

FIAF XXXIX
Stockholm

Minutes

FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
XXXIX GENERAL MEETING

30 -- 31 May 1983

STOCKHOLM

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XXXIX GENERAL MEETING
STOCKHOLM, 30-31 MAY 1983.

DRAFT AGENDA

FIRST SESSION

1. Official opening
2. Confirmation of the status and voting rights of the members present or represented.
3. Adoption of the Agenda
4. Approval of the Minutes of the preceding General Meeting
5. Report of the President on behalf of the Executive Committee
6. Report of the Preservation Commission
7. Report of the Cataloguing Commission

SECOND SESSION

8. Report of the Documentation Commission
9. Projects and publications underway
10. Future Congresses
11. Financial report. Adoption of the 1984 budget
12. Relations with UNESCO and other international organisations

THIRD SESSION (reserved to Members only)

13. Membership questions
14. Discharge of the administration of the outgoing Executive Committee
15. Election of the new Executive Committee

FOURTH SESSION

16. Open Forum / Proposals for new projects
17. Closure of the General Meeting

GENERAL MEETING, STOCKHOLM, MAY 1983

MORNING SESSION

Chairman: Mr Klaue

1. OPENING

Mrs Wibom, as Director of the Cinematheque within the Swedish Film Institute, expressed her pleasure at being able to welcome all the delegates and guests to the 39th FIAF Congress.

The predecessor organisation of the Cinematheque was established in 1933 when film archiving was in its infancy but the ambitions were the same: to ensure the survival of the film heritage and access for the future generations, for information, pleasure and a better understanding of the human condition.

She mentioned that film archiving was often a lonely job as there was generally only one institution in each country devoted to it; this was perhaps why FIAF, the International Federation of Film Archives, was such a lively Federation. They were particularly proud to welcome this year the largest number of delegates that had ever attended a FIAF Congress.

It was a special privilege to be able to welcome a number of delegates from archives from developing countries who in many cases were not formally associated with FIAF. Their presence was due to the generosity of the Swedish Institute for Cultural Relations, the Swedish International Development Agency and UNESCO and reflected international concern for the preservation of moving images. Many delegates came from countries where archiving presented particularly difficult economic, climatic or technical problems and she hoped they would find inspiration from the Congress.

She also extended a special welcome to Mr Ingmar Bergman who has supported the work of the archive for 20 years and is an archivist in his own right.

Mrs Wibom then introduced Mr Bengt Göransson, Minister of Cultural Affairs and Primary Education. He expressed his pleasure at being asked to formally open the 39th FIAF Congress and to welcome delegates from 53 different nations.

He mentioned that the Swedish Film Institute, established in 1963, had played an important role in maintaining and developing the art of Swedish film as well as its documentation and archiving. He wanted to pay tribute to two well-known film enthusiasts who had played such an important part in establishing an archive prior to 1963 and expressed the formal thanks of the Swedish government to Mr Bengt Idestam-Almavist and Mr Einar Lauritzen for their initiative and practical, hard work.

He also expressed the Government's thanks to the present staff of the Swedish Film Institute for their competence, strong interest and love for their work.

He mentioned that Sweden had a long tradition of legal deposit as since 1661 publishers had had to deposit one copy of everything published with the Royal

Swedish Library. The original purpose had been for censorship reasons but nevertheless this had provided the nucleus of an archive for future generations. The new legal deposit legislation of 1979 now covered all audio-visual materials and the National Archive of Recorded Sound and Moving Images had been set up for this purpose.

He was pleased that the Congress was organised in association with the International Federation of Television Archives (FIAT) as well as FIAF as it was essential that there should be cooperation.

He felt sure the Congress would be successful and would provide rich opportunities for meeting old friends and making new ones.

As President of FIAF, Mr Wolfgang Klaue replied. He recalled the first Congress which was held in Stockholm in 1959 during FIAF's pioneer period when there were only 40 delegates, representing 29 archives. He mentioned some of the famous personalities who had represented archives in those days (Iris Barry, Richard Griffith, Ernest Lindgren, Henri Langlois) but was particularly happy that two present Honorary Members of FIAF, present then, were also present today : Mr Einar Lauritzen of Sweden and Professor Jerzy Toeplitz who had been President in 1959.

There had been many important developments in the archive movement since then, including many specialist functions as the activities became more scientific, but they still retained the common aim and the passion for cinema (and perhaps now video).

He took the opportunity to honour Margareta Akermark who had died recently. She had been in the Department of Film of the Museum of Modern Art, New York, for some 35 years and been responsible, as Director of the Circulation Film Programme, for introducing generations of students to film heritage studies.

Mr Klaue closed his remarks by saying that the 39th Congress in Stockholm would be setting new standards of technical excellence and they were grateful to the Archive and to the Swedish government for their moral and material support.

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

Mr Klaue as Chairman of the morning's session invited Mr Daudelin, Secretary-General, to introduce this item.

Mr Daudelin read out Article 17 of the FIAF Statutes defining the Voting Rights. As many archives had sent several delegates, he asked for each to indicate who would vote. The list of all present, with the voting delegate underlined follows:

Members

Amsterdam	Nederlands Filmmuseum	<u>J. de Vaal</u>
Beijing	Zhongguo Dianying Zilliaguan (China Film Archive)	<u>Xu Zhuang</u> <u>Bai Zuo Ming</u> <u>He Zhen Gan</u>
Beograd	Jugoslovenska Kinoteka	<u>Z. Bogdanovic</u>
Berlin (DDR)	Staatliches Filmarchiv der DDR	<u>W. Klaue</u>
Berlin (BRD)	Stiftung Deutsche Kinemathek	<u>Heinz RATHsack</u> <u>W. Sudendorf</u> <u>Eva Orbanz</u>
Budapest	Filmarchivum/ Magyar Filmtudományi Intezet	<u>A. Réz</u>
Buenos Aires	Fundacion Cinemateca Argentina	<u>Paulina Fernandez Jurado</u> <u>G. Fernandez Jurado</u> <u>J.M. Couselo</u>
Canberra	National Film Archive/National Library of Australia	<u>H. Schou</u>
Habana	Cinemateca Cubana	<u>H. Garcia-Mesa</u>
Helsinki	Suomen Elokuva- Arkisto	<u>O. Alho</u> <u>J. Mannerkorpi</u>
Jerusalem	Archion Israeli Leseratim	<u>L. van Leer</u>
København	Det Danske Filmmuseum	<u>Ib Monty</u> <u>K. Jones</u>
Lausanne	La Cinémathèque Suisse	<u>Chr. Dimitriu</u>
Lisboa	Cinemateca Portuguesa	<u>Luis de Pina</u> <u>José Costa</u> <u>D. Francis</u>
London	The National Film Archive	<u>Anne Fleming</u>
London	Department of Film/ Imperial War Museum	<u>F. Soria</u> <u>Cath. Gautier</u> <u>F. Prado</u> <u>F. Macotela</u>
Madrid	Filmoteca Española	<u>proxy to G. Cincotti</u> <u>C. Ferrari</u> <u>R. Daudelin</u> <u>M. Strotchkov</u> <u>E. Bowser</u> <u>J. Gartenberg</u> <u>P. Williamson</u> <u>Ch. Bretteville</u> <u>Arne Pedersen</u> <u>S. Kula</u> <u>J. Vosikovska</u> <u>P.K. Nair</u>
Mexico	Cineteca Nacional	
Milano	Cineteca Italiana	
Montevideo	Cinemateca Uruguay	
Montréal	La Cinémathèque Québécoise	
Moskva	Gosfilmofond	
New York	Department of Film/ Museum of Modern Art	
Oslo	Norsk Filminstitutt	
Ottawa	National Film, TV and Sound Archives	
Poona	National Film Archive of India	
Praha	Ceskoslovensky Filmovy Ustav- Filmovy Archiv	
Pyong Yang	Nat. Film Archive of D.P.R.K.	<u>J. Levý</u> <u>Kim Sung Yong</u> <u>Kong Gyong Ok</u> <u>Kim Yong Sok</u>

Rio de Janeiro	Cinemateca do Museu de Arte Moderna	<u>Cosme Alves Netto</u>
Rochester	Department of Film/ International Museum of Photography	<u>J. Kuiper</u>
Roma	Cinoteca Nazionale	<u>G. Cincotti</u>
Sofia	Bulgarska Nacionalna Filmoteka	<u>Ivan Choulev</u>
		<u>Stantchev-Stancho</u>
Stockholm	Cinemateket/ Svenska Filminstitutet	<u>M. Staykova</u>
		<u>A.L. Wibom</u>
		<u>R. Lindfors</u>
		<u>M. Nordström</u>
Torino	Museo Nazionale del Cinema	proxy to <u>G. Cincotti</u>
Toulouse	Cinémathèque de Toulouse	<u>C. Borde</u>
		<u>G.C. Rochement</u>
Warszawa	Filmoteka Polska	<u>R. Witek</u>
		<u>T. Pacewicz</u>
Washington	Motion Picture, Broadcasting, and Recorded Sound Division	<u>P. Spehr</u>
	Library of Congress	<u>H. Harrison</u>
Washington	Archives/ American Film Institute	<u>R. Carneal</u>
Wien	Oesterreichisches Filmarchiv	<u>L. Karr</u>
		<u>W. Fritz</u>
Wien	Oesterreichisches Filmmuseum	<u>R. Bienert</u>
		<u>P. Kubelka</u>
Wiesbaden	Deutsches Institut für Filmkunde/Filmarchiv	<u>P. Konlechner</u>
		<u>E. Spiess</u>
<u>Observers</u>		
Hanoï	Cinémathèque Vietnamiennne	<u>Trinh Mai Diem</u>
Athinaï	Tainothiki tis Ellados	<u>A. Mitropoulos</u>
Bois d'Arcy	Service des Archives du Film du Centre de la Cinématographie	<u>F. Schmitt</u>
		<u>N. Schmitt</u>
		<u>C. Dorokhine</u>
Dhaka	Bangladesh Film Archive	<u>A.K. M. Abdur Rouf</u>
Koblentz	Bundesarchiv -- Filmarchiv	<u>F. Kahlenberg</u>
La Paz	Cinemateca Boliviana	<u>Pedro Susz Kohl</u>
Los Angeles	U.C.L.A. Film Archives	<u>R. Rosen</u>
Luanda	Cinemateca Nacional de Angola	<u>Luisa d'Almeida</u>
		<u>M. Nascimento</u>
Luxembourg	Cinémathèque Municipale de Luxembourg	<u>F. Junck</u>
Paris	La Cinémathèque Française	<u>A.M. Delocque-Fourcaud</u>
		<u>P. Kast</u>
Perth	State Film Archives of Western Australia	<u>J. Honniball</u>
		<u>E. Sveinsson</u>
Reykjavik	Kvikmyndasafn Islands	<u>J. Dennis</u>
Wellington	New Zealand Film Archive	

Mr Daudelin confirmed that as 39 member-archives were represented, they had the 50% quorum required by Article 14 of the FIAF Statutes.

Amongst the Observers, Mr Daudelin extended a special welcome to 3 of them who had been admitted to the Federation since the last Congress, saying a

few words about each:

- Vietnam Film Archives, Hanoi, Vietnam

This was a very young archive founded in 1979 which had developed rapidly. Already it employed 85 people and had a large collection of 10,000 titles, covering their national production and also other films covering the recent history of their country. They had good technical equipment to handle conservation and restoration activities. They were extremely active and he was very happy to welcome them on behalf of FIAF to the Federation.

- Cinémathèque Municipale de Luxembourg

This archive was established in 1975 and also had a substantial collection: 3,500 films, 15,000 posters and numerous photos and other documents. They had 3 separate vaults for preservation and an impressive programme of public projections. Many members used their Publication, "Catalogue of French feature films, 1940-1950", and had already met the Curator, Mr Fred Junck, when he attended the 1979 congress in Lausanne.

- La Cinémathèque Française, Paris

Mr Daudelin recalled that this archive was well known to all members and need no introduction. They had been one of the founder members of FIAF and he was very pleased to welcome them back to the Federation on behalf of all.

Mr Daudelin then welcomed representatives from Unesco (Carlos Arnaldo), the United Nations Visual Materials Archive (Richard Sydenham), the Federation of Cine Clubs and the Austrian Ministry of Education and Arts (Herbert Schwanda);

the two Honorary Members already mentioned by Mr Klaue, namely Mr Toeplitz and Mr Lauritzen, and 11 other visitors:

Two representatives of the PIP: Michael Moulds (editor) and Frances Thorpe from the British Film Institute

- Mrs Cella Estrada- Cuadra Cinemateca de Nicaragua
- Ms Pamela Anne Francis National Archives of Zimbabwe
- M. Juan Hidalgo Cinemateca Nacional de Costa Rica

- Mr. S. M' Bungira Saïd Audiovisual Institute / Tanzania
Film Library
- M. Ernie de Pedro Film Arch. of the Philippines, Manila
- M. Pedro Pimenta Instituto Nacional de Cinema Mozambique
- M. Dome Sukwong Nat. Archives of Thailand
- M. Falaba Issa Traoré Cinémathèque Nat. du Mali
- M. Gunadasa Weerakoon Government Film Unit/ Sri Lanka
Film Library

Mr Daudelin finally mentioned messages from absent friends. He reported to the members on the messages received from colleagues unable to attend the Congress: Mr Volkmann (ill), Mr Borde (accident), Madame Prolo and Mr Casanova (both financial reasons). All sent their best wishes for a successful Congress.

3. ADOPTION OF THE AGENDA

The Agenda was formally approved, as set out in the front of these Minutes.

4. APPROVAL OF THE MINUTES OF THE PREVIOUS MEETING

There being no comments from the floor, the Minutes of the 38th General Meeting in Oaxtepec were formally approved.

5. REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr Klaue read out a detailed Report of the Federation's activities and of the Executive Committee during the past year (see Annex 2). There was no discussion of the report at this stage because most of the points would come up for discussion later on the agenda.

6. REPORT OF THE PRESERVATION COMMISSION

The Chairman of the Commission, Dr Henning Schou had already distributed copies of the Commission's Report to Members (see annex 3). He wanted now to introduce to the meeting the members of the new Commission as follows:

- Mr Lawrence Karr

Director of the American Film Institute archive and very active in organising conferences and meetings in United States on aspects of film preservation. He edited the Proceedings of the Cold Storage Conference, held in Washington. He will be Chairman of the North American sub-commission.

- Mr Hans-Eckart Karnstädt

Head of the Technical Section of the DDR Filmarchiv, East Berlin, an archive which is leading the research into cold storage. He has written a number of technical articles and is co-author of the latest Preservation Manual.

- Mr Peter Konlechner

Co-director of Austrian Filmmuseum. Has written technical paper on "Preservation and Restoration of Optical Sound Tracks", and has a special interest in sound quality and the establishment of objective tests.

- Harold Brown

National Film Archive, U.K. Well known to many members, especially for his work on the handling of film by hand and for his publication on "Identification of Old Film Stock".

- Mr Frantz Schmitt

Head of the Services des Archives du Film, at Bois d'Arcy, one of the best equipped archives which has regularly published results of interesting printing tests.

He recently arranged a large exhibition at Cannes and will be presenting a slide show of it at the Symposium.

As a Doctor of Chemistry, Mr Schou himself had been trying to transfer his knowledge to the problems of film preservation and looked forward to presenting his work during the Symposium.

Mr Schou then showed the General Meeting the first copy of the 600 page Preservation Manual prepared by Mr Volkmann and mentioned that he had also paid tribute to Mr Volkmann in his Report.

Regarding work on film tests, he hoped that many of the technical specialists at the General Meeting would be able to provide further input from their experience.

He closed with a reiteration of his invitation from Section 5 of his report, asking members to identify topics of most interest to them.

Discussion:

As the Symposium was devoted to preservation matters, Mr Klaue asked for questions related to the Commission and its work, other than on technical points.

In response to a question from Mr Kuiper, Mr Schou said the composition of the sub-commissions would be discussed initially at the Commission's first meeting, June 5/6.

In response to Mr Spehr regarding participation of non-FIAF members, like for instance SMPTE, Mr Schou confirmed that outside experts would be freely invited to meetings and get involved in day to day problems.

After the coffee break, Mr Schou returned to review his report in more detail as many had not had the chance to read it and it was in English only so he took advantage of the simultaneous translation facilities to present it to all members.

Before the close of the discussion, Mr Kuiper asked a question about the effects of humidity on colour fading.

7. REPORT OF THE CATALOGUING COMMISSION

Mrs Harrisson, President of the Commission, began by thanking Mrs van der Elst for making the arrangements for the Commission's April meeting in Bruges. Members had copies of her report in English (see annex 4) and she began by presenting the members of the Commission in turn.

On the walls of the Symposium room were the contributions of FIAF Members showing examples of their documentation for one particular film. She thanked Mr Lindfors for his work in preparing the Exhibition and drew attention to the presentation he and Dr Schultz would be making on it during the Symposium Workshop on Technical Documentation.

She then reviewed her Report section by section.

