meeting of the Intergovernmental Council for the
General Information Programme
in Paris (November 15, 1991)

The meeting was scheduled for 4 days, but Brigitte and I attended only for one day.

After the election of Council's Bureau (4 Chairpersons, three Vice-Chairpersons, a Rapporteur and three other members - which took half a day almost) the different delegates from the member states were invited to report. It became clear that the archival activities in Africa - and here especially in Egypt - was given high priority.

According to the report of the Secretary of PGI - Mr. Lohner - it could not be said how much money would be available for PGI in the budget proposal for 1994-1995. The Budget for 1991 has been cut by 40% so far.

The first part of the money available in the project 'Memory of the World' is allocated to save a collection of documents in Venice (cataloguing on computer and documented on CD). Other projects have not been decided upon.

In that connection the question was briefly discussed how to raise money for Mexico projects from private sources. No answers and solutions were available.

Another point which seemed quite important was the question of communication and coordination within Unesco ("Discussion of Collaboration between the three Intergovernmental Programmes of ICI").



Bibliothèque
Internationale des
Archives de l'UNESCO
1180 Boulevard
Rogier
Bruxelles (Belgium)
Phone: (32) 21 463 76 91
Fax: (32) 21 463 76 32

UNESCO
Report to the Executive Committee
Oslo 1993

1. **A-Category of fiaf within Unesco**

The request for the necessary papers was sent to Unesco in December 1992. After several phone calls I was told that one thinks that fiaf does not qualify for A-Category. One would send us the letter with the reasons - the letter has not arrived yet. - I will follow that up.

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Another point which seemed quite important was the question of communication and coordination within Unesco ("Discussion of Co-ordination between the three Intergovernmental Programmes of CII").



Fédération
Internationale des
Archives du Film
rue Franz Merjay 190
1180 Bruxelles
Belgique
Phone (32-2) 343 06 91
Fax (32-2) 343 76 22

2. Unesco Report to the EC / Oslo 1993

It has been drafted (from Mr. Adam Wysocki (Poland) a "Strategic Ten-year Plan for PGI"; because of the intervention of the NGO's Round Table a paragraph had been included dealing with the safeguard of audiovisual material. The draft was to be discussed in detail during the other days when fiaf was not present. But I had the opportunity to give the statement for fiaf, stressing that we should work together and develop plans for the future concerning the av heritage in the established groups, e.g. the Round Table, the TCC, the working group on training.

During a coffee break I had a short discussion with Mr. Kesckemeti (ICA) about the role and purpose of the NGO's Round Table. We both agreed, and later Wolfgang Klaue as well, that the Round Table should again be used for political purposes rather than for projects. That is to say that through the participants of the Round Table pressure should be put on Unesco/the Member States to assure the safeguarding of the av heritage. By laws as well as with financial support.

3. Meeting of the NGO's Round Table on AV Records
in The Hague on the invitation of IFLA
February 5-6, 1993

All the NGO's were represented: FIAF, FIAT, IASA, ICA, IFLA, and Unesco.

Firstly reports from the representatives were given on the activities and projects of their federation.

For Unesco Joi Springer outlined the budget for 1993:

15.000 \$ are available for the JTS in Barcelona

15.000 \$ are available for "Provision of technical and advisory assistance to av archive" = Panama and Malaysia

the other sums foreseen in that budget are either cut by 50 % and the other 50 % must stay untouched until Unesco knows what their balance will look like, or they are cut right away.

I like to report on two major points from that meeting, and on one from outside the meeting.

The first point has to do with communication. Each participant at the RT wants to know more about the activities of the others, but somehow communication between the NGO's does not work

3. Unesco Report to the EC / Oslo 1993

properly. Some of the reasons why this is the case have to do with the changing participants at that meeting. We all promised, however, to be even more communicative in the future. - A practical result is the calendar of events - published in the last bulletin -, and I think this is a very useful tool.

In that connection the question was raised whether the RT shouldn't have a joint journal. I must admit that I was opposed to that. For two reasons. I feel we haven't tried yet to exploit the existing forms of communication enough, e.g. participation of the congresses and symposia, articles in the federations own bulletins (we all have one), etc. And we would spend work and money in something superficial instead investing it (if it is available in the first place) in the already existing commissions.

The second point was the question of changing the agenda of the RT. To prepare that, Wolfgang, who could unfortunately not attend the meeting, had listed the points where he thought one should focus on:

- * To help to implement the Unesco Recommendation from 1980 and have it changed into a Convention.

- * To have the concept of av archiving implemented worldwide, e.g. through joint projects done by joint working groups (projects in the past and for the future could be in the field of technical cooperation, on training, on legal aspects).

The members of the RT agreed in principal to these suggestions, and fiaf, as the host of the next RT, is asked to prepare the agenda accordingly.

After the official meeting I was invited by FIAT and IASA. Three questions were asked: how fiaf feels about the discussion within IASA concerning their future (sound or audio-visual), how the cooperation could be closer, and why we shouldn't merge into one AV Federation.

The future of IASA. Gerry Gibson said that the IASA membership would like to have an official statement from fiaf about their discussion. I asked him to write a letter to fiaf's president, describing the state of the discussion, and suggested that our EC would discuss it during its next meeting.

Closer cooperation. The suggestions where: to have a joint meeting of the Executive Board's, like FIAT and IASA just had one. Or joint congresses, like FIAF and IASA are planning one for 1994 in Berlin.

4. Unesco Report to the EC / Oslo 1993

I suggested that it is most fruitful if the different commissions work together on projects which are valid for the membership of all three federations. Something like the TCC is, in my opinion, very useful - if it truly works. Maybe cooperation could be intensified between the editors of the bulletins/journals for example. Other areas are possible, but we would wait for an initiative.

To merge. I made it clear that it is too early to discuss that.

4. Meeting "Celebration of the 100th Anniversary of Cinema"
on the invitation of Unesco /Assoc. Premiere Siècle du Cinema
in Unesco
March 22, 1993

The meeting was opened by Henri Lopez (Sous-Directeur général pour la culture), Madeleine Gobeil (Directeur pi, Division des arts et de la vie culturelle, Secteur de la culture) was the Chairperson. Participants were besides fiaf (Maria Rita Galvao, Anne Flemming, Gillian Anderson and myself) and Unesco (incl. CICT). Association Premiere Siècle du Cinéma; people who have to do with film festivities living/working in France, like Mme Govaer from Festival du Japon en France, the Goethe Institute, etc.; Mr. Kabore, the Secretary General of the Federation panafricaine des cineastes; Ms Wassef from Institut du Monde Arabe; Mr Zeender representing the Council of Europe.

There were several suggestions which activities Unesco in Paris should take to celebrate the 100th anniversary of cinema, like the restauration and presentation of films, selection of the 100 most important films and have these films for distribution worldwide, have an exhibition in Unesco during the General Conference and to create a Fund for the safeguarding of cinema.

Though we - fiaf - expressed our gratitude for planning this celebration, we had some criticism at the same time: fiaf-members were doing the same projects, like restauration etc, and it only needed cooperation in that area; all activities looked either French-based or European-based and we felt the focus should rather be on developing countries. In our opinion the focus of Unesco should be on their political role and we suggested alternatives. To make sure these ideas are acknowledged we wrote a letter afterwards.

5. Unesco Report to the EC / Oslo 1993

We suggested to concentrate on

*training for film archivists

*to enhance the awareness amongst member States and put a discussion on the General Conference in 1994 or 1995

*support the fundation of regional preservation centres in Africa and Asia

*last, but not least, to coordinate the activities with fiaf to avoid duplication; here with special reference to the setting up of a Fund.

5. Unesco Contracts

Sudan-Project

A mission was carried out in February this year by Christian Dimitriu (fiaf) and Lloy Stickells (IASA).

World Directory

The final manuscript is with the printer.

For the first time it happened that Unesco did not pay the full amount from the contract for a project (we received \$ 3.000 less) and even threatened to have some money back. The reason was that fiaf had not met the deadline agreed upon in the contract. Though we had given regular reports and Unesco had been informed about the delay and the reason for it, we could only avoid to pay money back.

We have to consider that in the future and make sure, that deadlines are only accepted when they leave enough room for delays.

Eva Orbanz
Secretary-General
17.05.1993

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

BALANCE AS AT 31 DECEMBER 1992
excluding Reserve Fund
(in Belgian francs)

ANNEX 5

ASSETS		LIABILITIES	
Current assets			
Debtors	1,401,200.-	Creditors	798,264.-
Cash on hand			
Bank			
Other			
<u>LIABILITIES</u>			
		Balance	508,288.-
		Balance 31 December 1991	1,578,432.-
		Profit balance 1992	
		Administrative expenses	1,483,734.-
		as at December 1992	1,505,907.-
			1,505,907.-

PROFIT AND LOSS ACCOUNT

Expenses	1,989,000.-	Income	1,583,100.-
Profit before	1,495,000.-		
Profit balance	1,505,907.-		

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

BALANCE AS AT 31 DECEMBER 1992
excluding Reserve Fund
(in Belgian francs)

<u>ASSETS</u>		<u>LIABILITIES</u>	
<u>Current assets</u>			
Debtors	1,403,209.-	Creditors	750,266.-
<u>Quick assets</u>			
Bank	1,820,801.-		
Cash	9,987.-		

	1,830,788.-	<u>Balance</u>	508,299.-
		Balance at 31 December 1991:	1,975,432.-
		Profit balance 1992:	-----
		Accumulated balance	2,483,731.-
		at 31 December 1992	-----
	3,233,997.-		3,233,997.-
	=====		=====

PROFIT AND LOSS ACCOUNT

Expenditure	6,529,938.-	Income	8,505,370.-
Profit balance	1,975,432.-		

	8,505,370.-		
	=====		

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1992
in BELGIAN FRANCS
(exchange rate: 1 \$ = 33 BEF)

ASSETS		(1991)
Debtors		
Unpaid subscriptions for 1991 (90)	159,600	98,870
Unpaid subscriptions for 1992 (91)	869,463	428,400
Other	374,146	135,824
	<u>1,403,209</u>	<u>(663,094)</u>
Cash in hand		
Current accounts in Belgian Francs	620,801	263,786
Interest account in Belgian Francs	1,200,000	73,887
Cash at Secretariat	9,987	13,383
	<u>1,830,788</u>	<u>(351,056)</u>
Reserve Fund		
Belgian State Bonds (10% interest)	3,000,000	(3,000,000)
	<u>6,233,997</u>	<u>(4,014,150)</u>
	=====	=====
 LIABILITIES		
Creditors		
1993 subscriptions paid in advance	150,666	(86,015)
Outstanding bills for:		(419,836)
- Unesco contracts	463,000	
- Preservation Commission	136,600	
	<u>750,266</u>	<u>(505,851)</u>
 BALANCE		
Accumulated balance at 31.12.91	508,299	
Profit balance: income / expenses 1992	1,975,432	
	<u>2,483,731</u>	<u>(508,299)</u>
Reserve Fund	3,000,000	(3,000,000)
	<u>6,233,997</u>	<u>(4,014,150)</u>
	=====	=====

PROFIT AND LOSS ACCOUNT / COMPARISON WITH PREVIOUS YEAR
In Belgian francs and US Dollars (1 US\$ = 33 BEF)

<u>INCOME</u>	<u>1992 in BEF</u>	<u>(1991 in BEF)</u>	<u>1992 in \$</u>	<u>(1991 in \$)</u>
Subscriptions:				
Members (BEF 75,000)	4,125,000	3,780,000	125,000	114,545
Provisional Members (BEF 37,500)	1,013,835		30,722	
		372,400		11,285
Associates (BEF 37,500)	375,000		11,363	
Sale of FIAF publications	359,363	218,719	10,890	6,628
Advertisement in Bulletin	100,000	-	3,030	-
Bank interests	365,232	319,206	11,067	9,673
Unesco contracts	1,339,800	106,584	40,600	3,230
Other contracts	164,472	-	5,000	-
Development Fund	330,000	-	10,000	-
Centennial Fund	332,668	-	10,100	-
Transfer from Reserve Fund	-	224,321	-	6,798
Subtotal:	<u>8,505,370</u>	<u>5,021,230</u>	<u>257,772</u>	<u>152,159</u>
<u>EXPENDITURE</u>				
<u>Current expenses</u>				
Staff salaries	852,426	675,299	25,831	20,464
External work fees	380,634	601,209	11,535	18,218
Social Security, Insur., Taxes	910,781	837,845	27,600	25,389
Office rent and charges	426,147	587,662	12,913	17,808
Office supplies & equipment	128,758	236,685	3,900	7,172
Postage, Telephone, Fax	301,239	309,182	9,128	9,369
Bank costs & loss on exchange rate	81,659	38,712	2,475	1,173
Miscellaneous	6,335	27,589	191	836
Subtotal :	<u>3,087,979</u>	<u>3,314,183</u>	<u>93,573</u>	<u>99,593</u>
<u>Special expenses</u>				
Unesco contracts	1,236,439	106,584	37,468	3,230
Congress	766,919	574,526	23,240	17,410
Executive Committee	179,052	156,189	5,426	4,732
Commissions	450,946	398,413	13,665	12,073
Special missions	101,106	33,919	3,064	1,028
Administrative publications	122,523	399,000	3,713	3,000
FIAF Bulletin	353,868	122,490	10,723	3,712
Special publications	111,106	166,324	3,367	5,040
Development Fund	120,000	-	3,636	-
VAT on 5 years external fees	-	230,713	-	6,991
Subtotal :	<u>3,441,959</u>	<u>1,888,158</u>	<u>104,302</u>	<u>57,216</u>
Grand total :	<u>6,529,938</u>	<u>5,202,341</u>	<u>197,875</u>	<u>156,809</u>
<u>BALANCE</u>				
Profit balance (deficit)	1,975,432	(181,111)	59,861	(4,650)

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1992 (in Belgian Francs)

	<u>1991</u>	<u>1992</u>
Bogotá Cin. Distrital		37.500,-
Buenos Aires		75.000,-
Bucarest		28.485,-
Caracas: Biblioteca Nacional		37.500,-
Dakha		37.500,-
Dublin		37.500,-
La Paz		37.500,-
Lima		37.500,-
Luanda		37.500,-
Managua	9.800.- *	37.500,-
Montevideo C.U.		75.000,-
Moskva	70.000.- *	75.000,- *
New York, Anthology F.A.	9.800.-	37.500,-
Pyong Yang		5.000,-
Quito		37.500,-
Rio de Janeiro	70.000,-	75.000,-
São Paulo		48.478,-
San Juan de P.R.		37.500,- *
Tirana		75.000,- *
	<hr/>	<hr/>
	159.600.-	869.463,-

Total:

1.029.063,-BEF

* These subscriptions were paid in January 1993

OTHER 1992 DEBTORS

UNESCO	297.000,-
CLIENTS OF FIAF PUBLICATIONS	37.146,-
PUBLICITY IN BULLETIN	40.000,-

NOTES EXPLICATIVES

Bilan détaillé (p. 2)

Débiteurs

19 affiliés (principalement des Membres provisoires) n'ont pas encore payé leur cotisation pour 1992 contre 13 en 1991. Cela s'explique probablement par la hausse du montant des cotisations de la FIAF mais aussi par la conjoncture économique mondiale. Parmi nos débiteurs figure l'UNESCO qui est devenu extrêmement stricte dans les contrats que nous concluons ensemble et pour la réalisation desquels ils ne tolèrent aucun retard. Il semble bien qu'ils invoqueront cette raison-là pour ne pas nous payer US\$ 3,000.- qu'ils nous doivent encore pour le contrat du "World Directory".

Autres actifs : la valeur marchande de notre stock de publications FIAF n'est pas reprise dans le Bilan, mais peut être évaluée à environ 50.000,- Francs belges. Le Bilan ne reprend pas non plus notre Réserve permanente consistant en Obligations de l'Etat Belge pour un montant de BEF 3,000,000.

Bilan : grâce à la hausse du montant des cotisations annuelles, notre bilan à la fin 1992 est nettement plus favorable que l'an dernier. Il comprend également le Fonds de Développement et le Fonds pour le Centenaire.

Compte de pertes et profits et comparaison avec le budget 1991 (p. 3)

REVENUS

Les intérêts bancaires proviennent principalement du Fonds de Réserve .

Contrats avec l'Unesco : en 1992, la FIAF a servi d'intermédiaire pour plusieurs contrats avec l'Unesco non seulement au nom de la Fédération mais aussi pour le TCC, la Table Ronde des ONG et le Summer School.

Autres contrats : Contrat avec le Fonds européen Media pour l'utilisation de l'une des publications de la Commission de Préservation.

Vente de publications : comprend quelques abonnements au Bulletin et des revenus réguliers provenant de la vente des publications plus anciennes.

Fonds de Développement et Fonds pour le centenaire : subside exceptionnel octroyé pour ces deux fonds et couvrant plusieurs années.

DÉPENSES

Suite à une légère modification dans la structure du personnel du Secrétariat (augmentation du personnel permanent et diminution de la collaboration extérieure), FIAF n'a dû supporter qu'une augmentation de 2% des dépenses salariales et de sécurité sociale depuis 1991.

Les autres dépenses courantes ont été limitées au maximum.