Discussion:

Mr Arnaldo of Unesco asked if he might intervene to make two points stressing the importance of the Commission's work:

- Common standards of cataloguing would be extremely important when computers become more widely used in archives and would be essential for exchanges of information on holdings between archives.
- Regarding the proposed explanatory pamphlet, he pointed out there was considerable need for training materials for newly developing archives. He suggested that for every new archive represented in Stockholm there were another 5 or 6 who hadn't even begun thinking of archives.

Mr Klaue referred to the project for a Central Register which was proposed at Oaxtepec. It required a massive investment of planning effort so he asked members to reaffirm whether they were really interested in the project, to make sure the effort was not wasted on a project that members were not really interested in.

There was very little response but when pressed by Mr Klaue and Mrs Harrisson some comments were forthcoming as follows.

Mr Spehr asked for a general outline of how it might operate. He thought it was a wonderful idea but asked if it was planned to have a general information bureau at Brussels, which he thought would require a lot of work or whether there would be some kind of publication.

Mrs Harrisson replied that many archives had problems about releasing information about their holdings to outsiders and so to keep it confidential there would not be a publication. It was envisaged that the information would be typed by archives on special pre-printed cards, which might eventually be used with optical scanners for computer input if funds ever became available. She added that they were not opposed to a publication if members were willing and in favour.

Mr Kula felt it was important to stress that the purpose of the project was to enable members to exchange information about their holdings. It would not be a public document and that was why it had been proposed that it should be sited under the Secretariat's control. It raised the question of other FIAF projects to assemble information on holdings, like EMBRYO, a publication on restricted circulation and the Silent Feature Film Catalogue, currently being updated, which was also not for public access.

He felt there were policy issues to be agreed concerning:

- the relationships between the 3 projects
- the reconciliation of the needs for private and privileged information to maintain that status
- the need for FIAF to be producing some public documents about international archive holdings.

He personally, and he believed other members shared his view, felt that it

was important for FIAF to issue some public publication on holdings, even though other material might remain restricted.

Mrs Bowser shared the desire for a public catalogue but recognised that many members would not feel free to contribute if access to the information was open to outsiders. This would defeat the purpose of the project which was to enable members to identify where films were located, exchange information and hopefully ensure that scarce preservation resources were spent on the best quality materials extant. The archive movement was struggling to save disappearing films and had a duty to do what it could to avoid duplication of effort. This could only be achieved if members felt that information supplied was being used for that one purpose, the first priority of everyone present.

Mr Klaue supported this statement, stressing again that the project was to help rationalise international preservation activities. It was certainly not designed as a programming aid.

Mr Kuiper stated that he was in favour of the project but felt it was important to note that many archives were in regular contact already to avoid unintentional duplication, certainly within their own national boundaries.

Mrs Harrisson acknowledged that there was considerable correspondence between archives; in fact this was part of the reason for the project; members had felt it would be much simpler if information could be obtained from one single source so they didn't have to engage in so much correspondence.

Regarding the computer survey, Mr Kuiper reported that they had replied but not in detail, simply because they found the questionnaire would have required too much time to be diverted from their archival activities.

Mr Klaue closed the discussion with thanks to Mrs Harrisson and the members of the Commission for their contribution and hard work to the various projects.

8. REPORT OF THE DOCUMENTATION COMMISSION

Mr Klaue then invited Mrs Staykova, President of the Commission, to present her Report (see Annex 5).

She began by introducing the 8 other members of the Commission: Eileen Bowser (New York), Karen Jones (Copenhagen), Alfred Krautz (Berlin DDR), Michael Moulds (London PIP), Aura Puran (Bucharest), Eberhard Spiess (Wiesbaden), Frances Thorpe (London BFI), Jana Vosikovska (Ottawa).

She referred to her Report and proposed to make some additions and comments, starting with the PIP:

- First, the Special Award from the British Film Institute.

She had omitted this because it had been mentioned in the Bulletin and in the Executive Committee Report but she felt it should be mentioned to the General Meeting by her in person.

In 1982, the BFI had made 2 Special Awards for 1981 for "work in the film and television world deserving to be more publicly known and appreciated". One of these had been awarded to the Documentation Commission for the Periodicals Indexing Project(PIF), covering films and more recently television.

The citation mentioned it as a "great work of scholarship ... a fundamental tool of immeasurable importance to libraries and film scholars.

- She pointed out that although there had been a transfer to a monthly microfiche service, the annual volumes would still be available in book form.
- As indicated in the Report, para 2, she wanted to express warmest thanks to the Museum of Modern Art, New York, and to the American Film Institute Archive, for their continuing support over the years.
- She updated last paragraph of page 1 by indicating that the Executive Committee had already granted the loan for the 1982 volume at their Madrid meeting in January 83.
- Referring to the cumulative ten year microfiche edition, point 4, she mentioned that the pre-publication price had been £ 140 but copies were available, together with the 3 binders, at £ 135.
- At the end of 1983, it was planned to send out microfiche versions of the whole of 1982, which would mean that all the 12 years 1972 - 1983 would be on microfiche.
She hoped that the archives already had microfiche readers or could obtain them as they were not too expensive.
- It was planned to produce a small booklet to be issued with the ten year cumulative edition as microfiche on their own were not classified as "books", but would be, if accompanied by some information in book form. This would enable the edition to be classified in libraries as a book.
- On Promotion, point 5, she advised members that they had been supplied with a copy of each of the four leaflets, with order forms, already produced to advertise FIAF publications. A further grant had been made by FIAF for publicity which would be used to produce even better brochures for mailing.
- She advised members that the microfiches, the other publications, and all the periodicals indexed by PIP, were on display during the Congress and orders would be welcomed.
- In referring to the meetings of PIP Indexers, point 6, she mentioned that the first meeting held in London at the BFI in 1982 had been very helpful to the indexers, who do this voluntary work. It was also helping the Editor as returns were subsequently presented better. This had encouraged them to proceed with the further meetings listed in the Report.

She appealed to all members present to try to ensure that their indexers had the chance to attend the meeting in Berlin in October if they had not attended the previous ones.

- On the PIP budget (annex 6), she reported this had already been approved by the Supporters but would be happy to answer questions later if there were any. She was happy to report there had been no cash flow problems in the last two years.
- Regarding the PIP supporters, she listed the names of the 11 organisations who had agreed special support for the project in Rapallo in 1981. They were: Norsk Filminstitut (Oslo), Department of Film, Museum of Modern Art (New York), National Film, TV and Sound Archives (Ottawa), Oesterreichisches Filmmuseum (Wien), Cineteca Nazionale (Rome), Archion Israeli Leseratim (Jerusalem), Det Danske Filmmuseum (København), Cinemateket/Svenska Filminstitutet (Stockholm), Deutsches Institut für Filmkunde/Filmarchiv (Wiesbaden), Finnish Film Archive (Helsinki), and Stiftung Deutsche Kinemathek (BRD).
Because there were so many events scheduled at Stockholm, the meeting between the PIP Working group and the PIP Supporters had already been held previous evening and she expressed apologies to those supporters who had not then arrived. At future Congresses, they would try to ensure all Supporters could be present.

She spent a few moments explaining the role of the PIP supporters who paid a voluntary higher subscription than regular subscribers in order to support the project. This was in recognition of its importance both for FIAF and for themselves. For FIAF, it provided representation in many countries and institutions throughout the world. For the archives, it provided substantial savings in the staff costs that would be needed to cover the 100 periodicals indexed. The additional Supporters contribution was £480 per annum over 5 years and she appealed to other archives, especially those who had financial resources, to join the group of supporters, perhaps on a "half-share" or a "quarter share" basis, to help lessen the burden on the others, until the project could stand on its own feet.

- Passing to the other items on the report, Mrs Staykova asked all members to contribute information for the publications mentioned in order to extend their coverage and make them even more useful.

She reported that the meeting of the full Commission in 1984 would be the first full meeting for 3 years (other meetings were for working groups only) and it would be held jointly with the Cataloguing Commission in order to plan possible joint projects. It would be held in Sofia and staying costs would be met by the Bulgarian Film Archive.

The Meeting then adjourned for lunch.

AFTERNOON SESSION, DAY 1

Chairman: Mrs Bowser

Discussion:

Mrs Bowser opened the afternoon session by asking for questions and discussion of Mrs Staykova's Report, taking each project in turn.

Mr Kula opened the discussion by stressing that the PIP project was FIAF's single best "ambassador to the world outside FIAF" and more and more people were recognising its value both within and outside FIAF. As a Supporting Archive, he had made a willing commitment to pay the extra subscription as they had calculated that the alternative would be the cost of at least half an extra person on the staff, and a person who had intelligence, initiative and scarce language skills. The information was needed by their own staff and outside researchers.

He was glad that the project had found financial stability and had not even requested an increase to meet inflation. Nevertheless, it was a very small group that was bearing the extra load yet benefits were being enjoyed by many. He therefore repeated the appeal to members to make a special effort to find extra resources to help share in this "Supporters' Burden" with perhaps 1/2, 1/4 or even 1/10 shares, so that the costs were borne more equitably by all those who shared in the benefits. He hoped also that all would seek to identify and introduce potential additional subscribers to the project.

Speaking as a Supporter, Mrs Bowser expressed her concurrence with Mr Kula's remarks.

Mr Nair mentioned that there was very little representation of Asian cinema and asked if it was possible to consider extending the coverage of PIP. He repeated a previous offer to index Indian periodicals. Although they had a large production, there were very few serious periodicals but one or two had appeared recently which he felt might be included on the list. He also mentioned that some serious criticism appeared in non-film periodicals and asked what was the policy in such cases.

Mrs Staykova replied that they were aware of the gap and would be very pleased to include serious and reliable Indian film periodicals (especially in English). In addition, they already did index from some non-film periodicals. She asked Mr Nair to supply a copy or the periodical reference information to the Editor and thanked Mr Nair for the offer (which he had previously made privately to her) to have indexing done by his archive. She was delighted to accept and felt all users of PIP would welcome this additional input.

Mr Kula mentioned the problems of compiling bibliographic coverage of articles relating to archive work (whether technological or historico-cultural) which appeared in publications that were not directly related, for example, general publications, historical, cultural, etc. He asked if it would be possible to ask the Documentation Commission to collate a bibliographic record of such items which could be compiled from submission supplied by individual

members as they encountered them in their own press. Such a compilation could be a very rich international resource on the whole media/archive question.

Mrs Thorpe (PIP editing staff) said as a first step they could certainly include a list of various abstracting and indexing services which existed in related fields, eg Humanities, Historical Abstracts, etc., and perhaps move on to something more detailed later.

Mr Cincotti agreed that there were many non-film periodicals which contained occasional useful articles. In his own archive they received 15 dailies and 15 weeklies which often contained interesting articles on cinema and TV. As a practical suggestion, he thought each archive could make a personal selection of, say 15 to 20 articles per annum, of the most important articles encountered, covering historical, technical matters or individual archive features. The Commission could then select from this and make it available as it thought fit.

Mr Gartenberg felt information might be collated with the help of various Societies for Film Study. He mentioned for instance that the Society for Cinema Studies now had a column in its "Cinema Journal" devoted to articles on film which appeared in non-film publications.

Mt Soria was very interested in Mr Cincotti's proposal and felt all archives could submit photocopies of the most important articles each year and perhaps the Commission could make a separate index of them.

In addition, Mr Soria would like to see each archive contributing a list of all books, original or in translation, which appear in their country on the cinema. He felt archives had a shared obligation to help compile a bibliography of such books covering every country in the world.

Mr Daudelin mentioned that Mr Soria's suggestion was already a project of the Bucharest Film Archive but regrettably FIAF had had no news of the project for some time. It was believed to be 5 years behind.

Mrs Bowser asked for comments, questions, additions to the projects discussed but, as there was no further response, she closed the topic with her thanks to Mrs Staykova and the Commission members.

9. PROJECTS AND PUBLICATIONS UNDERWAY

1. Embryo 3 (New York): short silent fiction films

Mrs Bowser summarised the contents of the Report (see annex 7)

She mentioned that this was the first edition that would be publicly available so all contributors had been given the opportunity to confirm whether or not they wished their entries to remain. It had been assumed that the 21 archives that had not responded did not wish to be included but it was not

too late to accept entries from previous or new contributors, who might like to join the group of 32 participants.

Mrs Fernandez-Jurado reported that they had submitted material and Mrs Bowser apologised for their omission from the list.

In response to a question from Mr Daudelin, Mrs Bowser said they would try to resolve the discrepancies themselves but were also seeking help from the archives. She felt that most of the 21 archives who did not respond had no holdings of short silent films. Ideally, they would like to have a totally comprehensive publication but she felt the material they had already was extremely worthwhile.

2. Silent Feature Film Catalogue (Brussels)

Mr Daudelin commented on the Report submitted by the Belgian Film Archive (see annex 8).

He stressed that this project, unlike Embryo 3, was not for a catalogue that would be publicly available: in fact it would only be available to those archives which had submitted films for it.

For this Edition, a decision had been made to invite Observers to participate and Mr Daudelin asked all Members and Observers who had any silent feature films to consider participation in this project, both to help ensure that it was as comprehensive as possible and to give themselves the opportunity to have access to a copy of the Catalogue when published. It was a major project undertaken by the Belgian Archive and there was still time to submit information.

3. Unesco Courier: Special Issue on Film Preservation

Mr Daudelin expanded on his Report (see annex 9) by saying that he had met with the Editor in Chief, Mr Edouard Glissant, who had asked for the 3 articles mentioned and offered 3 possible publication dates.

Mr Kula thanked all those who had submitted stills from "Lost Films" and apologised if, through Canadian mail problems, some had not received written acknowledgment. As publication had been delayed, he would be happy to receive more material (not originals) together with whatever information was available about the missing film.

Mr Kula offered to take responsibility for the article Unesco wanted on legislation. He & Dr Kahlenberg were members of a 3-man Working Group within ICA (International Council of Archives) which was already planning to examine international legislation on audio-visual materials as this topic seemed to be of interest to a number of international organisations.

In response to an enquiry from Mr Cartenterg, Mr Daudelin said there was certainly the possibility of including something on cataloguing as long as it was not too technical.

4. Atlas for the identification of slapstick actors (Prague/ New York)

Mrs Bowser said this project would be mentioned again in connection with the plans for the 1985 Congress in New York.

Mr Levy mentioned that they hoped the Atlas would be published by a large Czechoslovakian art publisher, ARTEA, but he did not have a guarantee that they would produce it in time for the Congress, although they would obviously try.

5. Encyclopedia of 9.5 films. (NFA, London)

Mr Francis summarised the background to this project for the benefit of those present who had not been at Oaxtepec when it was first put forward.

FIAF had been asked by 2 British researchers to fund or help fund the publication of this catalogue which was the product of some 10 years' research. It contained a listing of all 9.5 films and their Pathe numbers and provided a correlation of titles in different languages which appeared in foreign catalogues. The title index had some 9924 entries, the personality index 8555; there were articles on the history of 9.5 and the earlier pre-Columbia pictures which were made in 9.5 only. The work was planned to include some 800 frame enlargements, particularly of lesser known actors and actresses.

Mr Francis pointed out that 9.5 information was very important for archivists. It was used in virtually every country throughout the world and to his knowledge catalogues had appeared in France, England, USA, Germany, Denmark, Sweden, Austria, Spain, Italy, Portugal, Argentina, India and Australia. Films included feature films (often edited) and complete shorts which were becoming of particular interest to researchers nowadays. It had started in the early 1920's and was all on safety gauge. The image quality was good and, with the sprocket hole in the middle, was almost the same size as 16mm.

A number of members had been enthusiastic about the project at Oaxtepec and so, with the help of the Secretariat, they had obtained a quotation from a good but reasonably cheap Belgian printer. Unfortunately, even his best price for 1000 copies (the minimum practicable) and the allowances needed for promotion, etc., meant it would have to sell at about £27 per copy.

This would represent a huge commitment for FIAF which could not be considered without further investigation of the potential market. The Executive Committee had decided it was certainly an important and worthwhile project and had therefore set aside a sum of up to \$1000 to be spent on identification of potential sales and a further search for organisations which might be willing to subsidise the project or share the costs.

The NFA had made a 40 minute video-tape of the authors presenting the history of 9.5 and the UK 9.5 Group had also made a film of the 9.5 movement. Both of these could be viewed by participants in the Congress on Friday afternoon and he hoped many people would take this opportunity to have a survey of this interesting area.

There were no comments or questions from the floor.

6. Publication of the papers from the Rapallo Symposium (Rome)

Mr Cincotti apologised to members for the fact that the special issue of Bianco e Nero which was to have been devoted to the Rapallo Symposium had been delayed.

There were several reasons: Bianco e Nero was running two years' late with its issues and had recently revised its structure and plans. He himself had given up the job of Editor in Chief in order to concentrate on the work of the Cineteca and it had been decided that two years would be devoted to publishing a Filmography of the Silent Italian Cinema, 1919- 1930. However, he expected the Rapallo issue to be ready before the next FIAF Congress.

7. Revised edition of the Handbook for Film Archives (Bowser/Kuiper)

Mrs Bowser summarised the Editors' joint report, stressing the questions on which they would need information/guidance from members (see annex 10).

Mr Kuiper added that he was particularly interested in members' views on the article on "Copyright". He had been Chairman of the Copyright Commission and had recommended its disbandment but the issue remained as one that was both important and complex. The article had been based on a document prepared by Mr Ernest Lindgren. He asked in particular what newly developing archives would find useful.

Mr Pimenta thought it was an essential document for all archives at their early stages of being set up and he thought there would be an increasing need for it as more archives, especially in the Third World, came to be created.

Mr Alho also spoke very favourably of the document and the need to have a revised edition. He mentioned that their staff had found it extremely valuable in their own training programme over the past two years. He felt many of the topics covered in the Stockholm Symposium could also appear as chapters in the new edition, particularly those relating to video techniques and equipment.

As the edition seemed to be limited to some 300 - 500 copies, he wondered if it was necessary to have it printed; perhaps a cheaper method could be found, especially as topics like video would need updating two years or so.

Mr Kula made 3 points. First, he agreed with Mr Alho that it was not just a handbook for new archives. In his archive, they found it very useful to give to new staff from different backgrounds as basic reading to give them an introduction to the work of the archive. Secondly, he agreed that a looseleaf format would be cheaper to produce and to update. Thirdly, he would like to see cross-references to other more specialist FIAF publica-

tions. For instance, the 3 pages on Selection and Appraisal could refer to the FIAF Symposium on the subject; the Preservation chapters could refer to the current projects and publications of the Preservation Commission, etc.

Mrs Bowser thanked everyone for their encouragement and their ideas but stressed that to revise it as they would like would require substantial contributions from members, particularly the Commissions.

The proposals would be considered by the new Executive Committee.

After the break for coffee, Mr Daudelin welcomed some late arrivals from Jerusalem, Warsaw and Canada.

8. International Bibliography on the Cinema (Bucharest)

Mrs Bowser regretted that there was no Report and no delegate present from the Roumanian Archive.

Mr Klaue reported that the Executive Committee had sent them on the recommendations from the General Assembly in Oaxtepec, in particular, that work should be concentrated on more recent years. It appeared from the Annual Report that "work continued on 1982" but he believed this must be from their own resources, as far as he knew, no questionnaires had been sent out.

No response had been received from the Archive but they would try again.

9. Bibliography of Catalogues of Old Cinematographic Equipment (Montréal)

Mr Daudelin commented on the Report (see annex 11) prepared by his colleague, Mr Veronneau, who had initiated the project.

They were disappointed at the lack of response from archives in major equipment-producing countries but thought this might have been due to lack of clarity about what was required. On the other hand, they had been pleased to note the response of some small archives which had equipment but no documentation, and from archives like Madrid, which had provided photocopies of all their catalogues.

In response to a question from Mr Kuiper, he said they would be interested to receive Manuals and Catalogues.

Mr Francis explained that it would be a daunting task for them to attempt to photocopy the hundreds of pages of catalogues they had. They would prefer initially to submit a list of titles of catalogues so that they did not waste resources on copying catalogues that had already been submitted.

Mr Francis added that in London they were using a specialist firm to make microfiches of their early film catalogues: the firm paid for the work and paid the archive a small royalty on sales. When this project was completed,

they hoped to microfiche the equipment catalogues and this would make it much easier to transmit the information to interested parties.

10. Bibliography of Works on the Cinema available in Spanish (Mexico UNAM)

There was no written Report and no delegate from the Archive so the item would not be discussed.

11. Summer School 1984 (Berlin DDR)

Mr Klaue regretted that they had been unable to find sufficient funding for the 1983 Summer School but hoped to run it in 1984. He would be writing to Members before the end of the year with further information.

ADDITIONAL PROJECTS & PUBLICATIONS (not on Agenda)

12 Guidelines for Film Shipment

Mrs Bowser reported that the Lisbon Archive had produced a Portuguese translation of this document, copies of which could be obtained from the Secretariat.

She asked any archives producing translations of this (or indeed other documents) into other languages, to let the Secretariat know and/or have a copy, to save duplication of effort.

13 Bibliography of FIAF Members' Publications (Ottawa)

Mr Kula reported that the latest edition contained information from 42 archives (35 Members, 7 Observers). All the compilation, editing and distribution was undertaken by the Head of their Documentation and Public Services Section, Jana Vosikovska, who this year was attending her first FIAF Congress. Mr Kula asked her to stand and make herself known to everyone and she was warmly applauded.

Mr Kula asked members to be prompt in returning entries for the 1983 edition. There had been very little response to his request for films emanating from the archives about archive work but they hoped with the 1983 edition to include a complete retrospective filmography of all films produced by archives, whether describing specific restoration projects of the general activities of the archive, and regardless of its purpose. Archives would be asked to submit information on both films and videos, with as much technical and content information as possible.

In response to prompting from the Chair, members indicated their approval of this extension of the project.

14. Guidelines for Visitors (Klaue/ Orbanz)

Mrs Orbanz introduced the Guidelines prepared by herself and Mr Klaue with amendments suggested by the Executive Committee at their January meeting in Madrid (see annex 12).

She introduced each point in turn so that a translation could be provided.

On the definition of Visitors, Mr Cincotti suggested the inclusion of those interested in "the making of film". Mr Toeplitz suggested the phrase should simply read "... interested in the statutory aims of FIAF". This latter phrase was welcomed.

Mr Karr made the general observation that these were Guidelines, not so binding as Statutes and Rules and would not be superseding the relevant portions of the Rules (see Article 2⁵ +++)

Mr G. Fernandez-Jurado felt it was useful but that it would be more logical to check that there was a general consensus in favour before spending all the afternoon on each point in turn. Mrs Bowser replied that in fact the general consensus had already been given at Oaxtepec and this document was the next stage, being the fruit of the Executive Committee's work on the subject.

Mr Kuiper asked if it was thought that Visitors would become a new category of membership eventually. He thought that a document like this would be a deterrent to potential visitors: was it intended for the Visitor himself or for the Secretary General?

Mrs Bowser responded by pointing out that section 3 was designed to meet the needs of organisations which could not legally qualify to join FIAF (eg parts of international organisations) but nevertheless shared its aims. The status of Visitor would not therefore be a new form of membership.

Additionally, to make this clear and to discourage organisations which could qualify as Observers from attempting to participate as Visitors, the fee for both categories had been made the same. Mr Klaue drew attention to section 3.7 which stated that no formal status within the Federation would be accorded to Visitors.

In response to Mr Kuiper's view that we should encourage visitors, and therefore produce a more encouraging document, Mr Daudelin replied that FIAF was happy to encourage Visitors to Congresses and Symposia but not for the third category (which had been designed to meet the needs of one particular case).

Mrs Wibom added that part of the impetus for the document had been the large number of people expected at Stockholm Congress. FIAF welcomed visitors but each visitor cost money. This document was designed so that there was a mechanism to provide for each Visitor to bear the costs of his own participation.

To keep the meeting on schedule, Mrs Bowser suggested that if anyone had further interventions on this topic, they should put them in writing for discussion at the Open Forum.

10. FUTURE CONGRESSES

1. 1984: Vienna

Organisation

Mr Bienert reported that the Congress was being organised jointly by the Film-museum and Filmarchiv in Vienna. The dates had been changed to April 5 - 11 (to take advantage of cheaper hotel costs) and delegates would all be housed in a newly-opened, first-class hotel in the heart of the city, at special rates.

The hosts would be providing two lunches and two "entertainments".

Two days had been set aside for the General Meeting, one day each for the 2 Symposia, and 1 1/2 days free time during which there would be a one-day tour of the city.

Mr Daudelin asked if everyone was happy at the change of dates but there were no comments from the floor.

Symposium organised by the Oesterreichisches Filmarchiv:
"The beginnings of cinema in Central Europe until 1914".

Dr Fritz introduced this symposium (which would be held at the archive's premises at Laxenburg, 17 km outside Vienna). Central Europe was defined as Austria, Germany, Switzerland, Italy, Yugoslavia, Hungary, Czechoslovakia, Poland, but Dr Fritz said they were interested in the influence of other countries' production and culture on these countries.

The aim of the Symposium was to reinforce their knowledge of the international connections at this early stage of cinema when it was truly international. This would provide a basis for future research by film historians.

Symposium organised by Oesterreichisches Filmmuseum:
"The non-industrial cinema or unofficial cinema in film archives"

Mr Kubelka asked everyone present for help in the preparation of this Symposium. He pointed out that 99% of the films they preserved as part of our "cultural heritage" gave a totally artificial picture of what life in our time is actually like. He suggested that archives had a duty to preserve also records of the ordinary, of life as lived, rather than the extraordinary, artificial life as dreamed, of the feature films.

He pointed out that the problem existed for all kinds of historians: everyone knew what the emperor's sword and helmet looked like in the fifteenth century but no-one could produce a kitchen knife or everyday underwear. Even within families, when someone dies, they keep the valuables and throw away the old clothes, so the substance of everyday life for a previous generation is lost.

Apart from the official "industrial" film which was made for commercial reasons, with high investment to generate high profits, and therefore aimed to provide

easy entertainment for the widest possible audience, he identified various other categories of films which provided alternative views of "what life is really like" although these too provided their own distortions:

- Private films made by, for instance, the French and German avant-garde (Duchamp, Bunuel, Dreyer)
It was interesting that such films were often made by artists in other fields (painting, sculpture, music)

Post 45, there was the "independent cinema" and worldwide artists are producing films privately.

- Amateur films, generally made in imitation of the industrial genre, including the pornographic.
It was through their imperfection that they were often more revealing as "contemporary documents" than the professional product.
- "Professional aids" films made by groups of specialists to help them in their work.
This group included films made for medicine, the behavioural sciences, the military (including the illegal "counter-military" film-makers).

He asked everyone present to think seriously about the creation of a new category for their own archive collections, which would preserve, through the cinema, a record of ourselves as we are. He suggested it was our duty, to ourselves and to future generations seeking to understand us.

He invited members to help him and bring him ideas both during and after the Congress.

Mrs Bowser asked for discussion, if any, to be held over to the Open Forum, as they needed to review the Financial Report before the outgoing Executive Committee could relinquish its duties prior to the Elections.

11. FINANCIAL REPORT: ACCOUNTS FOR 1983 AND DRAFT BUDGET FOR 1984.

The Treasurer, Mr de Vaal, referred delegates to the 1982 accounts which had already been approved by the Executive Committee, and to the draft budget for 1984 which they would be asked to approve (see annex 13 and 14).

He made an earnest appeal to all Members and Observers to pay their subscriptions promptly. He appreciated many had financial difficulties in their own countries but FIAF was an essential element which provided benefits to all.

FIAF was stable financially but could only continue with its important work for all if it could count on subscriptions being paid in time to meet the outgoings.

He urged those who had difficulties in exporting money to consider the possibility of paying by instalment or by bilateral arrangements between members.

Referring to the draft budget for 1984, he drew attention to the note that it was based on the expectation of 8% inflation for current expenses and on the continuation of the existing policy for services for members.

The draft Budget for 1984 was approved unanimously by a show of hands.

Mrs Bowser closed the meeting for Day 1, reminding everyone that the next morning's session was reserved for Members only. She urged everyone to return for the afternoon session when Open Forum provided an opportunity for free discussion of whatever topics participants were interested in.

The remainder of item 10, Future Congresses, and item 13, Relations with Unesco and other international organisations, would also be discussed then.

Mrs Wibom made some administrative announcements, including information about the short bus trip around Stockholm.

Mr Daudelin welcomed the delegate from Brazzaville who had now joined them.

SESSION 3: MORNING, DAY 2
Reserved for Members only

Chair: David Francis

13. MEMBERSHIP QUESTIONS

Mr Francis opened the session by checking that those present were from Member Archives only.

He then appointed a Scrutineering Committee, consisting of Jon Gartenberg, Milka Staykova and Rolf Lindfors.

Mr Daudelin checked the number of voting members and reported that there were 40 present. (One later arrival increased Voting numbers to 41).

1. Candidates for Membership

The Secretary-General, Mr Daudelin, reported that two Observers had applied for Membership:

a) Service des Archives du Film du CNC, Bois d'Arcy, France

Mr Daudelin recalled that this archive was well-known to members as they had been Observers since 1974. Mr Borde, the Member for Toulouse, had sent in his absence a statement to the Executive Committee, praising the size of the collection and the quality of the preservation work, two aspects which had greatly impressed the Executive Committee, both on its inspection visit and in its review of the application dossier.

The archive was set up in 1968 and legally established in 1969. Their dossier of 5 May 83 satisfied the Executive Committee that they complied

with all the requirements of Article 2. On the question of autonomy, Mr Daudelin pointed out that it was the Service des Archives which was seeking Membership, not the CNC (Centre National de Cinématographie) itself; it operated autonomously enough and the structure was one which was the same as for a number of other Members.

He mentioned they had some 73,000 titles from 1000 depositors and now, in accordance with the Bibliothèque Nationale, received the films on "national legal deposit". They had active relations with the other archives in France and with most of the members of the Federation.

The Executive Committee unanimously recommended them for Membership. Mr Schmitt was available for questions but there were none from the floor.

Voting was by secret ballot: 41 in favour (unanimous)

Mr Francis warmly welcomed Mr Schmitt to the Federation, advising him of the unanimous vote and confirming that he was entitled to vote at this Session.

Mr Daudelin's introduction of the next item was presented during the voting, in order to save time. This meant however that Mr Schmitt who had not been present was asked to abstain on that item.

b) Tainothiki tis Ellados, Athens, Greece

Mr Daudelin mentioned that this archive had been Observers since 1979. Their application for full Membership had been submitted in 1982 but it had not arrived in time for proper examination and decision at the Oaxtepec meetings; the intervening time had allowed the Executive Committee to obtain additional information. Mr Cincotti had visited the archive in April 1983 at the request of the Executive Committee and had made a very useful, detailed Report.

The archive had begun in the early 1950's and formally set up as a private Foundation in 1963. It had a collection of some 2000 films, mainly of their national production which was an important factor. They had a library of some 800 books and thousands of photographs and other documents. Initially, they had concentrated on providing a service to cine-clubs and still continued this work. In addition, they had cooperated with many archives in the Federation to present a Greek Week. More recently, they had developed preservation activities and it was felt now there was a good balance between projections and preservation.

If they were admitted, the Executive Committee would make a point stressing that preservation should be developed even further.

This 'modest' archive presented a contrast to that of Bois d'Arcy but nevertheless the Executive Committee recommended it to the Members. The Executive Committee, especially Mr Cincotti, and Mrs Mitropoulos would be happy to answer any questions.

Mr Nair asked if it was the same archive which had been Provisional Member in the sixties and was advised by Mr Toeplitz that they were.

Voting was by secret ballot: 35 in favour, 1 against, 5 abstentions (41)

Mr Francis warmly welcomed the Archive to the Federation and advised Mrs Mitropoulos that she now had the vote.

Mrs Mitropoulos expressed her thanks to everyone.

2. Reconfirmation of Members

- a) National Film, Television and Sound Archives, Ottawa, Canada
- b) Cineteca Nacional, Mexico
- c) Filmoteca de la UNAM, Mexico

Mr Daudelin recalled the procedure by which the Executive Committee called for Members to submit an updated dossier to the Executive Committee for evaluation every 5 years.

All 3 Members had been reconfirmed by the Executive Committee.

Mr Daudelin mentioned that, as previously, the procedure had been extremely rewarding, enabling to be brought up to date with the archives' present activities, priorities and state of development. It took a lot of time but they thought it was very worthwhile.

He thanked the three Members for their cooperation.

3. Reconfirmation of Observers.

Mr Daudelin recalled the procedure whereby all Observers were reconfirmed each year on the basis of their Annual Reports.

He reported that all had been reconfirmed except Bogotá, Cairo and Caracas whose dossiers had been incomplete because the annual reports had not been submitted or subscriptions were unpaid.

He hoped that the situation was only temporary and that matters could be sorted out during the summer.

4. Recommendation for Suspension

Sinema Televizyon Enstitüsü (IDGSA), Istanbul

Mr Daudelin referred to the President' Report in which Mr Klaue had indicated that the Executive Committee had regretfully decided they had to recommend the suspension of this Archive. As this was such a serious and unusual step he would give the Members full details to enable them to appreciate the situation.

For various good reasons, mainly financial, the Archive had not often been able to attend the FIAF Congresses and the main source of information on their activities had been their Annual Reports. They had last attended a Congress in 1973 (Turin). In 1980, they were sent the routine letter asking for information to meet the reconfirmation procedure (Article 9). The Annual Reports of the

late 70's had indicated that they had new Statutes and had been renamed an Institute, so it was known there was some change and updating to be done.

The initial dossier submitted by the Archive for the Executive Committee Vienna Meeting in 1980 was incomplete and there followed a long correspondence, often one-way as we failed to get replies. Unfortunately, no-one seemed to have any regular personal contacts with the Archive.