Le seul dépassement de budget concerne le Bulletin FIAF étant donné sa constante amélioration. Ce dépassement a été autorisé parce que presque aucune autre *publication spéciale* n'est sortie en 1992.

Fonds de Développement : deux requêtes adressées par écrit au Fonds de Développement ont pu être satisfaites après avoir été examinées par le Comité directeur.

Cotisations impayées (p. 4)

Il convient de noter que, d'après les Statuts et Règlements, les Membres provisoires et les Associés qui n'ont pas payé leur cotisation durant deux années consécutives, seront radiés automatiquement de la Fédération sauf cas exceptionnel pour lequel le Comité directeur pourra octroyer un délai supplémentaire de 6 mois. Après un an de non-paiement, nous serons obligés de cesser l'envoi des publications gratuites. Cette deuxième règle vaut également pour les Membres.

FIAP MEMBERSHIP

TOWARDS A MORE EQUITABLE FEE STRUCTURE

ANNEX 6

PURPOSE

The purpose of this paper is to explore the feasibility of developing a fee structure for FIAP membership which gives recognition to the differential ability to pay of the various member organisations.

BACKGROUND

2. At the FIAP Congress in Montevideo (1992), delegates representing several of the smaller archives drew attention to the difficulty they were experiencing in maintaining their Membership of FIAP because of the burden of the annual membership fee. Concern was expressed that for such archives, particularly in the present difficult economic climate, the membership fee represented such a significant proportion of their very limited resource budgets that they were being forced to review their capacity to continue their membership of FIAP.

3. In the course of the ensuing discussion the suggestion was made that FIAP might usefully consider moving to a membership fee structure based on 'capacity to pay' or 'equality of hurt' rather than the present flat rate. The Executive Committee subsequently requested that a brief position paper be written exploring the suggested approach. The present paper is the result.

A MATTER OF PRINCIPLE

4. The principle by which large, experienced and well developed institutions provide assistance to institutions that are small, inexperienced or underdeveloped has been well accepted and consistently practised in FIAP from its inception. The same principle appears to find almost universal acceptance among national and international associations established to promote the advancement of some professional, scientific or cultural discipline.

FIAF MEMBERSHIP

TOWARDS A MORE EQUITABLE FEE STRUCTURE

PURPOSE

The purpose of this paper is to explore the feasibility of developing a fee structure for FIAF membership which gives recognition to the differential ability to pay of the various member organisations.

BACKGROUND

2. At the FIAF Congress in Montevideo (1992), delegates representing several of the smaller archives drew attention to the difficulty they were experiencing in maintaining their membership of FIAF because of the burden of the annual membership fee. Concern was expressed that for such archives, particularly in the present difficult economic climate, the membership fee represented such a significant proportion of their very limited resource budgets that they were being forced to review their capacity to continue their membership of FIAF.

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A MATTER OF PRINCIPLE

4. The principle by which large, experienced and well developed institutions provide assistance to institutions that are small, inexperienced or underdeveloped has been well accepted and consistently practised in FIAF from its inception. The same principle appears to find almost universal acceptance among national and international associations established to promote the advancement of some professional, scientific or cultural discipline.

5. Some would see the application of the principle as a sensible, pragmatic response to situations of need. Others would also identify a moral or ethical dimension, contending that those who possess much have an obligation or responsibility to assist those who possess little. Whatever may be the preferred approach to the issue, the principle itself would now appear to be so widely accepted as not to require argument or formal justification. The principle moreover provides the imperative for FIAF to seriously consider the adoption of a differential fee structure based on capacity to pay.

PRESENT ARRANGEMENT

6. The existing FIAF fee structure is as follows:

	<i>Fee (in Belgian francs)</i>	<i>No. of Institutions</i>
Member	75 000	60
Provisional Member	37 500	27
Associate	37 500	10

7. It may be argued that this structure already provides a measure of financial relief for the less well developed institutions. Thus, by choosing to become or remain Associates or Provisional members, such organisations can be actively involved in FIAF without attracting the heavier fee imposed on full Members. However, it seems wrong in principle that appropriately qualified Provisional Members or Associates should be deterred from seeking full membership solely on financial grounds.

TOWARDS A NEW FEE STRUCTURE - OPERATIONAL CRITERIA

8. In approaching the question of a differential fee structure, it is necessary to set down operational criteria which such a structure needs to satisfy. The following would appear to be highly desirable criteria; some indeed may be considered essential:

- (a) The structure should be 'budget neutral' from FIAF's viewpoint. That is, it should not affect FIAF's overall income from fees.

- (b) The rules of application of the structure should so far as possible be simple and clear.
- (c) The outcome of applying the structure should be, and be seen to be, equitable to all FIAF member institutions.
- (d) There should be a high level of certainty and stability in the financial obligations of all member organisations resulting from the application of the structure. The 'fine' grading of organisations leading to frequent movement from one fee category to another, with attendant uncertainty, should be avoided.

BASES OF FEE STRUCTURING

9. Several bases of possible fee structuring that appear to have some merit are listed below, together with brief comments. They are in no particular order.

- (i) **Funding Level.** The member organisations' annual financial budget provides the most direct and obvious measure of capacity to pay. However, many institutions experience significant fluctuations in funding from year to year; there are difficulties with multi-media archives (what quantum of funding is attributable to moving image activities?); and valid equivalence across currencies may in some cases be difficult to establish (e.g. in countries where mega inflation is experienced).
- (ii) **Source of Funds.** As a general rule it would be expected that an archive wholly or primarily funded by the State would be better off than one that is not so funded. It may of course be the case that some non-government funded archives enjoy a high level of stable funding. Likewise some government funded archives are currently experiencing a funding squeeze.
- (iii) **Staff Numbers.** Like the annual budget, the regular or permanent staffing level provides a fairly direct measure of capacity to pay, particularly if fluctuations over time are ironed out by some sort of averaging process. Nevertheless, such a basis may work to the

advantage of developed archives which have been able to substitute technology (e.g. computer methods) for labour in significant areas.

(iv) **Asset Inventory.** The plant and equipment at the disposal of an archive appears to be a not unreasonable basis upon which to assess the maturity and strength of the institution. Thus, other things being equal, an archive with sophisticated collection storage, high equipment levels and advanced operational systems might properly be judged to be a prosperous institution. In certain instances, however, an impressive asset inventory assembled over a number of years may not reflect the current level of prosperity of an institution in a recessed economy.

(v) **National Development.** Some guide to the resources and strength of an archive might be given by the level of economic development of the nation in which it is situated. The gross national product or gross domestic product would provide such a measure of national development. However, it is known that there are small and economically weak archives in some very highly developed countries.

SUGGESTED APPROACH

10. The suggested approach has been developed for application to Member institutions only. If desired it would be possible to adapt it for application to Provisional Members and Associates as well. Its main characteristics and method of application are described below:

(i) **Categories.** Member institutions would be divided into, say, three fee categories, 'a', 'b' and 'c' (denoting, respectively, large, medium-sized, and small institutions). There appears to be merit in having as few categories as are necessary in the interest of minimising demarcation disputes.

(ii) **Classifying Criteria.** It is not clear that there exists any single criterion which would yield an acceptable outcome in classifying member organisations into the proposed three categories. There would seem to be a need initially for a deal of experimentation, and trial and error within the whole process in order to develop a valid

and reliable approach. However, the following criteria are suggested as a first hypothesis.

(a) Funding Level. Archives with a general budget:

- exceeding \$US 2,000,000 = Category 'a'
- between \$US 500,000 and 2,000,000 = Category 'b'
- less than \$US 500,000 = Category 'c'

In order to smooth out fluctuations, the average budget for the most recent three financial years would be used.

(b) Staff Numbers: Archives with a staffing level:

- exceeding 25 = Category 'a'
- between 10 - 25 = Category 'b'
- fewer than 10 = Category 'c'

Depending on the results that the application of the above two criteria yields, there may be a need to juggle either or both of the budgetary or staff thresholds to achieve a consistent and sensible outcome.

(c) Moderating Factors. There is always the possibility that in particular cases the application of objective criteria on their own will give a result that is inappropriate. It should be open either to the institution concerned or to the Executive Committee to put forward for consideration relevant moderating factors which might justify some departure from the categorisation produced by the mechanical application of criteria (a) and (b) above.

Note: In the normal course, both criterion (a) and criterion (b) need to be in agreement in order to place an institution in a particular fee category. Where there is a difference between them, a judgement will have to be made, taking any relevant moderating factors into account where appropriate.

(iii) **Fee Levels**. It is not possible to put forward any scale of fee levels until the number of institutions falling into each category is known.

It is clear, however, that the intention of a differential fee structure is to provide significant relief to the institutions in category 'c'. If a budget neutral result is to be achieved for FIAF, it follows that the fees paid by category 'a' institutions, and possibly category 'b' institutions, will need to be raised to offset the reduced fees for category 'c' institutions. To be practically useful, fee relief of at least 20 per cent would need to be provided to category 'c' institutions. At the same time, there are practical limits on the extent to which category 'a' and 'b' institutions can absorb fee increases.

- (iv) **Process.** Any decision by FIAF to implement a differential fee structure should desirably embody a period of notice (say 12 months) to permit members to review their budgets and to facilitate the process of implementation. During the period of notice the fee status of all member institutions would be assessed by the Executive Committee, based on information provided in annual reports, supplemented by other information as necessary. The fee status of new members would be determined as part of the process of assessing their applications for admission. Once set, the fee status of a member organisation would stand, but could be reviewed in association with the regular process of reconfirmation.

Proposal for a new membership fee of FIAF in 1994

Proposition pour une nouvelle souscription de la FIAF en 1994

1993 Fees <i>1993 Souscriptions</i>	Proposal for 1994 <i>Proposition pour 1994</i>	
	Budget	Fee <i>Souscription</i>
Member Membre 75 000 BF 2 272 USD	less than <i>moins de</i> 500 000 USD	50 000 BF 1 515 USD
	between <i>entre</i> 500 000 - 2M USD	75 000 BF 2 272 USD
	above <i>au dessus de</i> 2 M USD	100 000 BF 3 030 USD
Provisional member <i>Membre provisoire</i> 36 500 BF 1 136 USD	less than <i>moins de</i> 500 000 USD	37 500 BF 1 136 USD
	between <i>entre</i> 500 000 - 2M USD	50 000 BF 1 515 USD
	above <i>au dessus de</i> 2 M USD	75 000 BF 2 727 USD
Associate Associé	-	37 500 BF 1 136 USD

FÉDÉRATION INTERNATIONALE DES ARCHIVES DU FILM

ANNEX 7

WORLD FILM BUDGET FOR 1974 (in Belgian Francs and US\$)

TYPE	Belg. 1974	Belg. 1973	1974 in \$
REVENUES			
Subscriptions:			
Members (22,000 BF)	4,125,000	4,175,000	125,000
Provisional Members (22,000 BF)	825,000	875,000	25,000
Associates (22,000 BF)	825,000	875,000	25,000
IFAF publications	200,000	200,000	5,000
Book interests	120,000	120,000	10,000
Special Exhibitions	-	-	-
Advertising in the Bulletin	400,000	400,000	7,000
Conferral fund	-	420,000	15,000
	<u>4,520,000</u>	<u>4,590,000</u>	<u>207,000</u>
	100,000,000	100,000,000	100,000,000
EXPENDITURE			
Current accounts			
Staff salaries	820,000	820,000	25,750
Retained work fees	200,000	200,000	15,151
Social Security, Insur., Taxes	400,000	400,000	27,575
Office rent and charges	400,000	380,000	15,151
Office supplies & equipment	150,000	150,000	10,507
Postage, telephone, telex	110,000	120,000	12,738
Bank costs & loss of exchange rate	30,000	100,000	3,750
Miscellaneous	10,000	10,000	303
	<u>1,490,000</u>	<u>1,600,000</u>	<u>112,325</u>
Social programs			
Unex. contracts	-	-	-
Congress	750,000	750,000	20,757
Executive Committee	200,000	200,000	7,575
Commissions	200,000	200,000	15,151
Special studies	150,000	150,000	4,245
Administrative publications	120,000	120,000	4,242
Bulletin	120,000	200,000	5,000
Special publications	200,000	150,000	4,545
Training, Summer School	200,000	200,000	5,000
Conferral projects	-	500,000	10,750
	<u>1,760,000</u>	<u>2,440,000</u>	<u>68,000</u>
	<u>3,790,000</u>	<u>4,440,000</u>	<u>175,325</u>
	100,000,000	100,000,000	100,000,000
Balance	230,000	150,000	4,675

FÉDÉRATION INTERNATIONALE DES ARCHIVES DU FILM

DRAFT FIAF BUDGET FOR 1994 (in Belgian Francs and US\$)

<u>INCOME</u>	<u>Budget 1993</u>	<u>Budget 1994</u>	<u>1994 in \$</u>
<u>Subscriptions:</u>			
Members (75,000.BF)	4,125,000	4,125,000	125,000
Provisional Members (37,500BF)	825,000	825,000	25,000
Associates (37,500BF)	450,000	550,000	16,666
FIAF publications	200,000	200,000	6,060
Bank interests	320,000	330,000	10,000
Unesco contracts	--	--	--
Advertising in the Bulletin	100,000	100,000	3,030
Centennial Fund		500,000	15,150
	<u>6,020,000</u>	<u>6,630,000</u>	<u>200,906</u>
	=====	=====	=====
<u>EXPENDITURE</u>			
<u>Current expenses</u>			
Staff salaries	830,000	850,000	25,758
External work fees	500,000	500,000	15,151
Social Security, Insur., Taxes	880,000	910,000	27,575
Office rent and charges	480,000	500,000	15,151
Office supplies & equipment	350,000	350,000	10,607
Postage, telephone, telex	410,000	420,000	12,728
Bank costs & loss on exchange rate	30,000	100,000	3,030
Miscellaneous	10,000	10,000	303
	<u>3,490,000</u>	<u>3,640,000</u>	<u>110,303</u>
<u>Special expenses</u>			
Unesco contracts	---	--	--
Congress	725,000	750,000	22,727
Executive Committee	200,000	250,000	7,575
Commissions	500,000	500,000	15,151
Special missions	150,000	150,000	4,545
Administrative publications	130,000	140,000	4,242
Bulletin	195,000	200,000	6,060
Special publications	200,000	150,000	4,545
Training, Summer School	200,000	200,000	6,060
Centennial projects		500,000	15,150
	<u>2,300,000</u>	<u>2,840,000</u>	<u>86,060</u>
	<u>5,790,000</u>	<u>6,480,000</u>	<u>196,363</u>
	=====	=====	=====
Balance	230,000	150,000	\$ 4,543

NOTES ON THE PROPOSED 1994 BUDGET AND REVISION OF 1993 BUDGET

- Exchange rate in 93/94 (difficult to forecast!): 100 BF = \$3.-
- Belgium's present rate of annual inflation = 3%

INCOME

The income from membership fees must be revised by the light of 1992 payments and the difficulty for some archives to pay those increased subscriptions.

We can reasonably count on a similar income for Full Members, both in 93 and 94, while in the Provisional Membership several archives have shown great financial problems. This drop is only partly compensated by an increase in the number of Provisional Members. We have counted 22 Provisional Member archives (instead of the present 27) who will probably be able to pay their fees. "Associates" seem to have less problems. They are generally not in the same financial situation as our Provisional Members. There also, we have foreseen an increase in the number of Associates.

We shall sell less FIAF publications since we don't, or hardly publish ourselves anymore.

Possible UNESCO contracts are still unknown both for 93 and 94. As for "Publicity" in the Bulletin, it has proven very hard to obtain and does not cover the cost of printing the Bulletin. Centennial Fund: it is hoped that money will be raised for this special purpose.

EXPENDITURE in 1994

Little increase in staff costs as Br. van der Elst shall be reducing her working hours.

Other current costs have been calculated taking into account the low rate of inflation in Belgium and the drastic control of expenses we have managed to keep this year, which we want to continue in the future. Some expenses however, (e.g. rent) are irrepressible.

Loss on exchange rate/bank costs (for subscriptions) used to be accounted differently in past years, but it was there all the same. It was directly deducted from subscriptions.

A new item for "Training - Summer School" has been added, to support possible Summer Schools in the future.

The item "Promotion of FIAF publications" is deleted for the same reason that we don't publish ourselves anymore.

NOTES SUR LE PROJET DE BUDGET POUR 1994

- Taux de change prévisionnel pour 1994: 100 FB = US\$ 3.-
- Taux d'inflation actuel en Belgique: 3%

ENTREES

Les prévisions d'entrées résultant des cotisations doivent être revues à la lumière des paiements touchés en 1992 et des difficultés croissantes de certaines archives à assumer ces cotisations.

Nous vendrons moins de Publications FIAF puisque la plupart de nos publications sont désormais confiées à des éditeurs extérieurs.

Nous n'avons pas encore signé de contrats avec l'UNESCO ni pour 1993 ni pour 1994.

La publicité dans le Bulletin s'est avérée très difficile à obtenir.

Fonds pour le Centenaire: Nous espérons collecter des fonds pour cette occasion très spéciale.

DEPENSES

Augmentation minimale des salaires, puisque Br. van der Elst compte diminuer ses horaires de travail tandis que B. Trouveroy la remplacera peu à peu.