Mr Daudelin then reviewed the course of the correspondence and decisions taken in the Executive Committee:

- 11.80 Request for further information on specific points in the frame of
 - 3.81 reconfirmation procedure. First response to above, indicating archive's displeasure at what was seen as interference in internal affairs.
 - 5.81 Executive Committee meeting at Rapallo: regret misunderstanding, request to Secretary General to write sympathetic letter expressing reason for procedure was to help archives.
 - 6.81 Secretary General's letter regretting misunderstanding and reviewing purpose and benefits of procedure as above. Reminder that most of the information had been already supplied anyway.
- Numerous letters and reminders from Secretary General and Secretariat about outstanding Annual Reports and Subscriptions elicited no response.
- 6.82 Executive Committee meeting at Oaxtepec: with subscription unpaid for 1981 and 1982 and no Annual Report for 1981, request to Secretary General to write and explain that FIAF procedures required suspension under Articles 21 - 23 if the situation remained unresolved.
 - 7.82 Secretary General's letter in accordance with Executive Committee, giving warning of need for suspension possibilities and urging them to respond as FIAF did not want to lose them as Members.
 - 1.83 Executive Committee at Madrid: Formal decision to advise them that suspension would have to come into force if they did not respond within 60 days by completing the Reconfirmation Procedure, and submitting 81 Report and 81 and 82 subscriptions.
 - 31.1.83 Letter to this effect sent by registered mail, signed by President and Secretary General, and including hope that "we will have the pleasure of seeing you again at FIAF in the near future." (This letter was read out in full to the General Meeting).
 - 5.83 Executive Committee meeting at Stockholm: no response had been received at all so EC regretfully imposed suspension in accordance with Art. 24.a for 1 year, and were asking the General Meeting to confirm that decision.

Mr Daudelin mentioned that after this decision had been made, a telex was received from the Director of the archive regretting he could not come to Stockholm and saying "he had just become aware that subscriptions were unpaid" so 1983 was being paid that day and 1982 would be paid as soon as possible.

As this was already two months beyond the deadline, and other outstanding matters had not been resolved, and as the Executive Committee had already spent so much time on the dossier, they decided they could not re-open the matter. However, they hoped very much that this indicated that Istanbul would be soon settling all outstanding matters so that the suspension could be lifted very soon.

Discussion

Mr Francis opened the discussion by saying that he thought everyone was aware of the seriousness of the situation and of the extensive efforts made by the Executive Committee to resolve the problem over a period of 2 1/2 years. Before asking the General Meeting to confirm the Executive Committee's decision he strongly urged anyone who had anything to contribute to make their comments.

Initially, there was no response and Mr Francis was about to ask for the vote to be taken when Mr Nair initiated the discussion.

Mr Nair acknowledged that he did not have all the background to the situation, but he did feel that as they had finally sent the telegram, they should be given some more time. He felt their continued membership was particularly important as FIAF was so poorly represented in the Middle East region.

Mr Daudelin replied that the Executive Committee had been very surprised to receive the telegram and had considered reviewing their decision. However, the statement by the Director "that he had just become aware that the subscriptions were unpaid" was not really very convincing when he had been bombarded with letters requesting payment over such a long period; additionally, the final letter of January 31 had set a very specific deadline of 60 days and this cable had been sent a further 60 days after the expiry of the deadline! The Executive Committee had felt it important to impress on the Institute the seriousness of the matter and make it clear that FIAF could not bend its own rules after giving so many advance warnings. The telex was encouraging however and he hoped that very soon the suspension could be lifted once the Archive had completed the necessary procedures.

Mr Cincotti replied to Mr Nair saying he felt the telex was not an adequate response to the numerous requests they had been sent.

Mr Alho was in favour of the Executive Committee's decision but asked on a point of procedure whether it would not have been more appropriate to visit the Archive. FIAF visited new Archives before accepting them as Members; suspension was as important a matter and he suggested a visit should have been arranged.

Mr Francis felt that was an interesting suggestion although it would be expensive for FIAF. There was the possibility that they could be visited after suspension and the Executive Committee should consider the suggestion.

Mr de Vaal was strongly against the idea that FIAF should incur expenses when the archive itself was defaulting and had not even bothered to reply the letters.

Mr Alho reiterated that he was in favour of suspension in this case. However, suspension was very rare and he felt they should consider visiting on any further occasion as it was such a serious matter.

Mr Nair agreed that personal contacts were always more satisfactory than correspondence for sorting out difficulties. Mr Daudelin replied that in this case he feared a visit would be interpreted as interference and as an attempt by FIAF to police them. He reiterated that they had not even sent the Annual Report which they knew to be a basic requirement.

However, he would welcome reports from any colleagues who had the opportunity to visit or make contact in some way to indicate what was going on.

Mr Klaue welcomed the idea of personal contact during the period of suspension and suggested this should be a task of the new Executive Committee. If an Executive Committee member or a neighbouring archive was unable to visit, perhaps someone could meet the Director on his journeys outside Turkey.

Mr Cincotti agreed that it would be useful to have personal contacts but he felt it would be a serious mistake to confuse the two procedures of evaluating new Members (who had complied with FIAF requirements) and that of coping with the situation of Members who had ignored FIAF requirements.

Mr Alho suggested there might be many reasons for an archive being in difficulties and it was important for FIAF to make direct contact to see if there might be some way FIAF could help, perhaps in respect of internal national authorities. Mr Daudelin agreed and pointed out that in the early letter of June 1981, they had pointed out to the Archive that FIAF was very willing to support archives in such position and the reconfirmation procedure had proved useful to a number of the archives in their negotiations with their national authorities. However, the problem here was that all FIAF's offers had been met with silence.

Mr Soria agreed with Mr Cincotti and felt the important thing now was to confirm the suspension but hope that the Archive might be readmitted soon.

Mr Francis thanked everyone for their contributions to the discussion and asked Mr Daudelin to read out the relevant Article so that there was no confusion over the voting. In response to a suggestion from Mr Cincotti, the suspension period proposed was changed from "one year" to read "until the next General Meeting".

The secret ballot was then taken, with "Yes" signifying suspension.

Decision: Yes 32, No 3, Abstention 9 (total voting members present 44).

In response to a request from Mr Francis, Mr Daudelin spelt out what this decision meant in practice: the Archive was suspended until the Vienna congress and could not therefore be considered as a Member. Members should be aware of this in any contacts with Istanbul, noting in particular that it ruled out the possibility of film exchanges.

5. Miscellaneous Membership Questions

a. New Candidate for Membership: Seoul

Mr Daudelin reported that a full dossier had been submitted and would be reviewed by the new Executive Committee in the coming months.

b. New Candidate for Observership: Netherlands

Mr Daudelin reported that the Audio-Visual Archives within the National Information Service, had submitted their candidature which would be examined by the new Executive Committee.

c. Routine requests for information.

Mr Daudelin reported that enquiries had been received from:
- Pacific Film Archive, University of California, at Berkeley
- National Archives of Namibia

d. Non-Routine Request: National Film Archive, South Africa

Mr Daudelin reported that in March 1983 this organisation had expressed its wish to be considered for membership of FIAF. He advised members that the same organisation, and indeed the same individual, Mr De Lange, had applied in 1975.

The request had been considered by the Executive Committee at its October meeting in Belgrade and Mr Ledoux, the Secretary General, had written to advise the archive that:

"... Considering the very close relations which FIAF maintains with other international organisations (it was) impossible to accept their application in the present circumstances."

There had been no contact officially but recently Mr De Lange had approached a number of individual members and had sent in his written request in March. Mr Daudelin had replied that, in view of the 1975 decision, he would refer their request to the Executive Committee at their meeting in Stockholm.

The Executive Committee felt that the question raised was outside the scope of the FIAF regulations as it concerned more basic principles, of a political if not moral nature. Before examining their candidature in accordance with the FIAF regulations, the Executive Committee decided the General Meeting should be given the opportunity to decide whether the candidature should be considered at all.

Discussion:

Mr Macotela said that as a national archive in a country which had been a signatory to the United Nations resolution to boycott South Africa, there was no way he could consider this application. He believed this would apply to many other members. He felt that FIAF should be concerned not only with advancing the technical developments of its members. They should also take account of humanitarian aspects and should not have contacts with a government so lacking in humanitarian principles, and this aspect was much more significant.

For information, Mr Klaue supplied members with details of the UNO and UNESCO resolutions relating to South Africa:

Unesco: In 1974, the General Assembly passed Resolution which included a clause saying that: "... non-governmental organisations would be excluded from Unesco activities if they established or retained contact with South African institutions."
At each subsequent General Assembly, there had been reference to this cultural boycott.

UNO: In 1980, the General Assembly passed a Resolution which included a clause which "... strongly urges the international community including members states, intergovernmental and non-governmental organisations to continue and intensify the campaign to isolate South Africa from economic, political, military, nuclear and other forms of co-operation."

Mr Strotchkov said that the South African Republic was not admitted to international cultural, sporting and other organisations and the application from the Archive should be rejected.

Mr Francis pointed out that no formal application had been received at this stage and Mr Daudelin added that the question now was whether FIAF should even provide the necessary information to enable them to prepare their candidature.

Mr Cincotti felt that even supplying the preliminary information implied a willingness to consider the application. He personally was not sure that FIAF was obliged to follow United Nations or Unesco but he felt FIAF could take its own independent decision. He personally felt that FIAF should not even provide information to such a country.

Mr Shoulev pointed out that FIAF was a democratic organisation and should welcome organisations which shared its views. However, the South African Archive, even though a non-governmental organisation, could not be separated from its country. As a democratic organisation, FIAF could not consider any contact with this country, taking into account the explicit negative views of UNO, Unesco and other organisations. We should also consider the attitude of the other African countries.

Mr Kubelka expected his remarks to be unpopular but he felt very strongly

that FIAF should not get involved in politics. FIAF was concerned with cinema and all its members were dedicated to the cause of cinema, without reference to the political opinions of fellow members. He personally did not like the political system in his own country and he detested the politics of South Africa but he saw no reason to reject a Film Archive in advance just because of UN or Unesco recommendations. He deplored any step towards politicisation of FIAF and felt that, once we had rejected South Africa on political grounds, it would open the door to the principle of examining the politics of all our members. We should care about cinema and the humanitarian possibilities of cinema in all countries but not get involved in politics.

Mr Macotela replied that it was not a question of agreeing with the UN or Unesco recommendations but with the reasons for them. The fate of millions of human beings who were discriminated against and ill treated in South Africa was more important than the cinema.

Mr Francis, as chairman, felt it was time to proceed to a formal vote on what response should be made to the South African archive at this stage. Should it be the same as in 1975 (and he asked Mr Daudelin to read this out again) or would someone be willing to formulate a new response?

Mr Kula felt very strongly that the 1975 response had been inappropriate and would be on this occasion too. FIAF was not rejecting South Africa because of its own relations with various international organisations but because it was the will of its own members to reject them. He mentioned that there had been considerable concern among members when they discovered the decision had been made by the Executive Committee last time without reference to them.

Mr Cincotti felt it would be easier for the General Meeting to vote on the general question, for instance, "advising the new Executive Committee not to enter into negotiations with the South African archives" and leave it to the Executive Committee itself to formulate the wording of the reply to South Africa.

Mr Daudelin was happy to use the formula proposed by Mr Kula: "... the Executive Committee has consulted the general membership and has to inform you that it cannot consider your application for membership in FIAF".

Mr Francis asked if everyone, including Mr Cincotti, was happy to vote on this formula read out by Mr Daudelin. There being no dissension, a secret ballot was taken.

Decision: Yes 29, No 7, Abstentions 3 (total 44 voters).

e. Article 104 (Exclusive Rights)

Mr Daudelin reminded the meeting that the Federation had been trying for many years to arrive at a formulation of this Article that would be acceptable to all members. They should all have received a text from the Secretariat dated 24/3/83 setting out what had been agreed and approved by the Executive

at its meeting in Madrid, January 1983 (see annex 15)

There had only been two responses, one from Milan, dated 31/3/83 in which they confirmed their approval. This was particularly gratifying as Milan had been actively involved in this discussion since the beginning and, with 3 Member archives in Italy, needed an acceptable formula.

The second reply was from Mr Nair, dated 30/4/83, and as he had some reservations about point 2.2, he was invited to take the floor.

Mr Nair had written: "One has to specify the material'. For example in our case if the material is relating to actuality footage on India, and if we have located some rare material elsewhere, I don't think we should wait to secure the consent of the local national Archive for acquiring the material. Such restrictions will impede the growth of a national Archive. We would however fully endorse the suggestion, if such acquisitions have to be intimated to the local national Archive, one or more as the case may be, just for information."

Furthermore, he felt that it would cause a terrible waste of time.

In the past, he had found that archives took a long time to respond, and when they did, they simply referred him to the producers, so the situation was not helpful.

Mr Konlechner supported Mr Nair's objection and thought there was no advantage in it for anyone. He envisaged a nightmarish situation in the future when there were many more Member archives, in the United States for instance, and it would take an enormous amount of time, not to say money on telephone calls, to speak to each one of them. His archive had experienced no problems with the exclusivity problem and he couldn't understand why it was necessary to vote on this Article year after year. He would prefer to see it unchanged. However, if there was to be a change, he would suggest 2.2 should be amended so it was only necessary to obtain the consent of one Member in each archive.

Mrs Bowser said she would be happy with this suggestion but Mr Francis thought that Article 119, which required one month's notice of proposed changes to the Rules, meant that they could only vote on this occasion on the text in front of them. Mrs Bowser felt it was quite in order for amendments to the text to be introduced and voted on.

Mr Cincotti formally proposed that para 2.2 should be amended so that the 1st sentence was deleted and the last two sentences from 2.3 applied to 2.2 as well. He felt this would present no problem for any of the Italian archives who had entrusted him with voting rights.
Para 2.2 would then read as follows:

" A Member or Observer intending to acquire material in another territory from a source that is not a Member of FIAF must first secure the consent of the Member in that territory.
If there are two or more Members in that territory, the consent and cooperation of one Member must be obtained. It is the duty of that Member to inform the other Member(s) in his country, on the basis of a prior agreement within the spirit of Article 9 of the FIAF Rules."

Decision: On a show of hands, it was unanimously agreed to accept the amendment.

On a second show of hands, the whole text of new Article 104 was approved by 42 Yes, 1 No and 1 Abstention (44 voters).

14. DISCHARGE OF THE ADMINISTRATION OF THE EXECUTIVE COMMITTEE

Mr Francis asked if anyone felt there was any business outstanding before the formal discharge of the present Executive Committee. There being none, he asked members to vote for the discharge and this was agreed by a show of hands.

15. ELECTION OF THE NEW EXECUTIVE COMMITTEE.

During the "inter-regnum", Mr Francis asked Mr J. Toeplitz, as Honorary Member, to kindly take the Chair.

Mr Toeplitz reminded the meeting that the voting was for candidates as individuals and not as representatives of their Archive, with the single exception that there could be only one representative per Archive on the Executive Committee. Candidates need not be the Head of the archive but had to be a responsible member and had to give their consent.

Nominations were then invited for President: Mr Klaue was proposed and seconded, Mr Francis was proposed but declined to stand.

During the counting, nominations were invited for the Secretary-General, and Mr Daudelin was proposed and seconded.

Nominations were invited for the Treasurer and Mr de Vaal was proposed and seconded.

The results of the voting were as follows:

		Yes	No	Abstentions
President	Mr Klaue	39	1	4
Secretary General	Mr Daudelin	41	1	2
Treasurer	Mr de Vaal	43	0	1

Nominations were then taken for the 8 Members of the Executive Committee and voting was as follows:

Eileen Bowser	34	Elected
Raymond Borde	31	Elected
Guido Cincotti	31	Elected
Eva Orbanz	29	Elected
Anna-Lena Wibom	29	Elected
David Francis	27	Elected
Cosme Alves-Netto	26	Elected
Hector Garcia-Mesa	24	Elected

Sam Kula	23
PK Nair	23
Mark Strotchkov	17
Manuel Gonz.Casanova	11

Nominations were then taken for the 3 Reserve Members and voting was as follows:

Sam Kula	29	Elected
PK Nair	27	Elected
Peter Konlechner	20)	Tied vote
Paul Spehr	20)	
Mark Strotchkov	17	

Following a revote, the tie was resolved as follows:

Paul Spehr	21	Elected
Peter Konlechner	20	

The elections were concluded with applause for all the new officers of the Federation.

Session 4: Afternoon, Day 2

Chair: Robert Daudelin

Mr Daudelin announced that a telegram had just been received from the Roumanian Archive expressing their apologies for not being able to attend the Congress.

10. FUTURE CONGRESSES continued

2. 1985 New York

Mr Daudelin invited Mrs Bowser to take the floor and she summarised the key points from the progress document approved by the Executive Committee, as follows:

Occasion	50th Anniversary of MOHA Department of Film (FIAPF 41st Congress)
Dates	Executive Committee April 26-28 General Meeting April 29-30 (Mon/Tues) Symposiums May 1 - 3 Early dates had been chosen to obtain cheaper airfares. She needed dates to be confirmed in order to reserve hotels.
Location:	MOHA and a meeting room nearby for General Meeting (now too large for own premises)

Symposiums (agreed by the Executive Committee at Stockholm)

TECHNICAL: 1/2 day on Technicolor restoration work and color incompatibility, to be organised by Henning Schou with assistance from MOMA's Peter Williamson, to be held in new preservation screening room where prints can be compared side by side. Space is limited so session will be repeated with alternate group having 1/2 day on demonstration of MOMA's new computer-based cataloguing system, conducted by Jon Gartenberg.