Les autres dépenses courantes ont été calculées sur base du taux d'inflation très bas en Belgique et du contrôle très strict des dépenses que nous comptons poursuivre dans le futur. Certains postes néanmoins sont incompressibles (ex. Loyer - Charges sociales...)

Pertes de change et frais de banque (sur les cotisations): ce poste était auparavant déduit du montant total des cotisations; Il nous paraît plus exact d'en faire un poste séparé.

Training - Summer School: nouveau poste décidé par le Comité directeur pour financer partiellement les éventuels Cours d'été ou autres types de formation dans l'avenir.

Le poste Promotion des publications FIAF a été supprimé puisque nous ne publions presque plus nous-mêmes.

REPORT FROM THE F.I.A.F.
COMMISSION FOR PROGRAMMING AND ACCESS TO
THE COLLECTIONS

Since our last written Report, presented in Montevideo at the last Congress, the Commission had three meetings:

- 1) in Montevideo on 24 and 27 April, during the Congress
- 2) in Munich on 3 and 4 July, hosted by Ernst Pöschel
- 3) in New York, on 23 October and 1 November, hosted by the Museum of Modern Art, just before the last EC meeting

The meeting in Montevideo was attended by José Benard de Costa (Chairman), Franz Church Uhal, Catherine Castles, Steven Ford and (only on 27th) Manuel Medinaz Carl. Unfortunately, Gabrielle Clées and Ernst Pöschel were unable to go to Montevideo. The meeting was also attended by our permanent consultant, Claude Jouve.

The meeting in Munich was attended by all the members, with the only exception of Manuel Medinaz Carl, who was unable to travel to Europe.

All the members attended the meeting in New York, with the exception of Manuel Medinaz Carl, who was, again, unable to leave Montevideo.

The main reason for meeting three times in six months was the urge to make significant progress in the projects under way, namely the survey on programming and access, the generalised projects, the manual for technical standards and guidelines for protection, the manual for research and access to the collections and the final constitution of the Working Group on Archiving and Film Education.

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I - ACTIVITIES AND RELATED PROJECTS UNDER DISCUSSION

1- MONTEVIDEO SYMPOSIUM

While waiting for the publication of the minutes of the Montevideo Symposium held on 25 and 26 April after the last FIAF Congress, under the responsibility of the Commission, we consider the Symposium quite satisfying, as it was a very good opportunity to underline the following issues:

- the specificities of Programming in Film Archives and the dangers of a routine Programming leading to a fall of Archive attendance
- the close connection between Programming and Access, focused in João Bénard da Costa's paper
- the legal aspects related to programming activities, developed in Wolfgang Klaue's excellent and comprehensive paper
- the importance of technical standards for projection and presentation of moving images, brilliantly emphasized by Jean-Pierre Verscheure in a magnificent paper acclaimed by the audience
- the proposal on Access Guidelines for Cultural Uses, comprehensively and clearly drafted by Paolo Cherchi Usai.

The general interest raised by these papers and by other main interventions by Robert Daudelin, Robert Rosen, Peter Konlechner, Clyde Jeavons, Ann Fleming, Manuel Martínez Carril, Carlos Augusto Calil, David Francis, Henning Schou and Masatoshi Ohba, was confirmed by the audience response.

Also very successful was the Workshop, led by Steven Ricci, on the relationship between Film Archives and Film Schools, attended by a large group of participants. This meeting led to the creation of the above mentioned Working Group.

In other respects, the analysis of the Latin American situation on Programming conducted under Manuel Martínez Carril's expertise, was also a high point of the Symposium and gave all participants an excellent occasion to go more deeply into the specificity of Latin American archives and to explore new ways of mutual understanding rapprochements.

We regard this Symposium as the expression and the complement to the general concern raised during the 1989 former Symposium on Programming in Lisbon. Less theoretical and more concerned with practical aspects, the Montevideo Symposium reflected the progress achieved in this field by FIAF since Lisbon and the creation of our Commission in 1991.

2 - THE NEW NAMING OF THE COMMISSION

In Montevideo, João Bénard da Costa proposed a change of the name of the Commission. Instead of the former designation of "Commission for Programming and Cultural Uses" (designation approved at the Havana Congress, in 1990) he proposed to rename into "Commission on Programming and Access to the Collections / Commission de Programmation et d'Accès aux Collections".

The proposal was unanimously accepted by the General Assembly.

3 - SURVEY ON PROGRAMMING AND ACCESS IN FILM ARCHIVES

In the letter mailed with the questionnaire prepared by the Commission to all FIAF Archives (in February 1992) we asked for a reply before the Montevideo Symposium. Nevertheless, as we had only received 30 replies then, we decided to wait a little longer and, at the Munich meeting, Catherine Gautier took charge of preparing a first draft of the Survey results to be presented to the Commission in New York.

We have received 68 answers by now, out of 92 questionnaires sent, which represents about 75% of the total. The Commission asked Catherine Gautier to prepare the Survey not only in

form of statistics but also with comments on the major issues raising from the analyses of these statistics. Moreover, the Survey must point out some problems and situations, like, for instance:

- a) Archives that have no programming activity and the reason for that;
- b) Archives programming out of his own collection;
- c) Archives with a very large collection, but showing only a minor percentage out of their collection;
- d) Archives complaining about the drastic fall of attendance during the last years. (Why it happens and what could be done in order to reverse this situation)
- e) The "unusual" activities instead of the "average" activities.

The results of this survey are distributed with this Report. All the Archives are kindly requested to study them and send to the Commission more specific information which could be highlighted and discussed in the future.

The fact that some Archives have no programming activities, at all, should become a main issue in FIAF.

4 - CENTENNIAL COMMEMORATIONS

At our Montevideo meeting, Clyde Jeavons proposed that the Commission (following the example of the most successful N.F.A. project "360 CLASSIC FILMS") should prepare a similar list - based on the Commission's choice - for the Centennial and send it to all Archives, in order to mount a program out of it. Clyde Jeavons suggestion was unanimously accepted by the present members of the Commission, with a slight change: instead of 360 titles, 364, i.e. the days of a year but one. The one missing would represent the missing films and our looking for them.

Nevertheless, at our Munich meeting, Gabrielle Claes and Enno Patalas (who were not present in Montevideo) were strongly against such a proposition, arguing that it would reiterate narrowly and ethnocentric defined canons. After a long discussion, the Commission decided by majority to withdraw the Montevideo decision and accepted a proposal made by Gabrielle Claes: instead of a list of titles, the Commission could recommend a list of types of films to program in celebration of the Centenary. Such categories could eventually lead to lists of specific titles and to create new ideas about programming. Afterwards, all the members of the Commission sent to Gabrielle Claes a classification of films by categories to be discussed off during our New York meeting. Six main categories were retained and are the object of a document distributed with this Report. All the Archives are kindly requested to study that document and sent their suggestions to the Commission.

5 - MANUAL FOR TECHNICAL STANDARDS AND GUIDELINES FOR PROJECTION

The general approach and aims of this reference manual were discussed and defined at Montevideo meeting, in presence of Jean-Pierre Verscheure entrusted with the writing of this Manual.

The manual will be divided in two main sections:

1) Historical and Technical Information

Summary of the history of ratios, formats and soundtracks into a digestive and selective form.

Evolution of systems and optimum practical applications to our collections and present day viewing facilities.

Index with cross references for families of systems.

2) Set of FIAF standards for Presentation and Projection and Practical Recommendations

Parameters acceptable within the reality of FIAF circumstances.

Flexible options and alternatives for minimum standards (the use of 16mm, b/w version of color films, tinting and toning, a.s.o.)
Separate chapter or appendix including access to film images on electronic or digital media.

Clyde Jeavons volunteered for working on the 2nd section of the manual, with the expertise of Dr. Henning Schou and Harold Brown.

During the year, the Commission was informed by Gabrielle Claes about Jean-Pierre Verscheure's working progress. Some chapters of the manual will be distributed among the members of the Commission at Mo i Rana.
The dealing for the presentation of the manuscript is the end of 1993, in order to present it at the 1994 Congress in Bologna.

6 - MANUAL FOR RESEARCH AND ACCESS TO COLLECTIONS

After his presentation of the Manual general approach at the Montevideo Symposium, Paolo Cherchi Usai - who will be the responsible for this manual - proposed to undertake the project with Anne Fleming as his joint editor. They would work together on a draft index which would be submitted to the Commission.

Paolo Cherchi Usai would have presented an updated report concerning the Manual in Mo i Rana, but his move from Rochester to Brussels at the beginning of 1993 affected his working schedule. By now, Paolo Cherchi Usai is unable to give a detailed timeline for the manual completion. But he is still very much committed to the project and he promises to give new details very shortly.

7 - WORKING GROUP ON ARCHIVES AND FILM EDUCATION

The fruitful results of the Workshop moderated by Steve Ricci in Montevideo proved to be a real starting point for the formation of a permanent Working Group.
Steve Ricci wrote a report for the FIAF Bulletin and, after a long discussion on this matter at our Munich meeting, invited Thomas Elsaesser, Geoffrey Nowell Smith, Robert Rosen, Yuri Tsivian and Ivan Trujillo to join the group. They all accepted as well as Clyde Jeavons who will act as an external consultant.

In the interim, Steve Ricci is working on the main topics and on the specific issues to be developed within the Group. Steve Ricci proposes trying to establish a closer relationship between FIAF and CILECT.

II - INTERNAL PRINCIPLES AND INTERNAL PROBLEMS OF THE COMMISSION

1 - After Catherine Gautier's acceptance of the responsibility of being Secretary of the Commission during the year of 1992, communication among members was much improved as well as the Commission internal work.
The Commission agreed, in principle, to accept the proposition of Harriet Harrison to a common work with the Cataloguing Commission on a set of guidelines for selection criteria.
The Commission accepted an invitation made by Wolfgang Klaue to participate in the Mo i Rana Symposium on the programming of newsreels and mandated Enno Patalas to deal with this topic.

2 - After our last meeting, in New York, the Commission had to face two unexpected resignations.
On January 7th, Paolo Cherchi Usai announced the Chairman his decision of leaving our group. As Paolo Cherchi Usai joined the staff of the Cinémathèque Royale in Brussels, and

considering the fact that Gabrielle Claes is also a member of the Commission, his decision was taken according to FIAF recommendations in order to guarantee the necessary pluralism.

Considering the situation, the Chairman accepted Paolo Cherchi Usai resignation and informed all the other members and the EC.

On February 23rd, Enno Patalas also announced the Chairman his resignation. The financial situation of the Munchen Filmmuseum and the lack of staff, obliges him to concentrate all his working time and ability on the museum work, forcing him to leave any other occupations and to stop travelling completely.

Under the circumstances, the Chairman also accepted this resignation and informed the other members and the EC.

That means that the Commission is now reduced to five members (practically to four, since Manuel Martínez Carril only took part in one of the Commission's meetings and in the Montevideo Symposium).

That new - and unexpected - situation will be discussed by the remaining members in Mo i Rana in order to make replacements propositions to the EC. Until now, and considering that the Commission could not meet since these two resignations, no formal proposal could be made or voted.

III - TASKS FOR THE FUTURE

At the Munich Meeting, Gabrielle Claes presented a paper in which she raised a serie of important questions about the work of the Commission. She felt that is was important that we concentrate not only on technical issues but also philosophical ones such as:

- programming from archival collection (differences between the programming policy and the acquisition policy)
- selection criteria (the major portion of what Archives are collecting and preserving is never shown)
- criteria of programmer's selection

Gabrielle Claes was puzzled by the lack of specificity between programming and collection identity. She also pointed out the fact that the Commission had not, till now, discussed the statute of film as art compared to other art forms and the consequent specific challenges to programming films.

That very motivating intervention was followed by an interesting discussion where the majority of the Commission members joined Gabrielle Claes' preoccupations. The Chair made a proposition, seconded by Steven Ricci, that a full discussion about that questions will be placed on the agenda for our meeting in New York.

In New York, the Chairman read a paper around these issues and many others not yet discussed.

This document has just been distributed (in French) to all the members of the Commission and will be discussed in one of our next meetings.

The next meeting of the Commission will take place in Mo i Rana.

May 1993

THE CHAIRMAN



(João Bénard da Costa)

To our colleagues in charge of programming

As the Centennial is approaching...

ANNEX 8bis

Dear Colleagues:

In view of the program to be held within the context of the Centennial, the Programming Commission invites you to join us a game we have conceived for this occasion. We are submitting to your attention five main categories which, in our opinion, correspond to five different ways to approach the history of film. What we are asking you to do is to fill each category with some titles of films of your own choice.

There is no limit to the total amount of titles you are allowed to mention. The only important rule to be followed is that an equal proportion must be kept between each category and the others. (In other words, we are expecting from you to point out the same number of films in all categories involved. For example, if you decide to mention one hundred films altogether, each category will include twenty films.) You may object that such condition is an arbitrary constraint, yet this is a crucial mechanism in order to establish a consistent main list, which may prove as being a useful working tool for designing a film program for the Centennial.

You may also object that it might have been more useful to provide ourselves a plain and simple list of the most important films in the history of cinema, an overview on a century of motion pictures at its best. We didn't follow this option, as we were afraid that a certain standardization of the outcome would occur in this case. Instead, we thought that a plurality of approaches (especially within the categories called "An archival viewpoint" and "National production") may well lead us towards more unpredictable results, reflecting both the universal nature of the medium and the identity of our collections. For this very reason, it is important that each title you select is mentioned in one category only.

We also thought that separate categories could be conceived for other aspects of film production, such as silent or shorts, yet it seemed to us that these criteria could be (and, actually, should be) taken into account within each category. So please don't forget them while making your choice.

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As the Centennial is approaching --

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We also thought that separate categories could be conceived for other aspects of film production, such as silents or shorts, yet it seemed to us that these criteria could be (and, actually, should be) taken into account within each category. So please don't forget them while making your choice.

Other interesting categories could have been selected, though. You are welcome to create a sixth one, together with the corresponding film titles.

1. Film history (20 %)

This category should include the films you consider as being the most meaningful in the history of film, ranging from the best movies of all time to those whose influence is related to their power of innovation or impact on society.

2. Film and the other arts (20 %)

Your favorite choice of films reflecting an influence or affinity in relation to the other arts. Although this category is not designed for films on painting, literature or music, you may mention them as well, if you wish.

3. Film and reality (20 %)

Documentary and anthropology on film, of course, but also fiction films reflecting any kind of social, historical, political reality, and/or expressing a point of view on it.

4. An archival viewpoint

The identity of every archive is linked to its own film collection. The titles mentioned here should be meant as representative samples of the archive's holdings and restoration work.

5. National production (20 %)

Landmarks in the film production of your country. You may as well include foreign films whose pivotal role in the film culture of your nation is generally recognized.

6. Open category (not mandatory)

A nos collègues programmeurs

En vue du Centenaire...

Chers collègues,

En vue de l'établissement de programmes à réaliser dans le cadre du prochain Centenaire du cinéma, la Commission de Programmation vous propose de jouer avec elle le jeu suivant : nous vous soumettons ci-après cinq catégories principales qui nous ont semblé correspondre à cinq points de vue essentiels avec lesquels aborder l'histoire du cinéma. Nous vous demandons de bien vouloir remplir chacune de ces cinq catégories avec des titres de films de votre choix.

Le nombre total de titres que vous mentionnez est illimité à la condition que vous respectiez une proportion égale entre les différentes catégories (autrement dit, nous attendons de vous que vous indiquiez à peu près le même nombre de films dans chacune des catégories : p.e. pour cent titres au total, vous indiquerez vingt titres dans chaque catégorie). Ceci peut vous apparaître comme une contrainte. Elle est toutefois indispensable à l'établissement d'une liste finale cohérente, qui pourra servir de base à l'établissement de programmes de célébration du Centenaire.

Pourquoi, nous direz-vous, ne pas nous inviter à établir une liste des films que nous considérons comme les plus importants de l'histoire du cinéma ou ceux qui, selon nous, illustreraient le mieux le premier siècle de son existence ? A vrai dire, nous avons craint une trop grande uniformisation. Et il nous a semblé qu'une diversification (avec notamment les catégories "point de vue de l'Archive" ou "production nationale") aboutirait à des résultats moins convenus, en reflétant mieux à la fois le caractère universel du cinéma et la variété des collections de nos archives. Dans un même souci d'originalité et de variété, nous vous demandons de ne citer chaque titre que dans une seule catégorie.

Nous avons pensé que des catégories auraient pu être consacrées au cinéma muet, p.e., ou au court-métrage. Mais il nous est apparu que ce genre là de critères pouvait (devait) être pris en compte dans chacune des catégories. Nous vous invitons donc à ne pas les oublier dans chacune des catégories proposées.

Bien entendu, d'autres catégories auraient pu être créées, et nous vous invitons, en effet, à en inventer une sixième à votre choix.

1. Histoire du cinéma (20 %)

Dans cette catégorie, nous vous invitons à mentionner les titres qui, pour vous, symbolisent l'histoire du cinéma. Les meilleurs films de tous les temps, les films qui ont marqué leur époque par leur caractère novateur et/ou par leur impact public, etc.

2. Le cinéma et les autres arts (20 %)

Il ne s'agit pas ici (bien que cela ne soit pas interdit) de mentionner uniquement des films sur la peinture, la littérature, la musique, etc. mais bien des films qui, soit, témoignent de l'influence sur les autres arts ou qui font état d'évidentes affinités avec eux.

3. Cinéma et réalité (20 %)

Cette catégorie peut naturellement inclure le cinéma documentaire et anthropologique, mais aussi des films de fiction reflétant une réalité sociale, historique, politique, ... et/ou exprimant un point de vue à cet égard.

4. Le point de vue de l'archive (20 %)

Chacune des collections des cinémathèques comporte ses spécificités. C'est dans cette catégorie que nous vous invitons à mentionner des titres qui vous semblent refléter la spécificité de la collection de votre archive et/ou de son travail de restauration.

5. La production nationale (20 %)

Les titres marquants de la cinématographie de votre pays. On peut aussi inclure dans cette catégorie des films étrangers qui auraient eu un impact particulier auprès du public local.

6. Catégorie à inventer par vous (facultatif)

[ORAL REPORT]

CATALOGUING COMMISSION REPORT

MO I RANA, MAY 1993

Dear Friends and Colleagues: This is the year to stress coordination, cooperation, and access. Last year we focused on automation. We talked about the increasing affordability of automation for film archives, owing to a narrowing of the power/risk ratio of computer hardware/software configurations. This trend has indeed been confirmed by the evidence of our activities as recorded in our annual reports. During 1992, nearly 80 % of the archives who reported on cataloging activities mentioned specifically the use of computers. Of these, 11 indicated that they had initiated computer usage for the first time, while 3 indicated a change from older to newer more powerful and/or more flexible systems. Most new systems reported using microcomputers or groups of them interconnected through LANs, although a few utilize minicomputers, while others are connected on-line into the mainframes of their parent institutions. Gone are the days of batch processing and the use of computer bureaus. Acronyms--AIMS, COMAT, Aleph, EXTRACT, DATAfilm, RegFilm, STAR, ORACLE, NOTIS, RCIP--are proliferating. Most commonly mentioned of the software used is still ISIS (in its MicroISIS and MiniISIS iterations). Coala's STAR (except the part is also using Standards most commonly mentioned are MARC and, not surprisingly, the IFLA Cataloguing Rules.

Along with this ever increasing use of automation, stand reports of cooperative activities based on building local, national, and regional international networks. And although worldwide networks, such as TIPS which promised the appearance of single entity access to a configuration of distributed databases linked through high-speed networks, are not yet realities, there is a part of the technology which is already here. Those of us who have access to Internet know what I mean, for Internet is already proving its usefulness to archivists.

What is Internet and how does it work? Internet is a huge system of interconnected and not necessarily compatible networks which are built upon a variety of physical technologies (including Ethernet, Token Ring, and point-to-point links using coaxial and ground-based lines) united by a common set of protocols, and in particular by a common addressing scheme. These separate networks which compose Internet form a wide-area network that today extends to many countries throughout the world.

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Typical uses of Internet include remote log-in, electronic mail and associated bulletin boards or listservs, and file transfer. For example, once I have an Internet address, I can write a message to any colleague anywhere in the world who also has an address and have that message appear directly in that person's local EMail listing. If I subscribe to a bulletin board or listserv of a particular interest group, messages posted to that listserv will also appear in my EMail account.

The key, of course, is access. In the United States, most major organizations and institutions belong. For individual users associated with these organizations, the cost of using Internet is the cost of a local telephone call. For those without, access can be difficult and expensive. For Americans, this disparity has already led to a national discussion concerning the merits of free access to information in a democratic society. Meanwhile, many major libraries have already placed their automated catalogs on the Internet. The Library of Congress, which just last year was talking of creating a system of licensing for use of its cataloging data, has now (as of May 1), joined them in making access to its major catalogs and automated files free for the price of that famous local telephone call. Included in the records posted to Internet are all those posted to the Library's main bibliographic files by the film archive, our FIAF member, the Motion Picture, Broadcasting and Recorded Sound Division. The UCLA Film and Television Archive is hoping to have its records on Internet shortly.

So, the days of shared cataloging are really here. Now a cataloger at one institution can sit at his/her workstation and find out, on an up-to-date basis, whether or not a colleague at another archive has already created a record for the film he/she is about to catalog. Data painstakingly collected, researched, formatted and input at one institution no longer has to be worked out all over again by a cataloger at another far-distant institution.

Does this possibility yet replace older efforts like our nitrate union catalog in Brussels? The answer is no--not yet--and for several reasons. First, most of us do not have access to Internet, and our catalogs do not appear there. But even if they did (and more inevitably will) until some special link between catalogs, such as that envisioned by TIMS enable us to search several catalogs as one, and until we have more commonly agreed upon ways of organizing and formatting our data, information will remain elusive and difficult to understand and share. The degree to which data is useful depends upon the extent to which institutions utilize the same or similar standards and also, inevitably, the degree of reliability the records from any given institution may be said to possess.

But tomorrow is here. Last year, eleven archives mentioned inter-institutional cooperative cataloging efforts. This is approximately the number of archives who, about twenty years ago, reported using computer systems when we first started asking. What will another twenty years bring? In all their activities, FIAF and its members are at work building

Oral Report, Mo i Rana, p. 3.

infrastructures which should serve us well in future, enabling us to take full advantage of future possibilities for cooperation and sharing -- in collection building, in preservation, in cataloging, and yes, dare I say it, also in programming.

The written report I have given you emphasizes two new efforts to improve cooperation and communication: the establishment of a system of corresponding membership and the creation of a new communication mechanism--the Cataloguing Commission Occasional Papers:

Last autumn, the Commission requested FIAF archives to nominate members of their staffs to affiliate with the Commission as corresponding members, and response has been quite positive. Now we have as corresponding members 31 colleagues from archives in Africa, Asia, Europe, and North and South America. When we sent out the letters inviting nominees to accept corresponding membership, we included a list of several projects, approved for our work by FIAF's Executive Committee. Corresponding members have volunteered to work on all these projects, some even volunteering to participate in several. We invite all of you who have not yet taken advantage of this opportunity, to nominate a staff member to participate. In addition to our increased possibilities for accomplishing work, some have also noticed the side benefits of increased morale through the exchange of ideas and a loss of the sense of working in isolation.

The new series, the Cataloguing Commission Occasional Papers, goes first to our corresponding members and then to all FIAF archives. So far, we have issued three papers, and we have two more on the drawing boards. The idea behind these papers is to promote the exchange of ideas and to stimulate excitement in cataloging work. Papers offered for inclusion in the series need not be august and dusty tomes designed to impress others with the author's erudition, although we would welcome those, too. Rather, we want to encourage people to share thoughts, questions and experiences through these papers. So please encourage your people to contribute. The more we share, the more we all gain.



Meyergården Hotel
Mo i Rana - Norway

REPORT FROM THE CATALOGUING COMMISSION

TO THE FIAF GENERAL ASSEMBLY

MO I RANA, MAY 1993

The Cataloguing Commission has instituted a new system of corresponding membership and begun issuing a new series, the Cataloguing Commission Occasional Papers.

Corresponding Membership

Last autumn, the Commission expanded its membership by requesting FIAF archives to nominate members of their staffs to affiliate with the Commission as corresponding members. Corresponding members receive Commission documents, are invited to contribute to Commission discussions and to work on projects approved for the Commission by FIAF's Executive Committee. Responses to our request have been quite positive. Our current corresponding membership numbers thirty-one colleagues from archives in Africa, Asia, Europe, North and South America. Corresponding members have volunteered to work on all our projects, some even volunteering to participate in several.

Cataloguing Commission Occasional Papers

This new series consists of short papers on specific topics which are of concern to catalogers. Papers are issued on letter-sized sheets in order that catalogers may keep them together in looseleaf binders. Since last year's Congress, we have issued three papers:

No. 1: Formats, Formats, Formats, by Carlos Roberto de Souza of the Cinemateca Brasileira explains the role of the computer format, distinguishing format from both cataloging rules and software configurations. Formats explain how to identify and locate information in computer records; catalog rules govern the nature and structure of the information so located, and computer software governs methods for such activities as input, searching, retrieval, sorting, display and output. It is in the interest of promoting the sharing of cataloging information that we seek to create a "FIAF Format" which can be used in common by all FIAF archives when exchanging cataloging data. Even though archives use the same rules and formats for the purposes of sharing information, they can still maintain flexibility of input, searching, display and output -- in response to local needs.

No. 2: On the Problem of Non-Alphabetic Characters in Film Titles, by Oskar von Törne of the Stiftung Deutsche Kinemathek, describes alternative methods of arranging titles which consist of or contain numbers, symbols and other non-alphabetic characters. Traditionally these characters have been alphabetized by transcribing them into their spoken form. This can cause confusion in cases where more than one spoken form exists for a given symbol or sequence of numbers. Since academic correctness also requires that any transcribed spoken form must be within the context of the original language of the title, additional problems arise when the cataloger is not familiar enough with that language to determine the correct spoken form. For these reasons, von Törne recommends sorting by means of an established table of number/symbol sequences which can also be readily programmed into a computer's sorting instructions.

No. 3: Dealing with the Unacceptable, by Roger Smither of the Imperial War Museum, focuses on the problems faced by archives and their staffs in preserving, cataloging, and programming materials whose themes may give offense to contemporary standards on religious, political, sexual, or other grounds. Smither explains the initial conclusions of the Cataloguing Commission on these issues: (1) that FIAF should support the rights of archives to acquire, hold, and preserve those items which it feels are necessary to its collections, (2) that description and cataloging should be candid and accurate, and (3) that extreme care should be taken to establish context in any programming activities. The Commission hopes this paper will stimulate further discussion on the issues of censorship as they relate to the activities and functions of archives.

Cataloguing Commission Report, p. 3.

Rules for Preparing Filmographies

Representatives of both the Cataloguing and Documentation Commissions have reviewed draft specifications prepared for the European Filmography project by Geoffrey Nowell-Smith and generously lent to us help in our work of creating rules for preparing filmographies. Nowell-Smith's specifications call for the inclusion of a limited number of obligatory data elements, e.g., title, country (or countries) of production, year, production company and/or director, and length. Additional optional data elements include: sponsor, silent/sound, original language, color, anamorphic, length (as specified in more than one of the following: meters, feet, minutes, reels), source, and notes. Based upon comments from our reviewers and from his European Filmography colleagues, Mr. Nowell-Smith is now preparing a revised draft which we plan to study at a joint Documentation-Cataloguing Commission session later during the Mo i Rana Congress.

Guidelines for Selection Criteria

Günter Schulz has prepared a background paper which we will use to introduce discussion about guidelines for selection amongst the members of both the Cataloguing Commission and the Commission for Programming and Access to Collections. Vladimír Opěla has volunteered to act as liaison for the Cataloguing Commission on this project. In addition, he is preparing a study of selection practices in the Czech Film Archive which we will also use as a discussion paper during the Commissions meetings in September.

Computer Formats

Commission liaison, Carlos Roberto de Souza, reports that he has now collected and reviewed the most relevant computer formats (CCF, CEPAL, MARC and UNIMARC). Following our request for information from FIAF archives, he has received and compared responses from nearly 20 archives, including Colombia, Finland, France, Great Britain (NFA & IWM), Ireland, Macedonia, Mexico (UNAM), Netherlands, New Zealand, Russia, Spain (Valencia), the United States (3 archives), and Venezuela. Mr. de Souza writes that the results of this comparison are not as promising as we had hoped, since the formats seem to have much less in common than we had anticipated. We would still like very much to receive information about formats in use within archives who have not yet responded to our earlier request. Please send your information directly to Mr. de Souza as soon as possible, so that he can still have time to incorporate and compare your data before preparing his report for our September meetings.

Genres

Günter Schulz and Dorothea Gebauer have completed their study of film genres by preparing a list of genres for fiction films. This list will be presented at the Commission's next meetings. To complement this work, corresponding member, Claudia Di Giovanni, has agreed to prepare a companion list of form/genre terms for non-fiction films.

Ideas for New Projects

- (1) To establish a "question and answer" cataloguing column in the FIAF Bulletin.
- (2) To conduct a study/survey on intellectual access to collections. The purpose of the study will be to define archive methods, practices, needs, and problems in the area of subject analysis, and to serve as a basis for establishing future Commission projects in this area.
- (3) To foster FIAF member interest groups, e.g., members of regional networks, software information exchange, MicroISIS users, etc.

Meetings

The Commission met April 28 - May 1, 1992 in São Paulo, where we were ably hosted by the Cinemateca Brasileira. Expert guests at the meetings were Jaime Tello (Mexico-UNAM) and Hisashi Okajima (Tokyo).

The next Commission meetings will take place September 15 -18, 1993 at the Národní Filmový Archiv in Prague.

Harriet W. Harrison

Harriet W. Harrison
Chair of the Cataloguing Commission

REPORT FROM THE DOCUMENTATION COMMISSION
TO THE FIAT EXECUTIVE COMMITTEE
BOSTON, MAY 1991

1. MEMBERSHIP

1.1 Current members:

René Beauchair, Cinematheque Quebecoise
Nancy Goldsman, Pacific Film Archive
Ronald G. Magliocco, Museum of Modern Art
Teresa Toledo, Filoteca Espanola
Michael Koulds, editor FIP, London

1.2 New members:

Rui Brito, Cinemateca Portuguesa. Subject to the approval of the Executive Committee, we would like to accept Mr. Brito as a full member of the Documentation Commission. Mr. Brito is the head of the documentation department at his archive.

Hans-Peter Reichmann, Deutsches Filmmuseum. Mr. Reichmann will be attending the Documentation Commission meeting in Rio de Janeiro as a guest of the Commission. This will serve as our final review of his application. Subject to the approval of the Executive Committee, we hope to accept him as full commission member at this time. Mr. Reichmann handles special collections, especially equipment and other film-related media, and we expect to benefit from his experience with exhibitions of such documentation.

1.3 As has been the case in the past few years, the work of the Commission in 1990-91 has been performed by its North American members and Michael Koulds. With the addition of two new members however, we look forward to sharing commission work with a full body of members.

2. MEETINGS

The last Documentation Commission meeting was held in Montreal in October 1991. Minutes of this meeting were circulated to the Executive Committee in New York in November 1991.

REPORT FROM THE DOCUMENTATION COMMISSION
TO THE FIAF EXECUTIVE COMMITTEE
NORWAY, MAY 1993

1. MEMBERSHIP**1.1 Current members:**

René Beauclair, Cinémathèque Québécoise
Nancy Goldman, Pacific Film Archive
Ronald S. Magliozzi, Museum of Modern Art
Teresa Toledo, Filmoteca Espanola
Michael Moulds, editor PIP, London

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2. MEETINGS

The last Documentation Commission meeting was held in Montréal in October 1992. Minutes of this meeting were circulated to the Executive Committee in New York in November 1992.

The Commission's next meeting is scheduled in Mo i Rana from 31 May to June 2.

3. PROJECTS AND PUBLICATIONS

3.1 Papers from the Technical Symposium on Documentation, FIAF Congress, 1990

This 65 page volume was published and circulated to FIAF archives in March 1993. The publication cost of \$366 US dollars was paid from the commission budget. Mailing costs were shared by Cinémathèque Québécoise, Pacific Film Archive and the Museum of Modern Art. The publication was edited by Nancy Goldman.

3.2 Bibliography: FIAF Members' Publications

The 1991-1992 edition was published and circulated to FIAF archive in March 1993. The cost for the 40 page volume was \$320 Canadian dollars and was paid from the commission budget. It was edited by René Beauclair.

3.3 A Bibliography on the Newsreel

This bibliography was prepared for distribution at the Newsreel Symposium in Mo i Rana, June 1993. It was compiled by Nancy Goldman, René Beauclair and Ron Magliozzi, and edited by Ron Magliozzi. Publication costs were covered by the Museum of Modern Art.

3.4 International Directory of Film and TV Documentation Collections

The task of collecting and editing data for entries in this reference book has been completed. Proofreading is also nearly complete. In June we will generate the indexes, and the finished manuscript will be ready for publication in July 1993.

This new edition is twice the size of the last edition which was 140 pages. It is bi-lingual, English-French. The entries are more detailed and the indexes greatly improved over earlier editions.

We plan to discuss publication during our commission meeting in Mo i Rana. As this volume is potentially very profitable, we still hope to publish it ourselves using the facilities and

distribution network of the Periodical Indexing Project in London. Profits from its sale will be used to support the PIP.

Project coordinator-editor is René Beauclair, with editorial assistance from Nancy Goldman and Michael Moulds.

3.5 International Index to Film and Television Periodicals
Please see Editor's Report

3.6 FIAF Handbook on Film Documentation

There has been no progress on this project since November 1992 due to the demands on our time made by the publications described above. As these other projects have now been completed we hope to make the Handbook a priority.