HISTORICAL: American silent slapstick comedy, arranged with the Czechoslovak Film Archive, in two parts:

a. identification seminar

Archives requested to send in unidentified American slapstick; if necessary, MOMA would bear cost of copying nitrate.

b. study of genre/history

Invited experts would be mostly American but MOMA would be paying expenses of Czech expert Karel Caslavsky. If other European experts were identified, perhaps they could be supported too.

Atlas being prepared by Bowser and Caslavsky may not be published by then, but reference material should be available.

Hotel: Preliminary negotiations had been held with local hotels and costs were expected to be \$55 per night, excl. breakfast, by 1985; a cheaper hotel would also be offered. More distant hotels would probably not be significantly cheaper.

Finance: MOMA hoped all delegates would be able to attend and were seeking support from various sources, including Unesco and some blocked funds in other countries. Lunches and refreshments and some receptions and dinners would be provided. Their Director hoped to attend the Vienna conference with additional financial information.

Miscellaneous: They planned to provide simultaneous translation in English, French and Spanish for the General Meeting and the historical symposium. The smaller technical symposia would have translations available but not through the headsets.

3. 1936: Canberra

Dr Schou summarised a document sent to the Executive Committee by Mr Edmondson outlining the current plans to obtain financial support. It was too early, 3 years ahead, to talk about particular sums, but he assured the General Meeting that they will do their best to help as many members as possible.

4. 1987 and subsequent years

Mr Daudelin reported that the Executive Committee was beginning to consider proposals for subsequent years and invited any Archive that would like to host a Congress to contact the Secretariat with suggestions as soon as possible.

12. RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

Mr Klaue reported as follows:

1. UNESCO

Relations were good, friendly and cooperative. Specific projects include:

- Contract for manual (by Mr Volkmann) fulfilled and \$5000 paid to us.
- Seminar in SE Asia in February 84 is going ahead.
- Experts meeting re IPDC (International Programme for Developing Communications), Paris, Feb 83, attended by Mr Francis.
- Special edition of COURIER (see item 9.3 projects underway).

2. "Group of 5"

The Round Table Meeting of international organisations concerned with audio-visual materials (IFLA, ICA, IASA, FIAT and FIAF) had been postponed until June 83 (The Hague).

Good relations were being maintained and we were invited to their congresses by IASA (declined), ICA (1984 Koblenz/Bonn).

3. FIAT

FIAF had particularly good relations with FIAT and there would be a brief session at the end of the Symposium to review the outcome of this first joint venture and consider possible future projects.

4. FICC

We had been invited to the Congress of the Federation of International Cine-Clubs in Helsinki. Additionally, a letter had been recently received from the Secretary General of the FICC defining joint interests more closely and this would be discussed by the new Executive Committee.

Discussion

a. Unesco Recommendation on the Safeguarding and Preservation of Moving Images, Belgrade, 1980.

In response to questions from Mr Konlechmer, Mr Klaue reported that this was a "recommendation" to governments; it did not therefore have the force of a "Convention" which they were obliged to follow if they signed it. In all cases, what was binding for archives was their own national legislation.

Mr Klaué agreed that the Recommendation was not widely enough known and suggested that the new Executive Committee should investigate the extent to which it was being implemented in different countries.

Mr Cincotti reported that his own archive had incorporated in its own internal rules a commitment to observe the rules of FIAF and this Unesco Recommendation. He thought this was something that all archives could consider.

Mr Soria supported Mr Cincotti's view and said they had found the Recommendation useful in the Spanish Archive, in defining its autonomy and legal structure. It may not be legally binding but they had found it of great practical help.

Mr Susz said that the Recommendation had been extremely helpful for a small developing archive like Bolivia in trying to get support from the national authorities. He felt Unesco's intensive campaign planned for 1984-5 for the development of communication would also be extremely useful.

b. IPDC Meeting, Paris February 1983

Mr Daudelin called on Mr Francis to report on this meeting. (12.1c) which he attended on behalf of FIAF.

The meeting was concerned with the creation of an international network for the exchange of television films and documentaries. It was attended mainly by international non-governmental organisations and united 4 categories of interested organisations, producers and distributors, archives, and research institutions.

The purpose of the meeting was to make recommendations to Unesco and the following general recommendations were made:

- establishment of regional exchange centres
- establishment of central resource unit to serve above
- encourage production and co-production
- investigate ways of sharing information on productions on an international basis
- investigate how new technology might be used to assist exchanges

The discussion was related to the International Programme for Development of Communications but he reported that nothing very specific was put forward that might further that Programme.

c. Presentation by Mr Carlos Arnaldo of Unesco

Mr Arnaldo began by thanking Mrs Wibom and the Swedish Archive together with FIAF for organising this 39th Congress which he understood was a great success, especially for the newer archives, with much larger and more active participation than ever before. It marked the convergence of film and TV and also the convergence of producers, cine-clubs and archives. He mentioned this because there was a similar convergence within Unesco itself.

Unesco had just completed planning its programme for the six years to 1989. The major Programme III, Man and Communication, included a special section on the Development of Audio-Visual Communication, covering:

- Television
- Film
- A/V at interpersonal level (slides, cassettes)
- Photography (photo-journalism, photography museums/ archives)

He would like to present to the Congress some information on what was being done and how FIAF and its individual members might like to contribute.

The 6 year plan was divided into 3 2-year periods, the first 1984/5 had in fact already started, and included:

1. Publication of 2 major archive books

"Audio-visual archives: theory, design and operation" by Christopher Roads, due out end 1983.

Based on several planning missions in Arab states, Philippines, and other countries. The last chapter to include information on new technology, including laser-read video discs.

"Preservation, Restoration and Transfer of Moving Images" by Herbert Volkmann and the FIAF Preservation Commission.

A little crisis in their publishing programme had led to postponement till 1984 but it would be fitted in earlier if possible.

2. Planning of Film Archives

Assistance had already been given to Bolivia, Panama and the Philippines.

3. Regional Film Training

A series of preparatory studies were planned. Several national film training institutions existed but none so far offered archive training. They had identified two possibilities for film production and archive training in Asia, ie India and the Philippines (see below)

4. Natural, Accidental and Other Losses of Archive Holdings

Preparatory studies were planned and Unesco had already received close cooperation from the FIAF Secretariat, David Francis, Jacques Ledoux and others by telephone contact. A short synthesis study was underway to identify the major causes, losses and problems and outline a 2 year action plan for studies, action and consultations.

Unesco wanted to hold a small meeting of experts in 1984 and would be looking to FIAF for assistance in identifying the type of expertises required, the topics and potential targets for action over the 6 year programme.

5. Equipment Studies

They envisaged some innovative studies in equipment to counteract what he

called the "victimisation" by major manufacturing concerns who imposed their own standards, plugs and connectors, cameras lacking accessories, attachments, etc.

There had been an experiment to unite users into a pressure group in the news agency field and they had achieved some success.

6. Useful equipment was also emerging from the film and television archives and this should be made easily available to the newer archives who could hopefully skip some of the stages passed through by others. He mentioned particularly the Swedish film and TV laboratory which would be visited during the Symposium and he felt many would be surprised at the technology available which was invented, manufactured and tested within the archive.

He mentioned in particular the FICA box, laser-read video discs, upgraded video recorders, lower cost standards conversion using digital methods (and for example that recently exhibited at Montreux)

7. Assistance in Archive Development and Staff Training

Under this heading, they would be responding to requests from member states on behalf of the archives.

The above items are part of the general programme. Two more projects are part of IPDC (International Programme for Development of Communication).

8. Asian-Pacific Cooperation for Film and Video Exchange

- Coordination meetings of Secretariat coordinating body
- Workshop for television producers and archivists, Asia, 1983
- Supply of equipment for transfer/dubbing facilities
- Assistance in creating A/V resource base (Kuala Lumpur)
- Preparation for computerised data base in Manila; for this they had been in close cooperation on data standards with Canberra, MOMA and others and would continue to work in association with FIAF's related projects.

9. Regional Film Production and Archive Training Project

This year limited to Asian region. It is responsible for the 1984 seminar on archive development in Asia and it is hoped it will be the starting point for further activities in 1984/5 in this region and perhaps others.

For these and any of the projects within Unesco's Programme III.3.6 they would certainly appreciate comments and suggestions from FIAF. However he pointed out that resources were limited and they received requests for funding which exceed their possibilities in the ratio 20:1. However, he felt there were many opportunities for cooperation between developed and less developed archives and between individuals. For instance, it was easy to provide/exchange information by telex; basic documentation existed including some of the excellent publications of FIAF, so much could be done with fairly modest funding.

Finally, with Unesco emphasis on the development of film and a/v archives worldwide, he suggested it might be useful for FIAF to consider the creation

of a separate Commission concerned with this topic and including members from the developing regions. He saw this as becoming a key focal point as follows:

- preparation of seminars in Asia, Africa and Latin America
- representation at meetings, general FIAF meetings and access to international forums
- updating reports on progress of new archives. (This was especially important because of the difficulty of getting information quickly from many countries)
- coordination of development and training

He felt this was fully in accordance with the goals of FIAF and would be a very positive response to the Unesco Recommendation.

Mr Arnaldo closed his remarks by congratulating the new officers of FIAF and assuring the Federation of Unesco's continued cooperation in the coming years. He felt the present Congress was a demonstration of how much could be done and he felt all would agree that much more could be done with the good will of all.

d. FICC (International Federation of Cine Clubs)

Mr Bengsten said this organisation would like to make contact with FIAF as they had much in common but he had nothing specific to suggest at this stage. Many of their members hoped that they would be able to obtain films for projection from the archives but they were not at all aware of the various constraints of copyright, costs and the need to preserve for the future. He hoped FIAF would be represented at their next conference, at Helsinki in September 1983.

Mr Daudelin adjourned the meeting for a coffee break before passing to Open Forum. He regretted that they had less time than scheduled, for this important opportunity for free and open discussion between members.

16. OPEN FORUM

Mr Daudelin opened the session by reporting that he had 4 requests from member archives who wanted to give information to their colleagues:

1. Cineteca Nacional, Mexico

Mr Fernando Macotela, Director of the organisation, Cinematografia de Mexico, and of Cineteca Nacional, addressed the General Meeting, giving details of some recent changes in the organisation and of their projects for the future.

The most important change he had to announce was the formation of the

INSTITUTO MEXICANO DE CINEMATOGRAFIA which will be responsible for the national production, distribution and exhibition of films, working through the existing state companies. Private producers, distributors, and exhibitors, whether Mexican or international would still operate independently as before but the Institute was charged with the promotion of Mexican cinema at national and international level.

The head of the Institute is Sr Alberto Isaac, a journalist and film director, who is widely known for his connections with cinema for more than 20 years.

The work of the Institute and of the Direccion de Cinematografia would be coordinated by the "Direccion General de Radio, Television y Cinematografia".

The legal and financial status of the Cineteca Nacional, part of the Direccion de Cinematografia, remained unchanged. They had taken the occasion of the disaster last year to review their organisation and they had just submitted to the Ministry a new organisation chart which they believed would enable them to work more efficiently. This would be submitted to FIAF as soon as it was formally approved.

Their main concern is to build up again their collection of Mexican films. They have received more donations than anticipated but have to stop accepting them for the time being as they have no vaults, but plans are being developed to build new vaults outside the city. There are also plans to build an office block, with a library and projection rooms, and details of the project will be sent to FIAF as soon as available.

2. National Film Archive, Pyong Yang

Mr Kim Sung Yong, Deputy Director, reported that the Archive had celebrated its 10th Anniversary in December 1982 and, thanking all those who had sent messages of good will, he took the opportunity to outline what they had been able to achieve during this period.

Starting from nothing, they now had a building covering 20,000 sq. metres, capable of storing some 700,000 reels. Staff had increased from 10 to 60 working in 4 areas (technical, external relations, archiving and 20 staff in documentation and cataloguing). In addition, they could call on the services of 7 scientific researchers and a laboratory with 70 staff which belonged to the Department of Cinematography.

They have excellent storage facilities. Black and white films are held in a controlled environment of +12 C and RH 60%. From their own experiences, they have found that Orwo and Fuji colour negatives provide secure long term storage at -5C and RH 30%. They are proud to report that they have no nitrate film now as it has all been transferred to acetate.

They have a 400-seat cinema and 4 viewing rooms for specialists and they supply films for showings at the Cinematographic Institute, and other cultural and research establishments, and they are very popular with the public.

Their acquisition record has also been very satisfactory, thanks especially to the legal deposit system which is strictly observed and requires that a new copy of every film is deposited with them. In addition, they had some success in obtaining old films produced in Korea.

He ended by affirming that FIAF colleagues able to visit them would be very warmly welcomed.

3. Cinémathèque Française, Paris

Mr Pierre Kast, who mentioned that he had worked closely with Henri Langlois in 1945-48 and subsequently in the early stages of the creation of FIAF, expressed the pleasure of the Cinémathèque Française at being welcomed back into FIAF and in particular thanked Mr Daudelin for his comments the day before.

He began by paying tribute to Jean Gremillon, Léon Mathot and Marc Allegret and then read a letter from their new President, Mr Costa-Gavras, who regretted that he was unable to attend in person. The Cinémathèque was glad to return to FIAF to join in the joint struggle to enable archives to preserve all films without discrimination and particularly without reference to official or commercial standards, public or critical opinion. Mr Kast added that it was particularly important to preserve avant-garde and independent films which did not get wide distribution when made, but would be of particular interest to posterity.

4. Archive presentations at the 36th Cannes Festival

Mr Franz Schmitt, of Bois d'Arcy, reported that they had been invited by the organisers of the Festival to provide a contribution that would enable Festival participants to become more aware of the importance of archive activities. They had mounted an Exhibition on archive activities, including a Display of FIAF publications, a Display of some 200 posters of the Silent era up till 1929, and arranged Screenings of some of the rarer films which had been preserved and restored thanks to archives.

He thanked the 13 archives who had contributed in some way and reported that he would submit a more complete report when he had assembled the various press reports.

5. Technical Column of the Bulletin.

Mr John Kuiper, the technical Editor, asked for comments about the Technical Column as they wanted to make sure that it met members needs. He urged members, especially those in less developed countries, to submit articles so that they could share any technical developments they had made. He mentioned that articles would be welcomed in Spanish or indeed any other language and Mr Soria repeated his previous offer to provide translation into Spanish.

Mr Daudelin reminded members of the suggestion that archives should submit evaluations of any new equipment they had obtained as this would be very useful for others.

6. Possible Working Group on Film Identification

In the absence of Mrs Harrison of the Cataloguing Commission, Mr Cartenberg reported that the Commission had thought it would be useful to ask the General Meeting if they would welcome the formation of a specialist Working Group to tackle the problems of unidentified films. Mr Daudelin mentioned that he knew Brazil had several silent films on nitrate with Portuguese titles only, which they wanted to identify. Some years ago, Ottawa had produced a pamphlet of advice on identifying 28 mm films and at the 1985 Congress IFLA hoped to include a screening of some unidentified slapstick films.

Mr de Pina pointed out there were two kinds of problems matching titles internationally and wondered if work could be done on a register which would give cross-references to film titles in different languages and also highlight different films which had the same titles.

Mr Spehr suggested that, for both film and title identification work, IFLA should develop a methodology and a reference document with advice on techniques useful for identification and lists of experts in various fields.

Mr Daudelin reminded members that the Bulletin was available for members to exchange requests for information and advice. Mr Kuiper pointed out that the last issue carried on page 28 an article about the work in this field by Mr. George Pratt of his archive.

Mrs Bowser pointed out that the topic overlapped the work of the Documentation Commission as well as the Cataloguing Commission and suggested it should be on the Agenda for their joint meeting in 1984.

7. 50th Anniversary of IFLA, 1988

Mr Klaue pointed out that the 50th Anniversary was only 5 years away and proposed that the new Executive Committee, in consultation with the members, should prepare a proposal for discussion at the next General Meeting, to celebrate the Anniversary and propose a wider public awareness of IFLA functions.

8. New Projects

Mr Daudelin invited members to submit suggestions for New Projects which they felt would be useful for IFLA to undertake:

a. Glossary of Laboratory Terms

Mr Spehr reported that they had started to develop a Glossary for themselves as even within a group of 6 English speakers they realised they were using terms differently, especially for such picturesque words as 'glitches' and 'wobble'. They would be happy to circulate their English list as soon as it was complete.

Mr Cincotti offered to provide an Italian version and Mr Macotela and Mr Garcia-Mesa confirmed that Mexico, Cuba and Spain would be happy to provide

a Spanish translation. Mr Gartenberg mentioned some of the Glossary of Filmographic Terms, especially the recognition of terms that did not apply and therefore did not always exist in different countries.

b. Translations of List of Subject Headings used in PIP

Mr Daudelin mentioned that the Cinémathèque Québécoise and the Cinémathèque Suisse had agreed to provide a French translation by the end of 1983. The Spanish speaking archives agreed to produce a Spanish version.