Ronald S. Magliozzi
Documentation Commission
4 May 1993



ANNEX 11

(93-93.074)

REPORT FROM THE PRESERVATION COMMISSION TO THE FIAP GENERAL ASSEMBLY MOIRANA 28-30 MAY 1992

The Preservation Commission held its 17th meeting at the Cinematada Brasileira in São Paulo, 28-29 April 1992. The meeting was attended by João Sócrates de Oliveira, Harold Brandes and Henning Schou. The 18th meeting was held at the National Film and Television Archive's Conservation Centre in Bournemouth, 20-21 May 1992. Harold Brandes was unable to attend, whereas consultants Paul de Burgh and Jack Bousholf participated in the discussion of various technical papers.

PUBLICATIONS

The main purpose of the above meetings was to add final editorial touches to the following publications:

Basic Principles of Preserving Colour Films Produced in Processes Which Used Colour Separations on Nitrate Film

Film Joints (Splices): Comments on Concept and Tape Splices

The Matting and Polishing of motion Picture film

Basic Film Handling (revised edition) and

Handling, Preservation and Storage of Nitrate Film (revised edition).

Comments and amendments have now been compiled and the first two papers are ready for distribution.

Acetate or Polyester?

Mechanical Properties and Indicators for Film Stability

This paper by João Sócrates de Oliveira was published in Bollettin FIAP 45, April 1991.

Methods of Copying Tinted, Toned and Stencil-Coloured Films for Preservation and Presentation

This discussion paper prepared by Harold Brown is available upon request.



(hsc93.074)

**REPORT FROM THE PRESERVATION COMMISSION
TO THE FIAF GENERAL ASSEMBLY
MOIRANA 28-30 MAY 1993**

The Preservation Commission held its 12th meeting at the Cinemateca Brasileira in São Paulo, 28-29 April 1992. The meeting was attended by João Socrates de Oliveira, Harald Brandes and Henning Schou. The 13th meeting was held at the National Film and Television Archive's Conservation Centre in Berkhamsted, 20-21 May 1992. Harald Brandes was unable to attend, whereas consultants Paul de Burgh and Jack Houshold participated in the discussion of various technical papers.

PUBLICATIONS

The main purpose of the above meetings was to add final editorial touches to the following publications:

Basic Principles of Preserving Colour Films Produced in Processes Which Used Colour Separations on Nitrate Film

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Comments and amendments have now been compiled and the first two papers are ready for distribution.

Acetate or Polyester?

Mechanical Properties and Indicators for Film Stability

This paper by João Socrates de Oliveira was published in Bulletin FIAF 46, April 1993.

Methods of Copying Tinted, Toned and Stencil-Coloured Films for Preservation and Presentation

This discussion paper prepared by Harold Brown is available upon request.

PROJECTS

International Survey of Printers

Harold Brown has assembled and tabulated the information gathered from 28 FIAF archives. Only 13 of these reported having printers.

The survey lists

- a) the archives which reported having printing machines,
- b) the total number of printers,
- c) how many of each type of printer there is in each archive, and
- d) the total number of printers of each type reported, and notes and charts indicating their characteristics and peculiarities.

The compilation is now available in draft form upon request for comment.

The Commission wishes to express its sincere thanks to our colleagues who spent a significant amount of time and effort providing answers to the 179 questions.

Preservation of Newsreels

Henning Schou will present a paper on this topic at the Newsreel Symposium in Mo i Rana. It is mainly based on the experiences of some of the technical staff at the NFTVA Conservation Centre.

History of Sound Recording

Bob Gitt, member of the North-American Preservation Subcommittee, completed his paper on the History of Sound and gave the inaugural (some four-hour long) presentation to the Association of Moving Image Archivists (AMIA) Conference in San Francisco in December.

Film Preservation in Tropical Countries

Harald Brandes has just returned from a visit to the film archive in Manila. His report on his impressions of the state of film preservation in hot and humid countries is at Attachment A.

COLLABORATION WITH OTHER ORGANISATIONS AND BODIES

IASA Technical Committee

In connection with the Conference of the International Association of Sound Archives (IASA) in Canberra 23-29 September 1992, the Chairman attended the meeting of the IASA Technical Committee of which he is an ex-officio member. Among other projects, the forthcoming Joint Technical Symposium was discussed.

IFLA : FIAF/FIAT/IASA/ICA Fourth Joint Technical Symposium

The International Federation of Library Associations (IFLA) will host the Fourth Joint Technical Symposium which will take place in Barcelona, 18-20 August 1993. It is organised by the FIAF/FIAT/IASA/ICA Technical Coordinating Committee (TCC). For further details, see Attachment B.

TCC

The proceedings, Archiving the Audio-Visual Heritage : Third Joint Technical Symposium (Ottawa, May 1990) edited by George Boston, are now available.

ICMU

Members of the Preservation Commission and their colleagues on the Technical Coordinating Committee (TCC) are collaborating with the International Council of Multimedia Users (ICMU). The Council, which has a narrower brief than the TCC, deals in computer technology and its use in information management and the exchange of data through computer networks. One of the aims of ICMU is to try to prevent the development of many different multimedia standards and to encourage the development of non-exclusive systems. Remote access via computer to multimedia data will also be one of the subjects for discussion during the session about new technologies at the Joint Technical Symposium. For further details, see Attachment C.

Programme Media 92

Tony Cook is involved in the FORCE Project. Closely connected with the Lumière Project, FORCE is financed by Programme Media 92 and organised in connection with ACCE (French acronym for the Association of European Community Cinematheques). In March 1993, the EEC approved funding for the second and final year of the Project.

The aim of FORCE is to produce training tools which can be used to assist in the training of technical as well as non-technical archive staff.

The first year was spent in identifying the type of training tools, the levels of training, the targets for the training and the methods of producing the training tools. The second year will be spent on producing the tools. Several working groups have been formed, each with the remit to produce the materials for one of many subjects, such as cleaning, grading and printing. The groups are working in association with experts drawn from the industry and will be producing training modules which will incorporate videos, written text, graphics, diagrams, etc. and self-evaluation tests.

Tony Cook, who with a colleague forms the Cleaning Group, is also a supporting member of the Grading and Printing groups. Wherever possible, all the working groups intend to use existing publications, including the work of the Preservation Commission, to avoid duplication of effort.

Gian Luca Farinelli from the Cineteca del comune di Bologna, who will be in Mo i Rana, plans to present a more detailed report on FORCE.

Eastman Kodak Research

Senior Research Scientist Tulsi Ram of the Eastman Kodak Company in Rochester NY presented a paper at the annual AMIA conference, with preliminary results from his tests using "molecular sieves" stored in the cans of acetate film.

Results of Kodak's tests indicate that the "molecular sieves" (or zeolites) act like moisture and acetic acid scavengers and are therefore effective in combating the decomposition of triacetate film, the phenomenon known as "Vinegar Syndrome".

Preliminary data further suggests that the use of molecular sieves also arrests the oxidative attack on black-and-white (silver) images, without significantly affecting the physical conditions of the roll films during accelerated ageing tests.

However, many questions remain to be resolved, such as: stability of the sieve material, quantity of material required in each can, inspection intervals, sealing of the cans, etc. One major concern that has been expressed is that the material acts to reduce the humidity level within the can and the film; and if it is a sealed can then there is the potential for desiccation of the film to relative humidity levels of 5 to 10%. It is also feared that this technique could prove so labour intensive as to be impractical. Finally, use of such sieves may encourage storage at room temperature, which would not be appropriate for reducing the rate of dye fading.

The Chairman has been invited to become a member of the Molecular Sieve Technical Advisory Group. It will be the function of this Group to challenge, question and hopefully answer questions and concerns surrounding the use of this new concept through coordinated trade tests.

BKSTS Preservation Seminar

On 21 November 1992, the British Kinematograph Sound and Television Society (BKSTS) conducted an archive training seminar at the NFTVA's Conservation Centre in Berkhamsted chaired by the NFTVA's Head of Technical Operations, Jack Houshold. Henning Schou gave a summary of the work of the Preservation Commission and discussed the effects of high humidity on motion picture film. For further details, see Archival Update : A Report by Grant Lobban at Attachment D.

NEWS ITEMS

The Effects of Storage Containers on Motion Picture Film

Reviewing the results produced by various research institutions, the Commission finds it very difficult, if not impossible, to draw conclusions about the effects of various storage containers on motion picture film. This is because the results obtained by researchers through various (eg, acidity and viscosity) tests not only vary significantly within each test but also lead to different conclusions. For example, some stabilised plastic cans are much better than metal cans according to a number of acidity tests whereas some viscosity measurements indicate that metal is superior.

The Chairman, a former research chemist, believes that as long as the Preservation Commission's recommended storage conditions are adhered to, the type of material (such as polymers and metal) used for storage containers hardly matters.

PLEASE NOTE that the Commission is concerned about the biased (and therefore inaccurate) reporting adopted by a particular film can manufacturer who understandably wishes to present his products in the best possible light.

Stability of Cellulose Nitrate Film

The Image Permanence Institute (IPI) under the Rochester Institute of Technology has conducted additional accelerated ageing tests on cellulose nitrate film. These resulted in a fire in their oven, and the evacuation of the facility. The IPI now considers the material to be "unstable", which is a major change from their statement that nitrate has the same life expectancy as triacetate.

New Eastman Kodak Colour Duplicating Stock

Peter Williamson, Chairman of the North-American Preservation Subcommittee, attended the Society of Motion Picture and Television Engineers' Section Meeting in New York in March 1993, where Eastman Kodak presented details of their new colour intermediate material (5244). This product utilises new sensitisers and coloured couplers to achieve exceptionally fine grain and colour reproduction in the duplicating positives and negatives. Printing and processing techniques are slightly modified from the previous material, and this has caused some trouble during the change-over to the new product. Kodak is aware of the problems, and modifications are being made to the product.

Polyester Stocks

Both Kodak and Agfa continue to offer preprint black-and-white materials on polyester base, and the Kodak duplicating negative material is now available as a regular stock item. No further developments in the area of joining (splicing) this material have been reported. Several FIAF archives are currently conducting tests using both manufacturers' products.

Cineon

The possibility of digital restoration of motion picture film is currently being tested by the Eastman Kodak Company which developed the so-called "Cineon" system. Using this image-computing workstation, it may be possible to reconstruct missing data or eliminate data representing blemishes on digitised film and record the final information on high resolution intermediate film. The system is "transparent", meaning that no resolution will be lost in the process - which, however, will be very expensive and thus unaffordable for most, if not all, archives.

Recognition of the Work of the Commission

It is gratifying that an increasing number of professional bodies acknowledge the work of the Preservation Commission. For example, in Agfa-Gevaert's current technical data sheets, references are made to the Commission's storage recommendations.

Membership of the Commission

The Chairman was reconfirmed for another two years by the Executive Committee at its meeting in New York, November 1992.

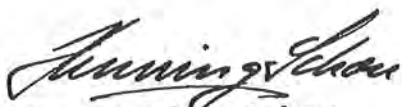
The Committee now has four members [Dr Henning Schou (Chair), Peter Williamson (Chair, North-American Preservation Subcommission), João Sòcrates de Oliveira and Harald Brandes], one consultant [Harold Brown] and 31 corresponding members.

Future Meetings

The 14th meeting should take place in connection with the Joint Technical Symposium in Barcelona, August 1993.

Acknowledgments

The Commission wishes to thank Cinemateca Brasileira and the British National Film and Television Archive for hosting our 12th and 13th meetings, respectively.



Dr Henning Schou
Chairman

IMPRESSIONS FROM FILM ARCHIVES IN TROPICAL COUNTRIES

Harald Brandes

The natural climatic conditions in tropical countries are mostly unsuitable for the storage of film materials. During the summer months, the temperature rises to up to 48 degrees Celsius with a moisture level of 90% relative humidity. These are natural conditions that can also be used for tests on the ageing process of film materials.

In several countries people try to reach better climatic values with air-conditioning. In many cases this just means controlling the temperature within the storage rooms without any effect on the moisture level. During the last few years, we have found that the moisture level influences the stability of the stored materials much more than the temperature. In many tropical countries, the electrical power supply is inadequate; power failures of several hours a day are frequent preventing any serious air-conditioning. Under these circumstances air-conditioning leads to enormous fluctuations of the climatic values, thereby speeding up the process of deterioration.

What can be done to improve these bad storage conditions? First of all it is important to note that fresh air which is not polluted by film deterioration products should be exchanged regularly with the air in the storage area to increase the stability of the film records. If possible, the fresh air should be free of the enormous pollution that is common for many big cities in hot and humid countries. To achieve this, film archives should be moved to rural regions, or at least the precious negatives or comparable originals. Release prints for access can stay in the cities where they are used.

A second step is a theoretical one: how should storage buildings for audio-visual materials be designed in a tropical country? What techniques can be used to achieve acceptable climatic values even without air-conditioning machinery? As a minimum, I suggest buildings that are shaded from the sun for the construction of stores; furthermore the temperatures in the building can be lowered for minimal costs by using alternative construction techniques, such as greened roofs or walls; e.g., special plants growing on the surface of the building evaporate so much water that the temperature inside is considerably lower than before. Many other techniques are possible to influence the climate in the stores in a positive way, but it is not possible to list them all here.

When the storage climate can be stabilised with air-conditioning equipment, efficient heat and moisture insulation techniques have to be introduced. This is necessary because of two reasons:

1. An optimal heat insulation and an efficient vapour barrier can substantially cut the running costs. 2. In the case of machine or power failures, the climate can be maintained at a certain level for several hours. In particular the relative humidity can be maintained for a longer period of time with an optimal vapour barrier.

I think that an institution like UNESCO should be urged to give the necessary financial base for the construction of an experimental store for tropical countries. If no solution is found for the storage of film, video, sound and stills products then it is possible that national productions will be lost as a whole and forever.

This is not a horror scenario; we had to discover that even today 50% to 80% of the film and video heritage of many countries have been destroyed by the deterioration of film and video bases, caused mainly by lack of proper climate control.

Fourth Joint Technical Symposium

A Technical Symposium organised by
the Technical Co-ordinating Committee for the
International Audio, Film and Television Archive Federations
in conjunction

with the IFLA 58th General Conference.

Barcelona, 18-20 August 1993

«Technology and Our Cultural Heritage»

Technology's Role in Preserving and Accessing the
Memory of the World

The Fourth Joint Technical Symposium covering the technical problems facing technicians, archivists and librarians responsible for collections of sounds, moving images and still images stored on film, magnetic tape, records and CDs is to be held at the historic Conservatori Superior Municipal de Música building in the centre of Barcelona (Spain) on 18-20 August 1993.

The Symposium will have a full programme of activities. In addition to sessions presenting the latest research into the chemistry of the breakdown of polymers, methods of restoration of sound and image signals and carriers and the ethical considerations of preservation, a session to discuss specific problems raised by delegates to the Symposium is also to be held. Outside the Symposium hall, a programme of workshops has been arranged to demonstrate some of the ideas discussed in the sessions. Professional visits to local institutions working with audio-visual materials also form part of the Symposium programme.

The Technical Co-ordinating Committee consists of members of FIAF, FIAT, IASA and ICA

Melted cellulose triacetate film found in



Cinemateca Brasileira in 1985

Further details can be obtained from Catherine Pinion,
Chair of the IFLA RoundTable on AV Media,
32 Alexandra Road, St Albans AL1 3AZ, United Kingdom.
Telephone / Fax +44 (727) 833 556

International Council of Multimedia Users

WHAT IS ICMU ?

The INTERNATIONAL COUNCIL OF MULTIMEDIA USERS has adopted at its 1st meeting in Syracuse, NY, USA the following mission statement:

- To focus users' needs on producers, manufacturers, information providers and standards' bodies for the new multimedia environment,
 - Promote principles, methods, standards and systems needs for this paradigm change in technology globally,
 - With a particular focus on facilitating access and interchange of multimedia information by influencing and supporting a data format and structure definition as close to a single standard as requirements will allow.
- Multimedia will include text, visual, audio and data of all types and quantities.

WHO PARTICIPATES IN ICMU STEERING GROUP ?

The ICMU steering group was created at the initiative of Belfer Audio Laboratory and Archive (University of Syracuse) who hosted its first meeting. ICMU is supported by the Technical Co-ordinating Committee of the Fédération Internationale des Archives du Film / Fédération Internationale des Archives de Télévision / International Association of Sound Archives / International Council of Archives, and by members. The members of the steering group represent image and sound archives both public and private in many countries, information providers, multimedia publishers, manufacturers of computers and carriers, research laboratories and experts in the field of access to multimedia information.

Archival Update

A report by Grant Lobban

The National Film Archive's Conservation Centre at Berkhamsted was again the venue for the third in a series of BKSTS Image Preservation Seminars, sponsored by Security Archives and organised by the BKSTS Laboratory Committee.

The event was introduced by Jack Houshold, who confirmed that the work of preserving moving images and sound, was growing into worldwide industry, not just saving part of a nation's heritage, but creating collections of great commercial value. The International Federation of Film Archives (FIAF), the body set up to exchange relevant information and publish guidelines and recommendations, now has members from 60 different countries.

The duty to posterity, as well as managing a profitable asset, was covered by the first speaker, Tony Rowlands, who described Thames Television's approach to preserving the results of over 25 years of programme making. Much of this material is now to be seen again on UK Gold, Europe's first truly "archival" satellite TV channel, which is jointly operated by Thames and the BBC, who will both plunder their film and videotape libraries to provide the programmes.

Since 1968, Thames has originated its programmes on either film, or using various videotape recording formats, ranging from 2" through 1", 3/4" Hi-band U-matic to 1/2" MII and Beta SP. Early in 1992, Thames commenced a 5 year project to transfer their entire archive to the D3 composite digital tape format. Why D3? Tony explained that a decision had to be made and the job started without delay. D3 may not be the best archival choice, but it is now a well established, everyday working format and already chosen by many broadcasters, including the BBC. The system is also compatible with the component D5 format, due to be introduced in 1994. Like all projects of this kind, the priorities were set to reap the maximum benefit in the shortest possible time. These being, first, to transfer damaged or fading film prints, together with old 2" quad video tapes, particularly those shedding oxide. Then programmes planned, or likely, to be shown in the foreseeable future, its "Classics" and finally the rest of the archive.

The collection includes over 21,500 2" tapes, a format now obsolete and no longer supported by the manufacturers who originally made the equipment. It is possible that within the 5 years, the remaining machines may become unserviceable due to the lack of spare parts, or even the loss of technical expertise needed to operate them. Fortunately, the tapes, many now 25 years old, have been stored in very stable conditions (as recommended by FIAF) in an underground tunnel complex, situated 40 meters below the Tottenham Court Road in the heart of London. Once Eisenhower's wartime HQ, the complex is now owned by Security Archives who use it to store valuable records of all kinds. When retrieved, only 1 in 20 of the tapes showed any signs of oxide shedding. To reduce the chance of clogging during the transfers, only video heads in good condition are used, these being replaced after only 110 to 120 hours, far short of the recommended expected life of 300 hours. The heads are then returned to the USA for refurbishment. On the rare occasions when clogging is a problem, with the resulting break up of the picture or sound, an MII sub-master is created by transferring the programme in several repeated short sections. As

the clog rarely occurs twice in the same place, it is only necessary to use simple edits to construct the new D3 master.

The transfer of film dramas and series is mostly done using the film originals, rather than the various tape copies which were also made. The complexity of the task ranged from simply making new prints on modern stock of THE SWEENEY, to using the original 25 year old transmission prints of THE WORLD AT WAR. The latter required a significant degree of restoration work, but this was considered preferable, as a new fine grain print from the original negative, with much of its archival footage needing special correction work during the printing, would cost up to £50,000 per episode. These corrections, including speed changes, frame line position and image size alterations, were all executed during the transfer. This took up to 14 hours per 52 minute programme and involved up to 3,500 event changes programmed into the Digigrade processor. (An entire 120 minute scope feature, with all its pan and scan movements is usually done with less than 2,000 events.)

When all this work is completed, the original 2" tapes will go to The National Film Archive. However, Thames will retain all of its original film material, as it is still the ideal High Definition medium for future conversion into HDTV systems.

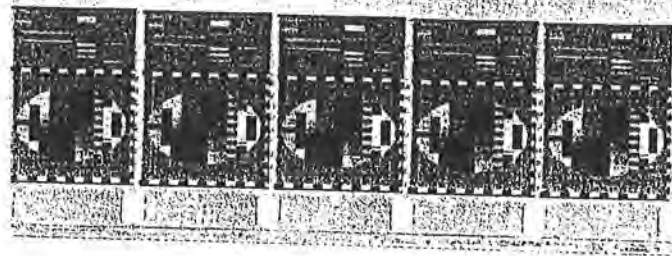
Despite Thames Television's commitment to D3, they are still developing the Cinemac format, working with their partners in the project, Colour Film Services. First proposed in 1987, it is a true archival system for storing colour video tape images on film. John Emmett described the Cinemac process of component analogue encoding, which has much in common with the "MAC" system. The major luminance (monochrome) part of the image and the two lesser colour difference signals are placed side by side, time compressed (squeezed) and then telerecorded onto black and white 16mm film. Colour programmes kept in this form have the proven advantages of black and white film separations, together with being independent of TV line standards. The "retrieval decoder", when fitted to any high resolution telecine, will allow coding back to any composite TV system. New timing markers and time code frame identification has now been included and digital audio sound tracks are also under development, together with a 35mm version for HDTV.

Karl Brems and Paul Yanson presented Agfa's paper on the preservation aspects of film stocks. Again polyester was recommended as the ideal base material, with a predicted life of at least 5

times that of normal safety film. Paul reviewed the current work on predicting the onset of the "vinegar syndrome" and its treatment. No actual details were given, but one proprietary procedure available in America claims to cure 70% of the cases and so help remove this grave threat of decomposition to safety film. Karl then described a way of predicting another problem, that of the image carrying emulsion coming away from its base. This condition can affect films of all types and ages, with some of the first polyester based films being particularly vulnerable. Agfa have developed an acoustic high frequency test to indicate how well the emulsion is adhering to the base.

Another threat to the emulsion is the infestation of bacteria, fungus and other creepy-crawly, which find its largely organic structure an ideal source of food. Henning Schou, from the National Film Archive, gave details of how to deal with the problem, which is often the result of storing the film in conditions of high temperature and humidity, or it having suffered from previous disasters, such as floods. With the aid of slides, Henning showed that the growth of mould is sensitive to pressure and on tightly wound film its effect can be seen mostly in the thinnest part of the image, such as white titles and light sky areas. Before removal, the unwanted guests or growths must be killed off to prevent the contamination of the subsequent treatment or washing solutions. For large numbers of infected reels, the possibility exists of using commercial irradiation plants, normally used to sterilize foodstuffs. Tests have confirmed that the bombardment of gamma rays does not damage the film's structure. Less radical, is the treatment with fungicide or a mild acid solution. Indeed, it was suggested that in some cases the onset of the dreaded "vinegar syndrome", with its release of acid fumes from the base, can help prevent the added risk of attack. The stains and spots caused by the visitor's waste products can be removed by hand using swabs of pure alcohol and the tracks left in the emulsion dealt with in much the same way as scratches, with wet gate printing for negatives and re-washing for prints.

The restoration of old film material relies heavily on cleaning processes and the solvents used for this purpose, with their high emissions of CFC's, are still the film industry's greatest contribution to the destruction of the ozone layer. With the legislative timetable for their destruction being constantly reduced, Paul Collard, from Metrocolor, reviewed the race to find alternatives. These could be a switch to purely mechanical



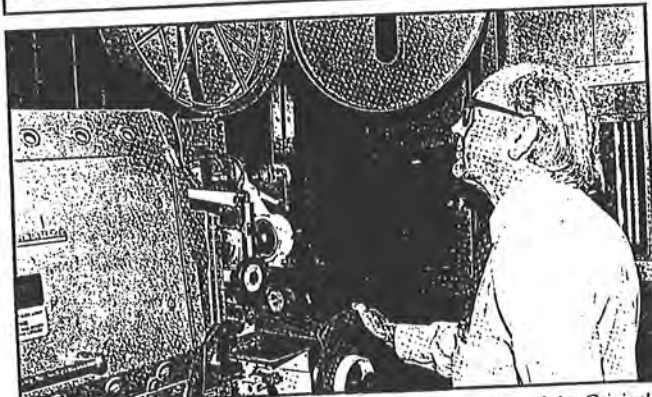
Cinemac clip 16mm (courtesy Thames Television).



Jack Household (NFA), Seminar Chairman, addressing delegates.



Dr Henning Schou, Head of National Film Archive's CONSERVATION CENTRE

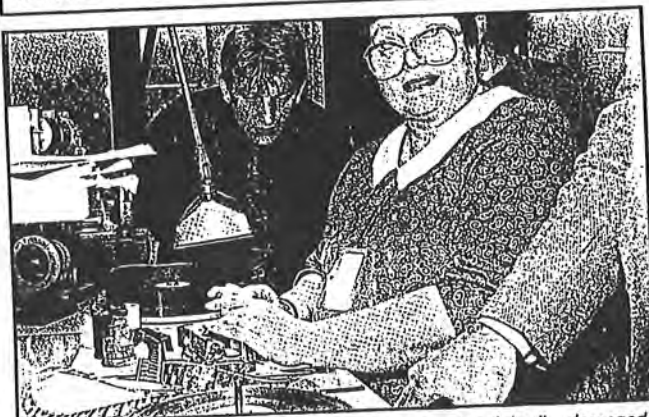


Alun Rees (NFA Projectionist) showing interesting clips of the Original National Film Archive at Aston Clinton.



John Emmett (Thames Television).

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Jan Willunson (NFA) demonstrating the repair of badly damaged nitrate film.



In the Security Archives vaults. (Security Archives sponsored the Image Preservation Seminar.)

cleaning, involving brushes and "tacky" rollers, or more likely a move to a combination of physical methods, plus the use of greener but less effective solvents.

Before leaving the subject of film stocks, Bob Quinn from Fuji tackled the sensitive subject of fading colour prints and negatives. He reiterated that all dyes will fade in time, not just those used in colour film. However, the rate of fading under dark storage conditions has now been drastically reduced, due to recent advances in producing new dye-couplers, particularly those which create the cyan image. In the past, it was this colour which was most likely to fade, producing the familiar "pink" prints. Modern colour stocks, both negative and positive, produce colour images which, even when stored at room temperature, are now expected to show only a 10% reduction in density after 100 years. Although black and white separations are still the best archival storage medium, this improvement means that colour films, both

old and new, which do not justify the high cost of separations can also be protected in the form of a new colour inter-negative, or even a master print, although this would be harder to duplicate.

Obsolete video formats and their restoration was the subject of a presentation given by Brian Jenkinson. He can now list around 300 different broadcast, industrial and domestic formats, either dead or alive, with more still emerging. Old film formats can be identified with the naked eye,

(perhaps with the aid of a BKSTS Film Technology wallchart), but many old tapes, particularly those without full technical details, need hardware to view and identify. Many may share the same tape width, but the recording method may differ. For example, there are around 10 different types of 2" video recordings. To avoid having to try them on numerous machines, with the risk of damage to both the tape or machine, it is possible to make the magnetic tracks visible by

painting on a fluid containing a suspension of fine iron particles. The pattern formed by the magnetic flux can then be compared with known examples in the same way as fingerprints. This idea of "exposing" the magnetic signals was employed in the early days of video editing, when the tape was physically cut and spliced.

The change of formats, with the continuing reduction of tape speed and track width, has drastically reduced tape consumption. For comparison, in the 1950s, the BBC's "VERA" (Vision Electronic Recording Apparatus) used a 21" diameter reel of 1/2" tape, which lasted for just 15 minutes. If the same volume of tape was employed using today's recording techniques, it would run non-stop for 10 1/2 days! One advantage of the early formats is that, if the tapes become physically distorted, their wide tracks and guard bands are easier to replay than their current counterparts, with their high density track pattern.

An interesting restoration project, was the recovery of nine "lost" STEPTOE AND SON episodes. Although recorded in 1963 on 2" video tapes, these were wiped for re-use and the film tele recordings, which normally save the day, were also junked. Today, this decision would not only be considered a case of poor judgement, but grounds for dismissal. However, back in the 1960s, television was much more of an ephemeral medium and the cost of the tape, at present value, was £1500 per episode. Fortunately, the writers Galton and Simpson had their own copies, recorded using an early non-broadcast (Shibaden) system. Although only required to record a 405 line B&W picture, its narrow bandwidth allowed only alternate fields to be captured. These were repeated during playback, creating a picture with only 200 lines resolution. The tapes and a broken machine were recovered from a wine cellar and after repairs and tape lubrication, the episodes were successfully transferred. An excerpt was shown and although lacking some technical quality was still high in entertainment value. Brian finished by appealing for any old video equipment, working or not, which may help save other programmes only available on lost formats.

Sound archiving was not neglected, with Peter Copeland, from the National Sound Archive, giving an update on their work to eliminate background noise from early recordings, particularly those made on discs and other grooved media. The arrival of digital processing now makes it possible to subject the original "noisy" programme to many more levels of filtering, without the loss of any of the wanted signal. Sometimes the process can take up to 10 times real time and the computer is often left to get on with the job overnight. The first level, as far as discs are concerned, uses the now well known technique of exploiting the fact that grooves have two walls. The processor can be made to switch between them to avoid most of the disturbances which cause the transient clicks and plops. It was suggested that this idea could be adapted to improve certain types of mono optical film soundtracks. These could be played into the processor using a modern stereo optical sound head, with the divided signal from the two channels being treated in the same way. Peter could see no reason why this should not work, provided any marks or abrasions did not extend across the full width of the track. Any constant background noise would still have to be reduced by other means. Henning Schou came forward with the news that this idea had indeed been tried with success in Australia. Peter concluded his talk with his plans to use digital matching techniques to synchronise different copies of the same recording, with the processor choosing, at any point in time, the best parts in terms of noise from each version. This may be particularly useful as discs cut or pressed on different materials show different noise characteristics.

David Walsh, representing the Imperial War Museum Film Archive, told the story of how, since 1917, they have preserved Britain's official war films. The initial task given to Foxen Cooper, then the governments cinematography adviser, was the preservation of some 250,000 feet of film shot during the 1st World War. He turned to Ufa, Pathe and Kodak for advice. The recommendations from Kodak, for the most part, would still form the basis of a conservation policy today. They suggested that all film received should be refixed, thoroughly washed and stored in a cool place. They went on to say that the films should be rewound and examined annually, but also pointed out the sad fact that, even if kept in a vacuum(!), the film would eventually decompose.

For added protection it was intended to make master positives of all the original negatives (then an unheard of concept) but the estimated cost of £6250, equal to £312,500 today, was only partially met, so selection became necessary. This was taken on by the Trustees, the lady members given the job of assessing the films which related to the women's forces and women war workers. It is not clear if the ladies were allowed to be involved with the other films! Only parts of many films were to be saved in the form of master positives and one loss was the inter-titles, a risk to a valuable aid to identification in the future. Of course, all the original material was also kept and most of it was reinstated during the 1930s, when the authorities provided further funds to allow other printing programmes. Again the Museum led the way with another new concept, that of choosing to print their new masters on safety film, which as before was carefully processed and stored for maximum permanence. David had brought along a roll of this early safety film and like the rest in the collection, was as good as new, with no sign of significant shrinkage or the "vinegar syndrome". Unfortunately, Kodak's prediction proved to be true, as only 50 or so of the original 1000 nitrate based films still survive, the rest decomposing during the 1950s and 1960s.

Over the years the collection has grown to include all kinds of film from the 2nd World War and other conflicts which involved British and Commonwealth forces since 1914. Also held is a large body of foreign films, notably German 2nd World War material. Included too, are large amounts of unedited footage from the Army, RAF and Navy Film Units. Its ironic, that when received, much of the Navy's film was found to be water damaged! Some of the more recent footage contains colour material, which is now stored vacuum packed in standard commercial freezers.

Like all Archives, the IWM is involved in restorations, examples shown at the seminar illustrated their work on THE BATTLE OF THE SOMME (1916) and the later LONDON CAN TAKE IT (1940) documentaries. Both films illustrate the law that the more important and popular a film, the more appalling the condition of the existing masters. In the case of LONDON CAN TAKE IT, it was also an example of a situation common to other costly and time consuming restoration projects, that of creating the best possible print from less than ideal originals, only to be presented, after the event, with a newly found release print master negative in better condition. In this case it was initially overlooked because it was labelled as being "unsuitable for further printing" but this was the judgement made for its use making further multiple copies, but it was far superior to the museum's originals.

Before embarking on restorations, the archives and libraries are wise to spend some of the budget spreading the news of any project through FIAF and among private collectors in the search for the best possible originals. Many private collectors and enthusiasts around the world have extensive collections of 16mm and 35mm films. Once, well

known to each other, they kept a low profile officially, with doubts about their rights of ownership and fear of repossession by the copyright holders. In recent years, however, their value is now recognised. Many now co-operate with the archives and film companies in the search for "lost" films. Indeed, such is the appreciation, that the film companies are prepared to return the originals, or copies of the films, to the collectors own archive, providing they are not commercially exploited.

The Imperial War Museum Film Archive prides itself on the accessibility of its films, this dating from the early days, when selected subjects were adapted for showing in Mutoscope, "What the Butler Saw", viewing machines. Access to national and commercial collections was also covered by Anne Fleming, from the National Film Archive and Pam Turner, from Visnews. Anne pointed out that the public gains access to archives every day through television, for example, almost all the British features shown on Channel 4 in the afternoons are NFA prints. They both stressed the importance of an accurate cataloguing system, which provides a full description of the subject matter. This is particularly so for factual and news material, if its full potential is to be realised. Visnews was chosen to administer the Gaumont British News collection, recognising its skill at exploiting this kind of material. Despite the recession, Visnews has around 200 customers a month, with programme and film makers paying about £4 a second for material used. For independent producers, on a tight budget and intending to use a considerable amount of library footage, Visnews is willing to consider some form of co-production agreement. To save wear and tear on the film, most research is now done using VHS copies, which is becoming the universal method for content viewing. Half of the viewings at the NFA are now done using VHS. This proportion is likely to grow, as the NFA now records the entire output of the BBC on Super VHS. The National Film Archive sometimes has to say no to requests for access if the material is still awaiting preservation work. However, like other aspects of life, if the customer is willing to help pay the cost, then the film may jump the queue for treatment.