9. Sale of Prints, Copyright and Ethical Questions

Mrs Bowser felt it would be useful to clarify the situation in the United States regarding copyright laws. She reported that many American films were out of copyright and 'in the public domain'. The Circulating Films Section of the Museum of Modern Art therefore rented or leased prints (for the life of the print) within the USA. In addition, they had agreements with independent film makers to offer their films for lease, against royalties.

She wanted to stress that this applied within the USA only and on the few occasions that they had requests from non-FIAF institutions from other countries they would not supply without the consent of the FIAF members concerned.

Mr Spehr mentioned that the US Copyright Office was within the Library of Congress and gave information on the legal situation. The US law was revised in 1973 and was now in line with most other countries, providing copyright protection for corporate registrations for 75 years and for individuals for 50 years after the creator's death. Previously however the copyright had applied for only 28 years, after which the item came within the public domain unless an application was made for an extension of a further 28 years. This meant that many of the early films, made by companies like Edison and Kinetograph & Biograph which had since gone out of business, were now in the public domain.

The situation was complicated for foreign works. For example, the Méliès films had been registered in the USA but not renewed so they were now in the public domain in the USA although still governed by French law everywhere else.

Mr Nair asked if there was a list of American titles which were in the public domain and Mr Spehr replied that there was no official list. The situation was complicated by other factors, like for instance copyright being still valid for the original literary work on which a film was based, so the authorities were very cautious. Some catalogues did exist with copyright annotations but they were only about 50% accurate and the problem was to know which entries were the accurate ones.

Various contributions were made on the question of copyright. Mr Cincotti reported that in Italy, both Italian and foreign films were subject to copyright for 30 years and, for films made after 1949, for 50 years.

Mr Alho pointed out that a list of films in the public domain in one country would be no use elsewhere as in each country its own national laws applied.

Mr Karr made the point that in public domain cases, the copyright could be said to have passed to the public itself, who should then have the right to open access.

Mr Cincotti made several interventions to raise the question of whether archives should engage in selling films at all, even when the films were in the public domain and could be legally sold. Should archives be seen to be making money selling films when their official function was to preserve films? Mr Daudelin supported his question with the comment that it was a question not of international law but of professional ethics.

Mr Rosen referred back to the President's Report and the financial problems of many archives for whom official funding was not sufficient. Archives need to generate income to continue with their preservation programmes. In his case, they had changed their policy regarding the supply of films, previously they had supplied at minimum cost in order to generate goodwill, now they asked for a major contribution to add to their preservation funds.

Mr Francis reported that in the UK they assumed nothing was in the public domain and if the copyright owner could not be traced they would ask organisations that requested films, like the television companies, to sign a letter of indemnity in case of subsequent copyright claims. They had, however, stopped supplying films through the Distribution department, even though perfectly legal, because it had affected their Acquisitions programme: organisations had begun to refuse to supply films for the archive because they saw another part of the BFI selling films.

Mr Alho replied to Mr Cincotti that he thought archives should stay out of anything that seemed 'commercial'. Certainly in his country, this would affect their relations with the distribution and production companies, who were already trying to get the archive to raise their cinema prices because they felt that the archive was competing unfairly.

Mr Kubelka felt that archives should not allow themselves to be distracted from their main task by the need to make money. Their efforts would be better spent trying to persuade the national authorities of the need for full and adequate state funding. He felt archives should have nothing to do with selling prints. No-one would approve of the National Depository of Books in a country republishing books in their custody and film archives should not do it either.

Mr Klaue felt the subject was important and the Executive Committee should collect more information about archive practices and try to formulate some guidelines. He drew attention to the relevant Articles of FIAP regulations: article 116 (new numbering) of the Rules and Article 3 of the Statutes.

Mrs Bowser asserted very strongly that they were not selling prints in order to make money. They sold them because they saw it as their duty to make films, which were in the public domain, available to the public to whom they belonged.

Mr Bengsten intervened to say that the subject was very important to the Federation of Cine Clubs which he represented and he hoped that more archives

would be able to grant them non-commercial right in return for fees that they would be willing to pay.

During this discussion, two suggestions were made for discussion at future Congresses:

- copyright law in different countries (Mr Cincotti)
- balance between proper promotion of cultural heritage through making films available (through public screenings, hiring and leasing of prints where legally permitted) and unacceptable commercial activities (Mr Spehr).

Mr Daudelin regretted there was no time for further discussion within Open Forum and invited Mr Klaue to close the meeting.

Mr Klaue asked all present to remember that the new Executive Committee required advice and guidance from all the Members and Observers of the Federation on future activities. He hoped that all present at the Congress and Symposium would make their views known so that FIAPF could spend its time on the tasks of the greatest priority for all.

He thanked the interpreters, the technician and Mrs Wibom and her staff and formally declared the meeting closed.

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LIST OF PARTICIPANTS TO THE STOCKHOLM XXXIX GENERAL MEETING

ALHO Olli, Finnish Film Archive	Helsinki
ARNALDO Carlos, Unesco	Paris
ALVES-NETTO Cosme, Cinemateca do Museu de Arte Moderna	Rio de Janeiro
BAI ZUO MIN, China Film Archive	Beijing
BIENERT Rudolf, Österreichisches Film Archive	Wien
BOGDANOVIC Zivislav, Jugoslovenska Kinoteka	Beograd
BORDE Colette, Cinémathèque de Toulouse	Toulouse
BOWSER Eileen, The Museum of Modern Art/Department of Film	New York
BRETTEVILLE Christian, Norsk Filminstitutt	Oslo
CARNEAL Robert D, Library of Congress/ Motion Picture Div.	Washington
CINCOTTI Guido, Cineteca Nazionale	Roma
COSTA José Manuel, Cinemateca Portuguesa	Lisboa
COUSELO Jorge, Cinemateca Argentina	Buenos Aires
D'ALMEIDA Luisa, Cinemateca Nacional de Angola	Luanda
DAUDELIN Robert, Cinémathèque Québécoise	Montréal
DENNIS Jonathan, The New Zealand Film Archive	Wellington
DE VAAL Jan, Nederlands Filmmuseum	Amsterdam
DIEM TRINH MAI, La Cinémathèque Vietnamienne	Hanoi
DIMITRIU Christian, Cinémathèque Suisse	Lausanne
DOROKHINE Constantin, Service des Archives du Film	Bois d'Arcy
DELOCQUE-FOURCAUD André, Cinémathèque Française	Paris
DE PEDRO Ernie, Film Archives of the Philippines	Manila
DE PINA Luis, Cinemateca Portuguesa	Lisboa
ESTRADA-CUADRA Cella, Cinemateca de Nicaragua	Managua
FERNANDEZ JURADO Paulina, Fundacion Cinemateca Argentina	Buenos Aires
FERNANDEZ-JURADO Guillermo, Cinemateca Argentina	Buenos Aires
FERRARI Tofis, Cinemateca Urugaya	Montevideo
FLEMING Anne E, Imperial War Museum	London
FRANCIS David, National Film Archive	London
FRANCIS Pamela Anne, National Archives of Zimbabwe	Harare
FRITZ Walter, Österreichisches Film Archive	Wien
GALVAO Maria Rita, Fundacao Cinemateca Brasileira	São Paulo
GARCIA MESA Hector, Cinemateca de Cuba	Habana
GARTENBERG Jon, Museum of Modern Art/Department of Film	New York
GAUTIER Catherine, Filmoteca Espanola	Madrid
HARRISSON Harriet, Library of Congress	Washington
HE ZHEN GAN, China Film Archive	Beijing
HIDALGO Juan, Cinemateca Nacional de Costa Rica	San José
HONNIBALL John, State Film Archives of West Australia	Perth
JONES Karen, Det Danske Film Museum	København
JUNCK Fred, Cinémathèque Municipale de Luxembourg	Luxembourg
KAHLENBERG F.P., Bundesarchiv/ Filmarchiv	Koblénz
KARR Lawrence, American Film Institute	Washington
CAST Pierre, Cinémathèque Française	Paris
KIM SUNG YONG, National Filmarchive of D.P.R.K.	Pyong Yang
KLAUE Wolfgang, Staatliches Filmarchiv	Berlin(DDR)
KONG GYONG OK Mrs, National Filmarchive of D.P.R.K.	Pyong Yang
KONLECHNER Peter, Österreichisches Filmmuseum	Wien

KUBELKA Peter, Österreichisches Filmmuseum	Wien
KUIPER John, Int. Museum of Photography at G.E.H.	Rochester
KULA Sam, National Film, TV and Sound Archives	Ottawa
LAURITZEN Einar, Honorary Member	Stockholm
LEVY Jiri, Ceskoslovensky Filmovy Ustav/ Archiv	Praha
LINDFORS Rolf, Swedish Film Institute/ Cinemateket	Stockholm
MACOTELO Fernando, Cineteca Nacional de Mexico	Mexico
MANNERKORPI Jukka, Finnish Film Archive	Helsinki
MITROPOULOS Aglaya, Tainothiki Tis Ellados	Athinai
M'BUNGIRA SAID S., Audio-Visual Institute/ Film Library	Daar Es Salaam
MONTY Ib, Det Danske Filmmuseum	København
MOULDS Michael, International Index to Film Periodicals	London
NAIR P.K., National Film Archive of India	Poona
NASCIMENTO Maria, Cinemateca Nacional de Angola	Luanda
NORDSTRÖM Margareta, Swedish Film Institute/ Cinemateket	Stockholm
ORBANZ Eva, Stiftung Deutsche Kinemathek	Berlin BRD
PACEWICZ Tadeusz, Filmoteka Polska	Warszawa
PEDERSEN Arne, Norsk Filminstitut	Oslo
PIMENTA Pedro, Instituto Nacional de Cinema (Mozambique)	Maputo
PRADO Firmin, Filmoteca Espanola	Madrid
RATHSACK Heinz, Stiftung Deutsche Kinemathek	Berlin BRD
REZ Andra's, Filmarchivum/ Magyar Filmtudományi Intézet	Budapest
ROCHEMONT G.C., Cinémathèque de Toulouse	Toulouse
ROSEN Bob, U.C.L.A. Film Archives	Los Angeles
ROUF A.K.M.Abdur, Filmarchive of the Bangladesh	Dakha
SCHMITT Frantz, Service des Archives du Film	Bois d'Arcy
SCHMITT Nicole, Service des Archives du Film	Bois d'Arcy
SCHOU Henning, National Film Archives/ Nat. Libr. of Australia	Canberra
SCHWANDA Herbert, Österreichisches Filmarchiv	Wien
SCHOULEV Ivan, Bulgarska Nacionalna Filmoteka	Sofia
SORIA Florentino, Filmoteca Espanola	Madrid
SPEHR Paul, Library of Congress/ Motion Picture Division	Washington
SPIESS Eberhard, Deutsches Institut für Filmkunde	Wiesbaden
STANCHO Stantchev, Bulgarska Nacionalna Filmoteka	Sofia
STAYKOVA Milka, Bulgarska Nacionalna Filmoteka	Sofia
STROTCHKOV Mark, Gosfilmofond	Moskva
SÜDENDORF Werner, Stiftung Deutsche Kinemathek	Berlin B.R.D.
SUKWONG Dome, National Archives of Thailand	Bangkok
SUSZ-KOHL Pedro, Cinemateca Boliviana	La Paz
SVEINSSON Erlendur, Kvikmyndasafn Islands	Reykjavik
SYDENHAMN Richard, United Nations	New York
THORPE Frances, British Film Institute	London
TOEPLITZ Jerzy, Honorary Member	Warszawa
TRAORE Falaba Issa, La Cinémathèque Nationale du Mali	Bamako
VAN DER ELST Brigitte, FIAF Secretariat	Brussels
VAN LEER Lia, Archion Israeli Leserati	Jerusalem
VOSIKOVSKA Jana, Canadian Film Archives	Ottawa
WEERAKOON Gunadasa, Government Film Unit (Sri Lanka)	Colombo
WIBOM Anna Lena, Swedish Film Institute/ Cinemateket	Stockholm
WILLIAMSON Peter, Museum of Modern Art/ Film Department	New York
WITEK Roman, Filmoteka Polska	Warszawa
XU ZHUANG, China Film Archive	Beijing

GENERAL ASSEMBLY, STOCKHOLM 1964

REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

ANNEX 2.

... the activities of our Federation during the past year and the results of our work. The report of the Executive Committee for the period between the 1962 General Assembly in Mexico and the 1963 Congress of the Federation in Stockholm has been characterized by increased activities, particularly in the area of research and publications. The annual report has been noted in almost all the national newspapers and journals of FIAP.

The economic situation in many of our member countries has been difficult. Substantial increases in the rate of inflation have been reported in many countries. This has meant that the cost of living has risen sharply and that many of our members are unable to afford the necessary expenditure on their professional activities. We are therefore particularly concerned about the situation in those countries which are not yet fully developed. It is our duty to do all that we can to help these countries to overcome their economic difficulties. We hope that the report and the activities of the Executive Committee in these countries will be of some help to them. We are particularly interested in the work of the Executive Committee in the field of research and publications. The activities of FIAP have been particularly successful in this field. We have published a number of books and journals and have organized a number of conferences and seminars. We have also organized a number of courses and workshops. We are particularly interested in the work of the Executive Committee in the field of research and publications. We are particularly interested in the work of the Executive Committee in the field of research and publications.

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GENERAL ASSEMBLY - STOCKHOLM 1983

REPORT OF THE PRESIDENT ON BEHALF
OF THE EXECUTIVE COMMITTEE

We would like to begin this report by a summary of the activities of our Federation during the past year and then continue with a report of the work of the Executive Committee. The period between the 1982 General Assembly in Mexico and the 1983 Congress of the Fédération Internationale des Archives du Film in Stockholm has been characterized, above all, by increasing economic difficulties, inflation, and recession in many countries which overshadowed the activities of film archives and affected them in a negative way. This disturbing fact has been noted in almost all annual reports of members and observers of FIAF.

The economic situation of film archives in many countries has deteriorated over recent years. Subsidies have been cut or do not keep pace with the rate of inflation any longer. This has meant curtailing acquisition and preservation activities. Urgently required building plans were stopped or postponed for an uncertain period. We are aware of the dangers which such decisions imply. Films that are not being saved today will either be irretrievably lost or else require a far greater sum of money for restoration at some later date. We hope the members and observers of FIAF will not be discouraged in these difficult times and that they will continue to pursue with their customary energy all means to achieve the preservation of the heritage of moving images. The activities of FIAF have also been curtailed: traveling has been restricted. Participation in commission work and Executive Committee meetings can no longer be taken for granted. The exchange of films and staff is slowing down. A number of measures envisaged for training of people from developing countries did not materialize owing to lack of money.

No archive of the Federation is as yet in danger of going out of existence under these economic conditions. In case of such an alarming situation emerging anywhere, we ask you to inform the Federation so that FIAF may exhaust all its possibilities for the protection of its members and observers.

The current difficulties have mobilized unprecedented forces. One gets an extraordinary impression when reading in the annual reports, of the inspiring initiatives,

personal dedication and ingenuity of the film archive staffs who are struggling to keep their activities going. The range of possibilities stretches from exploring new financial sources, finding sponsors, to arranging spectacular public campaigns and the planting of thousands of Christmas trees, the proceeds of which one day will go towards financing the restoration of films. The book of the 1983 annual reports is a record of the efforts undertaken for successful management of film archives. Another vital task has been added to the work of curators and directors of film archives, that of fundraising. No matter how time-consuming this is, it has become indispensable for the survival of film archives. Let us hope that our efforts will create increasing public awareness of our tasks and our problems.

It would be one-sided to view the activities of film archives only from a standpoint of their difficulties. The annual reports convey an impressive picture of activity in the fields of collecting, preserving, and cataloguing of films, and in propagating film culture.

According to the annual reports received, archive holdings have been enlarged by some 30,000 film titles over the past year. This figure represents a gigantic performance on the part of the archives, considering the labour that is involved in the selection and technical work, storage, preservation, and cataloguing. We would like to urge all members and observers of FIAF to give priority to the safeguarding of their national film production.

We believe it is to be recommended that archives improve their methods of gathering statistics on all the archive activities in order to demonstrate the achievements of the film archives and our Federation.

The documentation departments have enlarged their holdings by tens of thousands of books, magazines, posters, stills, information, and publicity material. And yet, one must not forget that a great number of archives were restricted in the purchase of film literature, because of financial difficulties.

Based on incomplete data given in the annual reports, some seventy million meters of film were examined for their physical condition. Data about twenty million meters of film copied for preservation and restoration is incomplete, too, since not all members and observers have given exact figures. About six million meters of nitrate film are reported to have been copied onto acetate base. If one takes the economic difficulties into account to which we have referred at the beginning, the figures quoted reflect the immense efforts which many archives have made toward the

preservation of their collections. A number of archives reported that they had completed the copying of their entire nitrate film holdings. Unfortunately there are only a small number of archives reporting major work in the restoration of colour film. This must be reason for concern. By setting up optimum storage conditions and undertaking restoration work, we must focus more attention on the saving of colour film, and this concerns individual archives and FIAF alike.

It is encouraging to note that during the period under review, seven archives have acquired new and more comfortable work areas, screening facilities, and exhibition halls. Eight archives have been able to extend their storage capacities, and several countries are working at projects for the setting up of new archive premises. In a number of countries, technical facilities of archives were enlarged, and modern equipment was added.

It can be concluded from the annual reports that more attention has been devoted to cataloguing and filmographic work. Several archives have completed cataloguing their collections. The number of archives working on or preparing for electronic data processing projects is increasing. Filmographic publications of great value have emerged from film archives and help close gaps in the research of film history.

Video technology is continuing to influence the work of archives. The number of members and observers who include magnetic recordings in their collections has grown further. A number of archives are already equipped with professional or semi-professional video technology. Also, new areas of activities are beginning to appear in outlines: by means of video-cameras, archives document their own development or events relevant to film history. In our opinion, the Federation should take the challenge of new realities in the practice of archives and keep pace with them. We are sure the Stockholm symposium will give answers to many issues of a technical nature about the new medium. We should, therefore, not overlook that other aspects, too, may play a significant role, we think of the use of video-recordings in archives. The Federation is concerned about the problems of piracy encountered by the film production companies, especially in the international videotape market, and would like to find ways to assist them in bringing an end to such illegal activities. The rules and statutes of FIAF make it incumbent upon them, members and observers, to respect the rights of copyright owners.

Members and observers of FIAF have continued their varied cultural activities, even under aggravating economic conditions. By organizing festivals and retrospectives, by arranging exhibitions and compiling publications, they have contributed to film culture and have proved their worth as centres of documentation and research on film history.

It is a particular merit of the archive film theatres to keep the best humanistic traditions of film history alive, to give young independent filmmakers a platform, and to present films from countries which do not have any chance of finding a ready market under the conditions of commercial film production. Tens of thousands of visitors have frequented the archives to work in their libraries, documentation departments, or to look at films. There is no reliable statistical data available. However, the growing number of visitors and users is evidence of the greater reputation of the archives and of their standing in the cultural life of their countries.

There is a great deal of evidence that our mission to preserve the moving image heritage for future generations meets with a growing response from countries where there are no film archives in existence until now. The large number of requests and applications received by our organization, the sellout of our "Handbook for Film Archives," and last, but not least, the presence of a number of colleagues who have come to Stockholm from countries which are not yet associated with our Federation -- all these indications give rise to hope that our aim of setting up archives in all countries may become an attainable goal within a number of years. We are indebted, in particular, to the Swedish Institute for Cultural Relations, the Swedish International Development Agency, and UNESCO for the great support which has made it possible for sixteen persons from Asian, African, and Latin-American countries to participate in this Congress. A number of them have been with us before, but we have not seen them for some time; others we have the pleasure of welcoming for the first time among us. We trust that they profit from this meeting, and that it enriches and encourages them in their laborious efforts to build up film archives in their native countries.

The members and observers have been kept informed of the work of the Executive Committee through the Bulletin, but we would like to summarize for you the various tasks undertaken during the year. The Executive Committee concentrated its work on the tasks stipulated in the statutes and rules, on the implementation of a number of resolutions passed by the last General Assembly, on the supervision and guidance of the activities of the commissions, and on the administrative work of the Secretariat in Brussels. The Executive Committee convened meetings immediately after the General Assembly in Oaxtepec, in January 1983 in Madrid, and in Stockholm before this year's General Assembly. We are grateful to the Filмотека de la UNAM, the Filмотека Espanola, and the Cinemateket of the Svenska Filminstitutet for organizing and assisting in these meetings.

Allow us at the beginning of this part of our report to make just a few observations regarding the work of the Secretariat in Brussels. You may all be aware that working conditions are complicated, since neither the president, nor the general secretary, nor any other member of the Executive

Committee is resident in Brussels. The Secretariat remains the communications centre of our organization, for contacts with the members and observers, as well as between FIAF and those outside FIAF. Even with the frequent telephone calls between Mrs. van der Elst and the officers of the Federation, a great number of tasks of an administrative nature remain to be settled by her. The sale of publications through the Secretariat, which has proved a success, has added to the tasks. The departing Executive Committee wants to thank Mrs. van der Elst for her devoted, disciplined, and efficient work for our Federation.

The number of members and observers increases from year to year. Subject to the consent of this General Assembly, Le Service des Archives du Film à Bois d'Arcy and the Cinémathèque de Grèce will be admitted as new members to our organization, and the Cinémathèque Française, Paris, the Cinémathèque Municipale, Luxembourg, and the Vietnamese Film Archive have already obtained the status of observer. This puts the number of members to 48 and the number of observers to 24, with a representation of 53 countries.

FIAF has received a number of requests for information about membership from various institutions in Japan, Tunisia, Mali, the United States, Mozambique, the Philippines, and Senegal.

The Executive Committee and the Secretariat have taken a number of steps to encourage and promote the setting up of film archives. Activities assisted by FIAF include the preparations for three regional seminars in Africa, Asia, and Latin America, with the object of initiating the setting up of film archives or supporting their development in these areas. The meeting for the Southeast Asian region--supported by UNESCO--will be held in February 1984 in Poona, organized by the National Film Archive of India. The seminar for Latin America will also take place in the coming year in the FIAF member archives in Rio de Janeiro and Sao Paulo. We believe that FIAF should lend active support to these projects.

The Executive Committee reconfirms membership in a systematic manner. This procedure is still considered to be a useful instrument in examining whether the activities of individual archives comply with the requirements laid down in our statutes and rules, and also in giving support to certain activities. The Executive Committee regrets to inform you that in one case it has been unable to reconfirm membership. The Executive Committee therefore recommends to the General Assembly to suspend the Sinema Televizyon Institüsü, Istanbul, as a FIAF member, subject to discussion and a vote, under item thirteen of the agenda.

The Executive Committee examined the status of visitors at our congresses and a number of related rules of procedure. The series of guidelines will be enlarged with the addition of this subject.

The Executive Committee has once again dealt with Article 104 concerning the rights of members on their own territories, its interpretation and revision. A new proposal to reword the article has been sent to all members as a basis for discussion.

Commission work went along as scheduled. The nomination of Dr. Henning Schou as Chairman of the Preservation Commission was followed by the selection and confirmation of some of the new members of the Commission which will hold its first meeting immediately after the Congress in Stockholm. The Documentation Commission has issued an impressive number of publications and has achieved a high degree of stability for their major task, the indexing of film and television periodicals, thanks in part to the group of FIAF Supporters. The Cataloguing Commission has continued its arduous work of preparing international standardized rules for the cataloguing of moving images in archives, is currently updating the already published study of computer usage in archives, and is working towards the development of a union catalogue for FIAF member holdings to be maintained at the Secretariat in Brussels. We are grateful to the members of the commissions for their voluntary work. We would like to thank all archives who make it possible for their staff to work in the commissions.

The chairmen of the commissions took part in Executive Committee meetings. This procedure has proved of great value for the Executive Committee, as well as for the commissions, and has helped to increase communication among the commissions and between the commissions and the Executive Committee.

The Executive Committee has made special efforts on international projects, and you will hear individual reports. Three projects have been accomplished: the "Handbook for Film Archives" was reprinted in its English version. A promotional campaign for P.I.P. and FIAF publications was started, and Mr. Volkmann has completed the manuscript, "Preservation, Restoration, and Transfer of Moving Images," comprising the results of the long-term activities of the FIAF Preservation Commission. The manuscript of 600 pages was submitted to UNESCO in January 1983. We trust that UNESCO will be able to afford the publication soon. It is an admirable piece of work which Herbert Volkmann has achieved despite his poor state of health. The Executive Committee has expressed special thanks to him.

Changes in the structure of the Bulletin and its place of printing were also subjects for discussion and decision in the Executive Committee. The Bulletin becomes more and more an important source of information inbetween the congresses. We invite all members and observers to contribute even more actively to this internal publication of the Federation, and we urge the directors of film archives to be sure that the Bulletin is circulated amongst their staff.

The introduction of Spanish as another official FIAF language has been the subject of discussion and investigation. We believe that after thorough study, we have found a practical solution that will also be an economic one. FIAF will introduce Spanish as a conference language at general assemblies and symposia within the framework of its financial means. The archives in the Spanish speaking countries have been duly informed, and we hope that we will all have an opportunity at this Congress to exchange further opinions on this subject.

As can be seen from the financial report, FIAF's financial situation is sound. Care has been taken to avoid any burdens that exceed the budget confirmed by the General Assembly or involve any risks. Our situation permits us to pursue the activities of the Federation within the present scope, despite inflation. However, we do want to call attention to the increasing number of members and observers who are late in payment of their annual subscriptions. Not only do we run the risk of being unable to meet the ongoing expenditures, there is also the problem of members arriving at the annual congresses without the legal right to vote, through their failure to pay on time.

The Executive Committee has felt responsible for the careful preparation of the Stockholm Congress. The large expenses which had to be raised for organizing and participating in the Congress obliged the Executive Committee to prepare for this highpoint in the life of our organization so that the event will be most effective for all concerned. The new form of the symposium, its scientific character and scope, and the cooperation with the International Federation of Television Archives has put new responsibilities on the Executive Committee. We hope that we have been able to fulfill them satisfactorily. Especially useful were the advice and contributions of a small working group of the Executive Committee for the preparation of the symposium in Stockholm.

Collaboration with UNESCO has had another positive upturn. Several UNESCO plans include issues on the archiving of moving images, such as the subprogramme III, clause 3.6 of the Draft Programme and Budget for 1984 and 1985, and the Final Report of the Second Expert Consultation on RAMP (Records and Archives Management Programme). UNESCO has given grants for the development of an archive in Bolivia, and we are looking forward to the publication of the results of the work of the Preservation Commission, which we have referred to before. Relationships with other international organizations will be dealt with in item twelve of the agenda. Close cooperation has been established with the International Federation of Television Archives during the preparations for the Stockholm symposium. At the end of the event, we will have an opportunity for exchanging views on the methods of further collaboration.

As it is not possible to draw an overall picture from the annual reports of the members and observers about the situation prevailing in individual countries, it may be considered desirable for us to make inquiries about the stage of implementation of the UNESCO Recommendation on the Safeguarding and Preservation of Moving Images. This most important international instrument should be put to more use in helping to implement projects of film archives on a worldwide basis.

FIAF can not isolate itself from influences of international politics and world economy. We have been brought together from different societies in our common aim to preserve the heritage of moving images. Let us also preserve an atmosphere of objectivity, mutual understanding and respect which has originated from our common objective. It rests with each of us to establish a climate of detente, disarmament, and peaceful coexistence outside our organization, too. Let us follow the appeal made by the World Culture Conference held in Mexico in 1982, by contributing in our capacity as important communicants of culture, with even greater commitment towards peace and understanding among peoples.

REPORT FROM THE PRESERVATION COMMISSION
TO THE 1978 FILM GENERAL ASSEMBLY
STOCKHOLM-30 MAY 1981

ANNEX 3.

1. COMMISSION MEMBERSHIP

The new Preservation Commission is currently constituted:

- Dr. BERNDT SCHNEIDER, National Film Institute, Stockholm, President
- Dr. LAWRENCE V. GARDY, Smithsonian Institution, Film and Photo Library, Washington, D.C., Chairman of the North American sub-commission
- Dr. HANS-DIETRIK PASCHKE, Staatliches Filmarchiv der DDR, East Berlin, Chairman of the East European sub-commission
- Mr. PETER KORSCHNER, Gesellschaft für Filmkunde, Vienna
- Mr. MICHAEL BROWN, National Film Archive, London
- Dr. YVES THERY, Service des Archives de Film de la Bibliotheque

Further nominations will be considered when the present Commission has had an opportunity to deliberate on future projects including archiving in hot and humid countries and to assess the question of new technologies and their importance in archive developments.

2. PRESERVATION WORK

The previous Preservation Commission, headed by Mr Herbert Folheim, has completed work on a comprehensive 1000 page Preservation Manual entitled "Preservation, Storage and Use of Films" which is being issued. Four copies of this manual are being distributed to UNESCO and we are currently waiting to hear whether it can be made available for publication. A pilot project has been completed in the West Coast. The new Commission has identified the work of the previous Commission as a guide.

REPORT FROM THE PRESERVATION COMMISSION
TO THE 39TH FIAF GENERAL ASSEMBLY
STOCKHOLM 30.MAY 1983

1. COMMISSION MEMBERSHIP

The new Preservation Commission currently consists of:

Dr HENNING SCHOU, National Film Archive, Canberra
President

Dr LAWRENCE F KARR, Archives/American Film Institute, Washington D.C.
Chairman of the North American Subcommission

Mr HANS-ECKART KARNSTÄDT, Staatliches Filmarchiv der DDR, East Berlin
Chairman of the East European Subcommission

Mr PETER KONLECHNER, Österreichisches Filmmuseum, Vienna

Mr HAROLD BROWN, National Film Archive, London

Mr FRANTZ SCHMITT, Service des Archives du Film, Bois d'Arcy

Further nominations will be considered when the present Commission has had an opportunity to decide on future projects including archiving in hot and humid countries and to assess the question of new technologies and their importance in archive development.

2. PRESERVATION MANUAL

The previous Preservation Commission, headed by Mr Herbert Volkmann, has completed work on a comprehensive (600 pages) preservation manual entitled: "Preservation, Restoration and Transfer of Moving Images." Four copies of this have been delivered to UNESCO and we are currently waiting to hear whether it can find the necessary funds for publication. An offer has been received from Focal Press. The new Commission has undertaken the task of making any changes required.

I would like to take the opportunity of paying tribute to Mr Volkmann and his 25 years of intensive work on behalf of the Federation. The Bulletin will be publishing his own account of these key years in the development of the Preservation Commission and I do hope that everyone will read this fascinating story.

3. NEW ACTIVITIES

a. Visits

Although the new Commission has not yet formally met, I have managed during the meantime to visit a number of archives in order to find out the problems they are facing and to meet the technical staff who do not normally come to congresses. To this end I visited

- Cinemateket, Rotebro Laboratoriet and Film Labor under the Swedish Film Institute, Stockholm (5 days)
- AB Film-Teknik, Stockholm (½ day)
- Det danske Filmmuseum, Copenhagen (1 day)
- Johan Ankerstjerne, the commercial laboratory used by Det danske Filmmuseum, to assess printing tests (½ day)
- Staatliches Filmarchiv der DDR, East Berlin (3 days)
- Nederlands Filmmuseum, Amsterdam (½ day)
- Philips, Eindhoven, to assess videodisc experiments (½ day)
- Österreichisches Filmmuseum, Vienna (1 day)
- Service des Archives du Film, Bois d'Arcy (1½ days)
- National Film Archive, London (1½ days)
- Filmoteca Española, Madrid (5 days)
- Kodak, Rochester (1 day)
- Department of Film, George Eastman House, Rochester (1 day)
- Walt Disney Productions, Los Angeles, to assess triseparation techniques (½ day)
- Film Technology Company - Ralph Sargent, Los Angeles (1 day)
- Archives and Oral History Department of Singapore, Singapore (1 day) and
- National Archives of Thailand, Bangkok (½ day) to learn more about the problems (and possible solutions) facing archives in hot and humid countries.

b. FIAF Test Film

I have also undertaken certain initial printing tests together with the Head of Technical Services at Colorfilm in Sydney, Mr Dominic Case. These tests will hopefully act as guidelines for detailed testing in member archives and eventually lead towards the publication of FIAF standards for film duplication.

I have pleasure in being able to show you our initial results. My talk is entitled "Evaluation of Quality in Motion Picture Images and Sound using FIAF Test Film Currently under Development" and will be given during the Symposium on Wednesday June 1st. For further information, please see the attached Appendix.

c. Colour Fading Tests

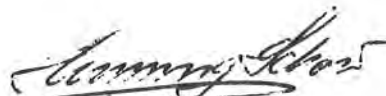
A programme of artificial ageing tests similar to the tests developed by Kodak for their colour stability programme was initiated in May in my laboratory. Four thousand feet of yellow, magenta, cyan and neutral grey film of a density of 1.0, developed to an archival standard, was produced. The test is currently used for comparative studies of the stability of colour film (Eastman Kodak release print stock no. 5383) after treatment with various film "rejuvenation" liquids. Later in the programme, the stability of older film stocks will be tested against stock no.5383.

4. NEXT COMMISSION MEETING

The inaugural meeting of the new Preservation Commission will take place outside stockholm on June 5th and 6th.

5. INVITATION

Finally, we would like to encourage Members of FIAF to submit to the Commission areas of investigation which they think are important to their work. We certainly would like to know more about what people in the field are interested in.



Henning Schou
President of the Commission

APPENDIX

EVALUATION OF QUALITY IN MOTION PICTURE IMAGES AND SOUND USING FIAF TEST FILM CURRENTLY UNDER DEVELOPMENT

by Henning Schou, National Film Archive, Canberra
and Dominic Case, Colorfilm, Sydney.