Video topics dominated the final discussion period. The suitability of metal video tape (and DAT) as an archival medium was questioned, with its risk of oxidization (rusting). Although the particles are encapsulated to prevent this happening, it was suggested that this "eggshell" coating could break down after repeated runs. Tony Rowlands said that Thames made three D3 copies of its programmes and the one stored off-site is regarded as the preservation copy and is never likely to be run, except for occasional rewinding.

Among the pleasures of attending this event, is learning from the other delegates about their recent discoveries and restoration projects. Some of this news is sad, with the loss of priceless nitrate films, as they finally crumble to dust, this often despite the fact that they were stored in the best available conditions. Much of this material may have been previously copied onto safety film, but the loss of the original is still regrettable, as its quality is seldom matched.

The dangers to safety film from the "vinegar syndrome" is now becoming apparent and beginning to take its toll on many collections. An example, is the fate of many early 35mm Dufaycolor films, which although dating from the 1930s, were often printed on a safety base. This was possibly due to the fact that this material was also available to amateurs in the form of 16mm. Dufaycolor was an additive colour process, with its black and white separation images formed behind a minute mosaic of regular red, green and blue coloured dots on the base of the film, which when projected back through the base produced a full colour image on the screen. Although only

one feature film, *THE SONS OF THE SEA* (1939), was made in the process, (recently shown on C4), many fascinating travel and general interest shorts were produced in Dufaycolor. Many rolls now give off the tell-tale acetic smell and although the base material appears to be in good condition, its pattern of coloured filter elements is being progressively bleached away, in the worst cases only the black and white image remains.

News too, of a plan to restore another additive colour process called Thompson Colour, which was used to photograph the simultaneously shot colour version of Jacques Tati's *JOUR DE FETE* (1947). The system was lenticular, with the black and white camera film carrying a very fine pattern of cylindrical lenses vertically embossed on the film base. These, in conjunction with a red, green and blue banded filter placed in front of the camera lens, produced three separation B&W

images in the form of narrow interlaced vertical lines. After reversal processing, the colour can be recreated by placing an identical RGB banded filter over the projection lens. It was not intended to provide lenticular prints but to use the original camera record as a source of separations for making subtractive prints, using either chemical toning or early Agfacolor print film. In the event, it was the release printing system which defeated the process and the film was only seen in B&W. In France, François Ede hopes to raise sufficient funds to restore the colour version from the existing un-edited lenticular rushes and in time to celebrate the centenary of the cinema in 1995.

On the subject of restorations, if no projection print is required, it is possible to "print" directly to video. The BBC has occasionally used B&W inter-positives as a source for telecine transfer. Recently they have tried colour transfers using the

three separation master positives produced from the original Technicolor 3-strip camera negatives or protection masters from colour negatives, which may now be lost or faded. These were run successively through the telecine using the appropriate red, green and blue outputs to build up a full colour image on a D3 tape. On occasions, it was necessary to manipulate the images to register them properly and the grading was accomplished during a subsequent Digigrade tape to tape transfer. It is hoped to try this method to restore some early two-color films recreating the orange and blue images used on the original prints.

This account of the seminar shows that a lot is happening in the world of archiving. Much was learned, not only from the expert speakers, but from the many NFA staff, who gave their time providing film shows and tours of the archive's facilities during breaks in the proceedings. □



FIAF 50

Bologna: April 26 - May 2, 1994

*Organizing Archive: Cineteca del Comune di Bologna
with the collaboration of C.S.C.-Cineteca Nazionale
and the participation of Cineteca Italiana,
Musco Nazionale del Cinema, Cineteca del Friuli.*

The Congress will take place at the same time with IL CINEMA RITROVATO, the festival promoted and organized by the Cineteca di Bologna within the Mostra Internazionale del Cinema Libero, which will move from its usual dates (late November- to late April. This will give the Congress a chance to attend a serie of interesting events, divided in three sections:

Recovered and Restored Films

a serie showing some recent restoration works carried out by Fiaf Archives, important and interesting from methodological, technical or philological point of view.

Lost in the dark. Part Two

Italian cinema from its origins to the 30s. A wide retrospective showing what has been hidden in the Archives or lost until now, and it is finally available. It is an opportunity to deal with some less known periods and topics of Italian film production by seeing new discoveries and recent restorations. From the films by Frejus to Film d'Arte production, from unseen "Divi" films with Benetti, Macchiotti, Bertini, to forgotten authors (Porega, Gallone, D'Amico, Alimonte, Rodoligi) from the crisis of the 20s to Italian writs' emigration, which can be now evaluated by some ten restored films, giving new information about transition to sound, from unseen films of the fascist years to the great and forgotten school of Italian documentaries: Antonioni, Bazzelli, Emmer, Rosi, Pasorecovo and others.

Some of the witnesses of that long history will be present in Bologna, to be interviewed and to know the Film Archiver's work.

Precinema

One year before Centenary, an exhibition - produced in collaboration with Museo del Cinema di Torino and the consultancy of David Francis - will try to show links and continuities between language used in pre-cinema and in early cinema. The exhibition will include also working equipments, and events and performances will be organized.

Archivio cinematografico
Bologna
Cineteca
Cineteca Italiana
Cineteca Nazionale
Cineteca del Friuli
Cineteca del Comune di Bologna
Cineteca del Museo Nazionale del Cinema
Cineteca del Museo Nazionale del Cinema Libero
Cineteca del Museo Nazionale del Cinema Libero (Napoli)



COMMISSIONE CINEMA
CINETECA DEL COMUNE DI BOLOGNA
 membro della Fédération Internationale des Archives du Film



Fiaf 50: Newsletter 1

News for all Fiaf Affiliates

FIAF 50

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Archivio
 cinematografico
 Fototeca
 Videoteca
 Biblioteca
 Archivio affissi
 cinematografici
 Attività promozionali
 Cinema Lumière
 Redazione «Cineteca»
 Mostra Internazionale
 del Cinema Libero
 (segreteria)
 Immagine Elettronica
 (segreteria)

Here is the program of the Congress:

Saturday, April 23

Executive Committee

Sunday, April 24

Executive Committee

Evening: Opening of IL CINEMA RITROVATO, screening of a restored film.

Monday, April 25

Executive Committee

Arrival of Delegates

Evening: Dinner of welcome

Screenings of IL CINEMA RITROVATO

Tuesday, April 26

General Assembly (at Palazzo dei Congressi/ Convention Center-Sala Italia)

Late afternoon: opening of Precinema exhibition (at Gallery of Modern Art, close to Convention Center)

Screenings of IL CINEMA RITROVATO

Wednesday, April 27

General Assembly (at Palazzo dei Congressi/ Convention Center-Sala Italia)

Screenings of IL CINEMA RITROVATO

Thursday, April 28

Workshop (at Palazzo dei Congressi/Convention Center in Sala Azzurra - 80 seats - and Sala Verde - 58 seats)

Executive Committee (at Palazzo dei Congressi/ Convention Center-Sala Gialla - 20 seats)

Visit of the laboratory of film restoration *L'Immagine Ritrovata*

Screenings of IL CINEMA RITROVATO

Friday, April 29

Free day to attend:

screenings of IL CINEMA RITROVATO

or tour of Bologna, guided by the Art historian Eugenio Riccomini

Saturday, April 30

Precinema Symposium (at Palazzo dei Congressi/ Convention Center-Sala Italia)

Screenings of IL CINEMA RITROVATO

Sunday, May 1

Legal Deposit Symposium on Copyright, organized by Clyde Jeavons (at Palazzo dei Congressi/Convention Center-Sala Italia)

Evening: closing event of IL CINEMA RITROVATO

Monday May 2

Departure of all Delegates by reserved train

Visit of Cineteca Nazionale

Visit of Cinecittà

Evening: screening of a restored film and official closing event

Tuesday May 3

Departure of all Delegates from Rome

Travels

Actually we are dealing with Alitalia airlines in order to have specially reduced fares for Delegates, particularly from South America and East Europe.

Then, in order to have a specially low fare, we are trying to have a special flight on *Monday May 25* from Fiumicino Airport (Rome) to Bologna Airport.

On *May 2*, the special train from Bologna to Rome, will be free of charge.

Hotel accomodations

We've reserved two Hotels in the center. Shuttle buses from hotel to Convention Center will be organized in the morning (before opening of the works) and in the afternoon (after closing).

The cost will be around 100\$ per day (Bed&Breakfast accomodation).

We will try to offer cheaper accomodations too.

Respected Mr. President,

Distinguished guests,

Ladies and gentlemen,

It is a great honour for China Film Archive to hold the 32nd FIAP Congress in Beijing. We will do our best to make this Congress successful. All FIAP members, provisional members and visitors are welcome to attend 32nd FIAP Congress in Beijing.

Here are some suggestions on the 32nd Congress.

(I) Organization

The 32nd FIAP Congress will be organized by China Film Archive in Beijing, with the support of Ministry of Radio, Film and Television.

(II) Date

The Congress will be held in April, 1994. The exact date will be announced after we have discussed with the Executive Committee.

(III) Meeting place and hotel

FIAP General Assembly and all sessions will take place at Beijing International Convention Center (BICC), which is located in the Aotiao Film Village. BICC is well-equipped and well-situated. Southward, it is 4 km from the Tiananmen Square, the centre of Beijing city. In the east, it is 20 km from the Capital International Airport. BICC provides a complete package service of conference, exhibition, catering, accommodation, travel,

China Film Archive

May, 1993

Respected Mr. President:

Distinguished guests:

Ladies and gentlemen:

It is a great honour for China Film Archive to hold the 52nd FIAF Congress in Beijing. We will do our best to make this Congress successful. All FIAF members, provisional members and visitors are welcome to attend 52nd FIAF Congress in Beijing.

Here are some suggestions on the 52nd Congress:

I Organization

The 52nd FIAF Congress will be organized by China Film Archive, in Beijing, with the support of Ministry of Radio, Film and Television.

II Date

The Congress will be held in April, 1996. The exact dates will be announced after we have discussed with the Executive Committee.

III Meeting place and hotel

FIAF General Assembly and all symposia will take place at Beijing International Convention Center (BICC), which is located in the Asian Game Village. BICC is well-equipped and well-situated. Southward, it is 9 km from the Tiananmen Square, the centre of Beijing city. To the east, it is 20 km from the Capital International Airport. BICC provides a unique package service of conference, exhibition, catering, accommodation, travel,

entertainment and shopping. This is really an ideal place in China to host various types of international meeting, exhibition and cultural and business activities. Meeting hall is equipped with modern facilities for simultaneous interpretation, television projection receivers and film projectors.

The Business Center of BICC provides service of Fax, IDD, telegram, telex, mail, typing and so on.

All delegates will stay in the convention apartments. The flat are artistically furnished and decorated, and rents are reasonable.

IV Excursion

We will invite all delegates to visit the Great Wall and the Ming Tombs. The former is one of seven architectural wonders of ancient world while the latter is the burial place of 13 Ming Dynasty emperors. We would like to treat everyone to famous Beijing roast duck feast. Excellent Chinese films will be shown in the evening.

V Weather

The average temperature of Beijing in April is 18 centigrades. The weather is pleasant for outdoor activities by this time.

That is all.

Thank you.

FIAP COMMISSION FOR PROGRAMMING AND ACCESS TO THE COLLECTIONS

Survey on Programming and Access in FIAP Archives ANNEX 14

(Based on the 1992 Questionnaire sent to 52 FIAP members and FIAP Annual Reports)

Index

- 1.- Regular Public Screenings per year and Average Attendance per screening. Number of theatres (same building) or locations (in the same city or country). Financing of the screenings. (51 archives)
- 2.- FIAP Archives which have or do also Regular Public Screenings. (17 archives)
- 3.- # Silent Films per year and Music accompaniment. (51 archives)
- 4.- # Origins of the copies (regular Public Screenings): Own collection, Other Archives, Cultural Organisms, Distribution/Production. (51 archives)
- 5.- Technical facilities for Viewings: Room, Table, Video and Migrate. (50 archives) (2 pages)
- 6.- Financial conditions for access to researchers: Fee (for viewings), Research work (fee for preliminary work) and number of Films and Researchers per year. (50 archives) (2 pages)
- 7.- Relations with copyright owners: General agreement, Screening permission and FIAP users permission. (50 archives) (2 pages)
- 8.- Archives which have not yet replied. Some information and figures about their programming and access activities. (24 archives)

FIAF COMMISSION FOR PROGRAMMING AND ACCESS TO THE COLLECTIONS

Survey on Programming and Access in FIAF Archives. 1992-1993
(Based on the 1992 Questionnaire sent to 92 FIAF members and FIAF Annual Reports)

Index

- 1.- Regular Public Screenings per year and Average Attendance per screening. Number of theatres (same building) or locations (in the same city or country). Financing of the screenings. (51 archives)
- 2.- FIAF Archives which have no On site Regular Public Screenings. (17 archives)
- 3.- % Silent films per year and Music accompaniment. (51 archives)
- 4.- % Origins of the copies (Regular Public Screenings): Own collection, Other archives, Cultural organisms, Distribution/Production. (51 archives)
- 5.- Technical facilities for Viewing: Room, Table, Video and Nitrate. (68 archives) (2 pages)
- 6.- Financial conditions for access to researchers: Fee (for viewings), Research work (fee for preliminary work) and number of Films and Researchers per year. (68 archives) (2 pages)
- 7.- Relations with copyright owners: General agreement, Screening permission and FIAF loans permission. (68 archives) (2 pages)
- 8.- Archives which have not yet replied. Some information and figures about their programming and access activities. (24 archives)

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

Regular Public Screenings/year	Average Attendance
Amsterdam	1.100 (2 theatres) 35
Athina i	230 35
Bangkok	57 84
Barcelona	1.000 75
Beograd	1.000 65
Berkeley	750 90
Bologna	1.150 70 **
Bogota FP	1.000 100 **
Bruxelles	1.825 (2 theatres) 89
Budapest	1.300 60 *
Buenos Aires	2.000 (2 locations) 72 ***
Gemona	100 70
Habana	372 (2 locations) 200 *
Helsinki	850 65
Istanbul	150 50
Kobenhavn	500 35
La Paz	720 87 ***
Lausanne	1.100 (2 theatres) 40
Lima	720 130 **
Lisboa	600 90
London IWM	550 35 free admission
L.A. UCLA	400 125
Luxembourg	500 35
Madrid	1.200 (2 theatres) 90
México	4.000 (9 locations) 160 occasionally free
Montevideo CU	4.250 (4 locations) 60 ***
Montevideo SO	40 90 *
Montreal	500 70
München	850 65
NY MOMA	1.250 (2 theatres) 200 Museum admission
Oslo	450 45
Paris CF	1.800 (2 locations) 60
Praha	200 ---
Quito	100 170 *
Rio Janeiro	500 100 **
Rochester	300 (2 theatres) 30
São Paulo	1.100 40 *
Sofia	1.100 75
Stockholm	1.000 (2 locations) 62
Tokyo	200 100
Torino	2.200 (3 theatres) 50
Toulouse	240 100 *
Valencia	800 50
Warszawa	1.100 --- ***
Wash AFI	625 95
Wash LOC	170 55 free admission
Wash NA	80 130 free admission
Wellington	30 100
Wien FA	35 (2 locations) ---
Wien FM	400 65
Wiesbaden	150 65

*** source of revenue
 ** small source of revenue
 * balance

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

FIAF Archives which have no On Site Regular Public Screenings

Berlin	Organizes 120 screenings per year for the Berlin Festival Retro and other events.
B. d'Arcy	Promotes and supports 60 screenings in other institutions.
Camberra	No programming activities. Participates in events outside the archive.
Den Haag	No programming activities.
Glasgow	Occasional screenings in Regional Theatres.
Harare	Organizes screenings in other institutions. On site programming in project.
Koblenz	No programming activities.
London NFA	Presents 200 archive prints at NFT and MOMI per year: British and classic features.
Madison	Screening restricted to students.
Ottawa	No programming activities. Participates in events outside the archive.
Perth	No programming activities. Occasional video showings.
Reykjavik	Stopped programming in 1991.
Roma	Promotes and co-organize public screenings since 1991 with the Municipality and supports many other events.
Skopje	Promotes public screenings in other institutions. of the Republic.
Tehran	Occasional screenings restricted to film students.
Vaticano	Occasional screenings restricted to visitors.
Wash HSFA	Occasional screenings restricted to the Museum and external events.

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

	Silent films per year %	Musical accompaniment		
		Yes	Some	No
Amsterdam	35	X		
Athinai	10		X	
Bangkok	1	X		
Barcelona	7		X	
Beograd	5			
Berkeley	25			X
Bologna	15			X
Bogota FP	10		50%	
Bruxelles	40	X	X	
Budapest	10			
Buenos Aires	10			X
Gemona	20			X
Habana	6		X	
Helsinki	7		X	X
Istanbul	10			
Kobenhavn	20			X
La Paz	7			X
Lausanne	10		X	
Lima	10			X
Lisboa	10			X
London IWM	5	X	X	
L.A. UCLA	10	X		
Luxembourg	15			
Madrid	12			X
MéxicoUNAM	15		40%	
MontevideoCU	7		X	
MontevideoSO	35	X	rarely	
Montreal	10		X	
München	10		X	
NY MOMA	17		60%	
Oslo	5		exceptional	
Paris CF	20		X	
Praha	5			X
Quito	--			
Rio Janeiro	20	X		
Rochester	10	X		
São Paulo	10		X	
Sofia	8	X		
Stockholm	5		X	
Tokyo	25			X
Torino	18		X	
Toulouse	18		X	
Valencia	25		X	
Warszawa	10		X	
Wash AFI	1			X
Wash LOC	23			X
Wash NA	1	X		
Wellington	80 (20 films)	X		
Wien FA	60	X		
Wien FM	--			
Wiesbaden	20	always		never

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

Origin of the copies (Regular Public Screenings)

	% Own collection	Other archives	Cultural org.	Dist./Prod.
Amsterdam	40	15	5	40
Athinaï	75	5	5	15
Bangkok	20	0	10	70
Barcelona	3	50	10	47
Beograd	75	10	10	5
Berkeley	5	15	30	50
Bologna	20	20	10	50
BogotaFP	1	10	30	59
Bruxelles	75	5	5	20
Budapest	40	10	25	25
B.Aires	20	5	15	60
Gemona	30	5	5	60
Habana	67	0	20	13
Helsinki	50	25	10	15
Istanbul	Most	Some	Some	Some
Kobenhavn	80	5	5	10
La Paz	10	10	25	55
Lausanne	Most	Some	Some	Some
Lima	20	5	60	20
Lisboa	25	35	10	30
LondonIWM	90	5	0	5
L.A. UCLA	25	20	35	20
Luxembourg	95	3	2	0
Madrid	20	30	20	35
MéxicoUNAM	25	10	20	45
Montev.CU	85	5	7	3
Montev.SO	10	50 (C.U)	0	40
Montreal	50	10	10	30
München	20	30	10	40
NY MOMA	30	15	15	40
Oslo	40	40	10	10
Paris CF	60	15	10	15
Praha	95	2	2	0
Quito	Yes	Yes	Yes	0
R.Janeiro	80	10	10	2
Rochester	35	10	10	45
São Paulo	10	30	30	30
Sofia	40	40	10	10
Stockholm	65	10	10	15
Tokyo	99	1	0	0
Torino	20	15	25	40
Toulouse	60	20	15	5
Valencia	1	34	45	20
Warszawa	90	2	3	5
Wash AFI	1	1	10	88
Wash LOC	96	2	1	1
Wash NA	35	5	10	50
Wellington	95	5	0	5
Wien FA	90	10	0	0
Wien FM	25	60	5	10
Wiesbaden	40	20	20	20

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

Technical Facilities For Viewing

	Room	Table	Video	Nitrate
Amsterdam	X	X	students	X
Athinai	X	X	--	--
Bangkok	X	X	X	X
Barcelona	---	X	X	---
Beograd	X	X	X	X
Berkeley	X	X	X	---
Berlin	X	X	X	---
Bogotá FP	X	X	X	---
Bois d'Arcy	X	X	X	X
Bologna	---	X	X	X
Bruxelles	X some	X	---	X some
Budapest	X	X	X	X
Buenos Aires	X	X	X	---
Camberra	---	X	X most	---
Den Haag	---	X some	X	---
Gemona	X	X	X	---
Glasgow	X	X	X	---
Habana	X	X	---	---
Harare	---	X	X	---
Helsinki	---	X	X	---
Istanbul	X	X	X cinema	---
Kobenhavn	X	X some	X	X in cinema
Koblentz	---	X	X	---
La Paz	X some	X	X	X
Lausanne	X	X	X	---
Lima	X	---	---	---
Lisboa	X most	X	X some	---
London IWM	X	X	X	X supervised
London NFA	X	X	X	X
L.A. UCLA	X	X	X	X
Luxembourg	X	X	---	---
Madison	---	X	X	---
Madrid	X	X	X	X supervised
México UNAM	X	X	X	---
Montevideo CU	X	X	---	---
Montevideo SO	X	X	---	X
Montreal	X	X most	X some	---
München	X	---	X	X in cinema
NY MOMA	X	X	---	---
Oslo	X	X	X	X
Ottawa	---	---	X	---
Paris CF	X	X	---	X in cinema
Perth	X	X	X	---
Praha	X	X	X	X
Quito	---	---	X	---
Reykjavik	---	X	X	---
Rio Janeiro	X	X	---	---
Rochester	X	X	---	---
Roma	---	X	---	---
São Paulo	---	X	X most	X rarely
Skopje	---	X	X	---

	Room	Table	Video	Nitrate
Sofia	X	---	X	---
Stockholm	X	---	X	---
Tehran	X	X	X	---
Tokyo	X	---	---	---
Torino	---	X	X	X supervised
Toulouse	---	X	X	---
Valencia	---	X	X	---
Vaticano	X	---	X	---
Warszawa	X	X	---	X
Wash AFI	Access at LOC premises and other US archives			
Wash LOC	X	X	X	---
Wash NA	---	X	X	---
Wellington	X	X	X	---
Wien FA	---	X	---	---
Wien FM	X	X	X	X
Wiesbaden	---	X	X	---
Wash HSFA	---	X	X	---

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVE

Financial conditions for access to researchers

	Fee	Research work	Films/Researchers (Number per year)
Amsterdam	\$25 to \$50/hour	Free	250/125
Athinaí	Variable	Free	25/65
Bangkok	Charge/Free	Free	120/70
Barna	----	----	----
Beograd	Generally free	Free	50/20
Berkeley	Scale fee	----	900/779
Berlin	Free for students/charge	Charge commercial	97/33
BogotáFP	Small charge/50% students	Free	1000/500
B.d'Arcy	Charge/Free	Charge/Free	239 hours/year
Bologna	Charge/50% students	Free	750/400
Bruxelles	Charge/Discounts/Free	Free	250/---
Budapest	Generally free	Generally free	500/170
B. Aires	Charge/Discounts	Free	250/1200
Camberra	Charge	Free	200/50
Den Haag	Charge re-use/Free	----	-----
Gemona	Free	Free	50/40
Glasgow	Charge commercial/Free	Free/charge	550/150
Habana	Charge except ICAIC	Free	---/40
Harare	Under consideration	----	---/200
Helsinki	Charge/Discounts	Generally charge	3000/800
Istanbul	Charge re-use/Free	Charge re-use	100/65
Kobenhavn	Charge/Free	Free	6000/1600
Koblentz	15DM-hour/Free students	30DM hour	5000 reels/380
La Paz	Charge	Charge	---/15
Lausanne	Charge	Free	---/50
Lima	Free national researchers	Free	-----
Lisboa	Free	Free	64/30
LondonIWM	Charge except students	Generally free	6000reels/1500
LondonNFA	Charge/50% students	Free/Charge re-use	5000/750
L.A. UCLA	Charge flatbeds view./Free	----	3100/2200
Luxembourg	Free	Free	150/20
Madison	Free	Free	2500/1500
Madrid	Free	Free	600/120
MéxicoUNAM	Free	Free	210/190
MontevCU	Variable fee	Free	50/30
MontevSO	Free/Charge	----	30/7
Montreal	Free/Variable charge	----	150/50
München	Free	Free	30/10
NY MOMA	Small charge/Free	Free	1500/--
Oslo	Charge/Discounts	Free	100/20
Ottawa	Free	----	1125 hours/900
PariCF	Free/Charge under study	----	70/20
Perth	Free	Free	500/200
Praha	Variable charge	Variable charge	300/200
Quito	Free	Free	Small number
Reykyavik	Free	Free	---/25
R. Janeiro	Free	Free	40/20
Rochester	Free/\$5-\$15 for commercial	Free(titles lists)	400/120
Roma	Charge/Discounts	Free	400/100
S. Paulo	Charge/Discounts	Free	470/90

	Fee	Research work	Films/Researchers (Number per year)
Skopje	Free	Free	---/18
Sofia	Free	Free	120/58
Stockholm	Free	Free	400/100
Tehran	Free	Free	600/200
Tokyo	Charge/Discounts	Free	40/20
Torino	Discounts/Free	Free	---/15
Toulouse	Charge/Exceptionally	----	---/25
Valencia	Free	Free	---/4
Vaticano	Free	Free	20/15
Warszawa	Free/Discounts	Free	-----
WashAFI	-Access at LOC premises and other US Archives-		
WashHSFA	Free	Free	---/50
WashLOC	Free	Free	13500/1700
WashNA	Free	Free	---/6000
Wellington	Charge commercial	Free	200/50
WienFA	Free	Free	- --/65
WienFM	Discounts/Free	Charge	400/200
Wiesbaden	Charge/Discounts	Charge	---/100

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

Relations with copyright owners

	General agreement	Screening permission	FIAF Loans permission
Amsterdam	Sometimes	Some	by borrower
Athinaí	No	Some	Some
Bangkok	No	All	No
Barna.	No	All	---
Beograd	Yes	---	No
Berkeley	No	All	Yes
Berlin	No	All	Yes
Bogotá FP	Some (Deposits)	---	Included by deposits
B. d'Arcy	No	All (exceptions)	Yes
Bologna	No	Some	Some
Bruxelles	Tacit consent	None	Some
Budapest	No	---	No
B. Aires	No	Some	Yes
Camberra	On site only	Yes	Yes
Den Haag	---	---	---
Gemona	No	None	No
Glasgow	No	Some	Some
Habana	No	All	No
Harare	No	---	Yes
Helsinki	No	Almost all	Yes
Istanbul	Some (Deposits)	Some	Some
Kobenhavn	No	Some	Yes
Koblenz	---	---	Yes
La Paz	Yes	---	Yes
Lausanne	Tacit consent	Some	Yes
Lima	No	Some (rentals)	Never been asked
Lisboa	Some (Deposits)	Some	Some
LondonIWM	Sometimes	Some	Yes
LondonNFA	No	All	Yes
L.A. UCLA	No	All	Yes
Luxembourg	Yes	---	By borrower
Madison	No	All	Yes
Madrid	Some/Tacit	When necessary	When necessary
MéxicoUNAM	No	All	Yes
Montev.CU	Tacit	Some	Yes
Montev.SO	No	Some (Distribution)	No (most pub.domain)
Montreal	Tacit consent	Some	When necessary
München	Sometimes	Some	Yes
NY MOMA	No	---	Yes
Oslo	Deposits	Some	Yes
Ottawa	No	Yes	Yes
Paris CF	No	Almost all	When necessary
Perth	Under negotiation	All	Never been asked
Praha	No	None	For national prod.
Quito	No	---	No
Reykjavik	---	---	Never been asked
R.Janeiro	Yes (Prod.Assoc.)	---	When necessary
Rochester	No/except own col.	Some	Yes
Roma	Yes (by law)	If necessary	When necessary
São Paulo	No/except own col	Some	Some

	General agreement	Screening permission	FIAF loans permission
Skopje	Yes	None	Recent production
Sofia	Under project	Some	In project
Stockholm	No	Some	Yes
Tehran	Yes	---	Except national prod
Tokyo	Yes	---	Yes
Torino	No	Some	When necessary
Toulouse	Under project	Some	By borrower
Valencia	No	All	No/rarely been asked
Vaticano	No	---	---
Warszawa	Yes	---	No
Wash AFI	No	All	See LOC/US archives
WashHSFA	No	Some	Never been asked
WashLOC	No	All	Yes
WashNA	No	All except pub.domain	Yes
Wellington	No	All	Yes
WienFA	No	Some	Yes
WienFM	No	All	Yes
Wiesbaden	No	All	Yes

SURVEY ON PROGRAMMING AND ACCESS IN FIAF ARCHIVES

24 Archives which have not yet replied:

BEIJING	Occasional screenings restricted to film professionals.
BUCURESTI	Stopped programming activities in 1991
CAIRO	26 occasional screenings in Cultural Center of cinema.
CARACAS AA	24 occasional screenings
DHAKA	Programs for other institutions -Own auditorium in project.
DUBLIN	25 occasional screenings
FRANKFURT FM	1200 regular public screenings.Average audience:42
HANOI	Regular public screenings(+300.000 spectators)
JAKARTA	Organizes screenings and events outside the archive
JER IFA	1500 Regular public screenings
JER SPIELBERG	No programming activities
LUANDA	No programming activities
LYON	Organizes events outside the archive
MANAGUA	Regular screenings
MEXICO CN	About 5000 regular public screenings per year in various locations.
MILANO	Occasional public screenings
MOSKVA	Regular public screenings
NY ANTHOLOGY	100 regular public screenings
PARIS CU	Occasional screenings restricted to film students
POONA	350 circulating program in 8 Indian cities. Own auditorium in project.
PYONGYANG	400 regular public screenings.Average audience:105
SAN JUAN	
SEOUL	400 regular public screenings
TIRANA	No programming activities

49th FIAF CONGRESS
Moltana May 27th - June 3rd 1993

SYMPOSIUM

ANNEX 15

"NEWSREEL COLLECTIONS IN FILM ARCHIVES"

PROGRAMME

Tuesday June 1st Municipal Cinema and Theatre

9.00 - 10.30

1st session: "Where are the newsreels?"

Introduction

Wolfgang Klaus, Berlin

Roger Smith, Imperial War Museum, London

"The Mirror of the World" - a compilation film on early Norwegian newsreels.

Researcher's guide to newsreel collections

- British experience and European plans

Jim Sullivan, British Universities Film and Television Council

American newsreels and the record collection

Michael Friend, Academy Film Archive, Beverly Hills

Preservation of newsreels at the National Archives

William T. Murphy, National Archives, Washington

Some comments on newsreel collections in Latin America

Paulina Fernandez Jurado, Presidencia Gobernadora Argentina, Buenos Aires

The International Newsreel and News Film Association

Rene Frenoy, Secretary General, Belgium

10.30 - 11.00

Break

49th FIAF CONGRESS
Mo i Rana May 27th - June 3rd 1993

SYMPOSIUM

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American newsreels and the Hearst collection

Michael Friend, Academy Film Archive, Beverly Hills

Preservation of newsreels at the National Archives

William T. Murphy, National Archives, Washington

Some comments on newsreel collections in Latin America.

Paulina Fernandez Jurado, Fundacion Cinemateca Argentina, Buenos Aires

The International Newsreel and News Film Association

Pierre Fannoy, Secretary General, Belgium

10.30 - 11.00

Break

11.00 - 12.30

2nd session: "The newsreel experience"

News before the newsreels

Michelle Aubert, Service des Archives du Film, Bois d'Arcy

Popularity of the newsreel - the Netherlands experience

Bert Hogenkamp, Film and Science Foundation, Amsterdam

Local Topicals in Scotland

Janet McBain, Scottish Film Archive, Glasgow

Newsreels for children

Lászlo Lencs6, Hungarian Film Institute and Film Archive, Budapest

Working in newsreels

Jan Alfred L6tvedt, Bergen

12.30 - 14.00

Lunch at Meyergården Hotel

14.00 - 16.00

3rd session: "Newsreels and history"

The voice of reconstruction:

The Norwegian post-war newsreel as history of a mentality

Bjørn S6rensen, Department of Drama, Film and Theatre, University of Trondheim

Irish Newsreel - an expression of national identity

Sunniva O'Flynn, The Irish Film Institute

Usage of newsreels in history teaching

Jan Anders Diesen, Regional University College, Lillehammer

16.00 - 16.30

Break

16.30 - 18.00

4th session: "Newsreels and history"

Using newsreels for compilation films - a filmmakers experience

Knut Erik Jensen, filmdirector, Troms6

Who's pair of eyes?

Jerry Kuehl, programme maker, London

Newsreels: Skimmilk or cream?

*Paul Spehr, Motion Picture, Broadcasting and Recorded Sound Division,
Library of Congress, Washington*

Research into newsreel problems and methods

Jan Åsmund Jakobsen, historian, Oslo

Wednesday June 2nd Municipal Cinema and Theatre

9.00 - 10.30 **5th session: "Cataloging of newsreel - practice & theory"**

Harriet Harrison, Library of Congress, Washington
Roger Smither, Imperial War Museum, London
Ann Baylis, National Film and Sound Archive, Canberra

10.30 - 11.00 **Break**

11.00 - 12.30 **6th session: "Archive experiences - collection, preservation, usage, handling of newsreels"**

Preservation of newsreels
Dr. Henning Schou, Preservation Commission, President, Berkhamsted

National Film and Sound Archive: Operation Newsreel
Ann Baylis, Canberra

UCLA Film and Television Archive: Newsreels and the university. Whose history is it?
Steven Ricci, Los Angeles

National Film and Television Archive: Topical Budget - the great British news film
Clyde Jeavons, London

12.30 - 14.00 **Lunch at Meyergården Hotel**

14.00 - 16.00 **7th session: "Archive experiences - collection, preservation, usage, handling of newsreels"**

Steven Spielberg Jewish Film Archive: Israel Newsreel Collection
Marilyn Koolik, Jerusalem

Bundesarchiv - Filmarchiv: Newsreel contracts at the Bundesarchiv - Filmarchiv
Karl Griep, Berlin

Österreichisches Filmarchiv:
Experiences with the index catalogue of the Austriawoche
Dr. Josef Schuchnig, Vienna

Newsreels in the Finnish Filmarchive
Timo Muinonen, Helsinki

16.00 - 16.30 **Break**

16.30 - 18.00 **8th session: Panel Discussion**