This paper deals mainly with the quality of black-and-white motion pictures and gives only a brief introduction to quality control of colour film.

Whether an archive has its own printing and processing plant or has to rely on a commercial laboratory, it is imperative that the technicians be able to set the standards and evaluate the results of all the duplication and processing operations involved. This is to insure that the full quality of the original material, although it may be marred by previous heavy use and/or deterioration, is preserved at as high an archival standard as possible.

A vocabulary for things that can go wrong will be discussed, followed by a presentation of a test programme for evaluation of quality factors such as resolution, flare, contrast, steadiness etc using a Bell and Howell Model C continuous printer and an Arri step printer as sample printers. The programme will include the following items: a) refinement of tests to eliminate unwanted variables such as density variations; b) production of a single test strip master followed by a series of masters with various degrees (0.5 to 2.5 % in increments of 0.5%) of artificial shrinkage; c) tests of full range of printers; and d) investigation of ways of making such test procedures easily available to interested member archives and associated laboratories.

Hopefully this presentation will be attended by many senior technicians who, in the 'old' days, worked with some of the materials we are now trying to restore. Their suggestions for improvements of the above test programme and any information on characteristics of old film stock will be greatly appreciated.

Presented on Wednesday June 1st, 15.00h in Cinema I

Bruxelles
Sart Tilman 79
1030 Bruxelles Belgique
Téléphone 723234
Telex 511139

REPORT FROM THE COMMISSION ON FILM

FIAP CONFERENCE - BRUXELLES 1981 - DOCUMENT

ANNEX 4.

1. Background

The Commission on Film was set up in 1978 to study the situation of film in several countries and to make recommendations to the General Assembly of the International Association of Film Archives (IAFA) on the basis of its findings. The Commission was composed of representatives from the United Kingdom, the Netherlands, the Federal Republic of Germany, the United States of America, and the Soviet Union. It held its first meeting in London in 1979 and its second in Brussels in 1981.

2. Background

The Commission on Film was set up in 1978 to study the situation of film in several countries and to make recommendations to the General Assembly of the International Association of Film Archives (IAFA) on the basis of its findings. The Commission was composed of representatives from the United Kingdom, the Netherlands, the Federal Republic of Germany, the United States of America, and the Soviet Union. It held its first meeting in London in 1979 and its second in Brussels in 1981.

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REPORT FROM THE CATALOGUING COMMISSIONFIAF CONGRESS - MAY-JUNE 1983 - STOCKHOLM, SWEDEN1. Meetings.

The Commission met this year again in Bruges during April 1983. A special vote of thanks is owed to Brigitte van der Elst who made several last minute changes in arrangements to accomodate the special needs of one of our members. Next year we plan to hold a joint meeting, probably in early April, with the Documentation Commission. Sofia has offered to be our host.

2. Publications.

We are happy to announce that our publication, Film Cataloging, has earned some funds for FIAF. The publisher, Burt Franklin, has submitted royalty statements for 1980 and 1981, which show a total of 402 copies sold, earning FIAF a total of \$1120.90. FIAF has not yet received the 1982 statement.

3. Projects Underway.a. Standardized Rules for Film Cataloging.

This project still remains the major task confronting the Commission. As reported in previous years, no international standards yet exist for the cataloging of moving images in film archives, and we are frequently asked about FIAF standards in this area. New archives want standards upon which to base their entire cataloging systems, while established archives want them in order to benefit from the economies of networked, mutually comprehensible cataloging data.

Significant progress has taken place in our work on this task. Following agreements made last year, members continued work on their separate descriptive areas, reviewing ISBD (NBM) and basing style and format on IFLA's approach. As a result, the working papers achieved a greater correlation, and we are ready to give our revised drafts to a central editor for continuing analysis and integration of

areas. Dorothea Gebauer (DIF - Wiesbaden) has volunteered to undertake this task and will try to have a unified draft ready for our consideration at our next meeting.

In the meantime, Roger Smither (IWM - London) will work on a general introduction for the rules, and Harriet Harrison (LC - Washington) and Jon Gartenberg (MOMA - New York) will consider the questions of points of access (which terms/data elements to index) and name authorities (choosing the proper form of name). In recommending rules for establishing names, the Commission will again consider the work of IFLA. There is already an ISBD for company names, Form and Structure of Corporate Headings (London: IFLA, 1980) as well as a standard list of state names and abbreviations, Names of States (London: IFLA, 1981). We have examined them provisionally and believe that we may be able to recommend their adoption by FIAF in their entirety.

Once the draft is in final form, each member will aid in the provision of examples. While the provision of examples represents considerable additional work, experience has shown us that the use of examples is essential for any set of rules, and we intend to provide a liberal supply of them for international application.

b. Computer Survey.

Following last year's discussion at the Annual Congress, our Commission has sought to find a way in which we could more quickly prepare a revised and updated edition of our publication, Study on the Usage of Computers for Filmcataloguing. Roger Smither (IWM - London) has prepared and distributed a new questionnaire, keeping in mind the desire of the members for a more analytic approach which can summarize in a general way the experiences of members with relation to computer systems, and make some basic recommendations based upon these analyses.

In February, Mr. Smither sent out about 70 "two-part" questionnaires to the members. The first part of the questionnaire consists of general statistical questions for all archives to answer, while the second part asks more detailed, extensive questions about computer systems which archives use. As of April 30, Mr. Smither has received only 17 responses, just three of which have contained responses to the second part of the questionnaire. With such a limited response, it is impossible for the Commission to make any meaningful analysis of the results. We therefore request an answer from each archive, whether or not your archive is currently utilizing computers, as all responses are helpful for analysing the current situation in archives. If anyone has not received a copy of the questionnaire,

we have copies available here in Stockholm. Please be certain to pick one up, fill it out carefully, and return it as promptly as possible to:

Mr. Roger Smither
Imperial War Museum
Lambeth Road
London SE1 6HZ
GREAT BRITAIN

Only the cooperation of all of you will assure the publication of this up-to-date information which you are all so anxious to receive.

c. Centralized Catalog of FIAF Member Holdings.

Again, following suggestions made at last year's Annual Congress, the Commission has considered ways of bringing this seemingly overwhelming project into a manageable and realistic form. We have prepared a minimum list of data elements to be included on a form together with proposals from the Preservation Commission. We have also presented recommendations for implementation of the project to the Executive Committee, who currently have them under consideration.

d. Bibliography of National Filmographies.

This project, which will include citations to national filmographies, private files, manuscripts, periodicals, and other publications judged useful in helping catalogers to achieve their goals of accurate cataloging, is very nearly complete. Ms. Harrison is in the process of preparing camera-ready copy of the final draft, utilizing word-processing equipment for corrections and last minute updates. When the document is complete, it will be sent to the FIAF Secretariat, who will oversee the final publication.

e. Glossary of Terms Useful for Film Catalogers.

Jon Gartenberg (MOMA - New York) continues his work on coordinating the language drafts and preparing indexes for them. As we pointed out last year the terms will be arranged in a hierarchical structure according to major credit function. The terms and definitions in each language will appear in columns across the page, and a full alphabetical index will be provided for all terms. Mr. Gartenberg has, as of April 30, not yet received the Russian language draft or the revised Spanish draft, but will incorporate them into the publication as soon as he receives them.

4. New Projects.

Several Commission members believe that it would be useful for us to publish a simple pamphlet on the importance and scope of cataloging

work in film archives. They would like for the pamphlet to be issued in as many of the FIAF member languages as possible. A suggested title is "Why Catalog?"

5. Commission Membership.

We are pleased to announce that Jon Gartenberg (MOMA - New York) has been approved as our newest Commission member. The current list of Commission members is:

Ms. Harriet Harrison
Mr. Jon Gartenberg
Ms. Dorothea Gebauer

Mr. Roger Holman
Mr. Rolf Lindfors
Ms. Marta Luttor

Mr. Wolfgang Klaue
(Alternate: Dr. Guenter
Schulz)

Mr. Roger Smither
Ms. Ani Velchevska

Library of Congress, President
Museum of Modern Art
Deutsches Institut fuer Filmkunde/
Filmarchiv
National Film Archive
Cinematheket/Svenska Filminstitutet
Magyar Filmtudományi Intézet/
Filmarchivum
Staatliches Filmarchiv der D.D.R.

Imperial War Museum
Bulgarska Nacionalna Filmoteka

ANNEX 5.

REPORT FROM THE DOCUMENTATION COMMISSION

FIAF Congress - Stockholm - 1983

I. International Index to Film and Television Periodicals (PIP)1. Microfiche service

After 11 years of existence the card service of the PIP has been changed to a monthly cumulating service of microfiches. The ever increasing cost of the card service has become a threat to the survival of the Index. The economic benefits to be gained from using the new format will ensure the operation of the Film and the Television Indexes on a more secure financial basis and in time will enable us to improve the service by adding to the list of the periodicals indexed. The microfiche service has a number of advantages to the subscribers. It will save them space (card cabinets), staff (no filing of cards), money (subscriptions will not be raised) and time (microfiches will be sent by air mail). It will undoubtedly inconvenience those subscribers who do not possess a microfiche reader, but, as simple readers are not expensive, we hope that they will eventually be able to make use of the new format.

This change has been approved by the Executive Committee at their meeting in Madrid in January 1983, the decision being taken as a result of answers to the questionnaire circulated to the subscribers by the Editor in December 1982.

2. 1981 film volume

The 1981 film volume was published with the assistance of the Museum of Modern Art in New York and was sent out in January. We would like to thank the Museum of Modern Art for the invaluable support they have given to the Index by advancing the money for the printing of the annual volume for three consecutive years.

We would also like to express our warmest gratitude to the American Film Institute and Larry Karr and his staff for the enormous amount of work they have put in promoting and selling the annual volumes in the USA through the years, and without whose help the Index would not have been able to survive.

Following a suggestion made by the PIP Supporters at their meeting during the Congress in Oaxtepec, the Commission has made a formal request to the Treasurer and the Executive Committee for FIAF to grant a loan towards the printing of the 1982 film volume, the money to be repaid from the first sales of the volume. The 1982 film volume will be published in November 1983.

3. 1979 - 1980 TV volume

The first volume of the Television Index comprising the years 1979 and 1980 was published in March with the help of the British Film Institute who made a grant of £1,600 for this purpose and of FIAF who advanced funds for the remaining costs. The second TV volume (1981 - 1982) will appear before the end of 1983.

4. Microfiche edition of the first ten volumes of the Film Index

The ten-year microfiche cumulation of the Film Index was published in April. The costs of producing it are already covered by prepublication orders. We hope to sell many more copies after our publicity campaign has been effectuated.

5. Promotion

Publicity material about the services and the publications of the PIP, the Set designers directory, the Directory of documentation sources and all other FIAF publications available for sale will be mailed shortly to about 2,000 institutions world-wide covering film and TV institutions, major academic, national and public libraries, booksellers and international bodies.

FIAF had made this campaign possible by giving us £300 from the 1982 publications budget. The publisher of the Set designers directory has also contributed £100 towards this publicity mailing.

We feel it is necessary that a major send-out is done at least once a year and we consider the present one as a first step of a campaign which ought to be constantly enlarged and made more effective.

6. Meetings of PIP indexers.

The second meeting of PIP indexers will be held at the National Film, Television and Sound Archives in Ottawa, May 2-4. It is organised by Jana Vosikovska for indexers from America.

The Staatliches Filmarchiv der DDR will be the host of the third meeting of PIP indexers for those indexers from Europe who were not able to attend the meeting in London last year. It will take place in Berlin, October 17-21. The staying costs of the participants will be covered by the Staatliches Filmarchiv. We hope that this will enable more indexers to attend and we would like to appeal again to the archives concerned to make their best to send their indexers to the meeting.

Michael Moulds, Editor of the Index, will teach at both meetings.

7. Budget.

The accounts of the PIP per December 31, 1982, with budget comparison, and the balance per 31 December 1982, prepared by Brigitte van der Elst, as well as a revised budget for 1983 and a draft budget for 1984, prepared by the PIP working group in connection with the proposal to change the system of operation of the card service of the PIP, were presented to the Executive Committee for approval at their meeting in Madrid in January. The financial situation of the Index at the end of 1982 is better than foreseen, in spite of unexpected building and legal costs. Thanks to the Supporters there has been no cash flow problem this year.

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

Volume 2: "France (from the beginnings to 1930)" was published by Saur Verlag in Munich on behalf of FIAF early in 1983. Copies of it have been sent to the FIAF members. The volume on the Balkan countries is also expected to appear in this year. Eberhard Spiess is working on the volume "Germany from the beginnings to 1945" and the Italian film historian Vittorio Martinelli has undertaken to prepare the material on Italian cinematographers and set- and costume designers for the period until 1945.

III. International Bibliography of Dissertations on Cinema

"An International Bibliography of theses and Dissertations on the Subject of Film Filed at Foreign Universities" by Raymond Fielding was published in the Journal of the University Film and Video Association, volume 34, number 4, 1982. It is stated in the introduction to the bibliography that 'the citations in this collection were provided almost entirely by members of FIAF, the International Federation of Film Archives', and the names of the contributors are listed. Due credit is given to Eileen Bowser who initiated this project and collected the information. Copies of the periodical were sent to all FIAF archives.

Mrs Bowser has kindly agreed to continue collecting information on this subject. We would like to urge the archives who have not participated in this project so far to start sending in information about dissertations on film in their countries, and we do hope that those who have already contributed to it will be sending additional information for inclusion in future publications.

IV. International Directory for Film and TV Documentation Sources

The third edition of the Directory is envisaged to be published in 1984. A questionnaire will be sent out in order to collect the up-dated information.

V. Meetings

The PIP working group met in London in August 1982 in connection with the Indexers' meeting, and again there in November 1982 to prepare the budgets of the Index and to formulate the proposal for changing the system of operation of the PIP. The Set designers working group held a meeting in January 1983 at Cineteca Nazionale in Rome where they were offered great hospitality and assistance by Dr. Guido Cincotti who himself took part in the sessions. They will meet again in Berlin in October 1983. The Staatliches Filmarchiv is undertaking the expenses of their stay. The PIP working group will hold a meeting in Stockholm in connection with the FIAF Congress. The full Commission meeting planned for 1983, to be held jointly with the Cataloguing Commission, has been postponed until 1984.

Milka Staykova
President of the Commission

INTERNATIONAL INDEX TO FILM PERIODICALS

90-94 Shaftsbury Avenue, London, W1V 3DR
Tel: 01-734 4221

BUDGET FOR 1984 (based on a micro-fiche service)

Expenditure

Office costs	£ 7,600
Staff	23,500
Supplies	4,500
Postage	1,800 (1)
Annual volume sales Film volume 1983	8,500
Travel & sundries	800
	<u>45,550</u>

ANNEX 6.

Income

Balance carried over from 1983	3,990
Subscriptions (micro-fiche)	16,200 (2)
Additional support	3,080 (3)
Annual vol. sales Film 1982	16,600 (4)
Other sales (eg. back volumes of Film and TV and micro-fiche quotations)	2,840 (5)
Bank interest	800
T.A.T. reimbursement	700
	<u>45,550</u>

NOTES

- (1) The full savings in postage appear for the first time in 1984 as the 1983 budget includes postage for three months card dispatches.
- (2) Maintained at the same price as 1982 and with the same number of subscribers as 1982.
- (3) 14 supporters maintained at £240 each, not incorporating the annual increase of 12.5% in respect of postage.
- (4) Maintained at the same price as 1981 volume sales but excluding the sales of the 1981-82 volume.
- (5) The 1981-82 volume will be published late in 1983 and its sales will be included in the 1984 budget.

November 30, 1983

INTERNATIONAL INDEX TO FILM PERIODICALS

90-94 Shaftesbury Avenue, London, W1V 7DH
tel: 01-734 4221

DRAFT BUDGET FOR 1984 (based on a micro-fiche service)

Expenditures

Office costs	£	7,600	
Staff		23,500	
Supplies		4,550	
Postage		600	(1)
Annual volume costs:			
Film volume 1983		8,500	
Travel & sundries		800	
		<hr/>	
		45,550	

Income

Balance carried over from 1983		3,930	
Subscriptions (micro-fiches)		16,200	(2)
Additional support		5,280	(3)
Annual vol. sales:			
Film 1982		16,600	(4)
Other sales (eg. back volumes of Film and TV vols., micro- fiche cumulations)		2,440	(5)
Bank interests		400	
V.A.T. reimbursement		700	
		<hr/>	
		45,550	

NOTES

- (1) The full savings in postage appear for the first time in 1984 as the 1983 budget includes postage for three months card dispatches.
- (2) Maintained at the same price as 1982 and with the same number of subscribers as 1982.
- (3) 11 supporters maintained at £480 each, not incorporating the annual increase of 12.50/o as foreseen in Rapallo.
- (4) Maintained at same price as 1981 volume. Back volume sales not included under this item.
- (5) As the 1981-82 TV volume will be published late in 1983 part of the expected income is included here.

November 30, 1982

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212 924 9500 Cable: MUSEUM OF MODERN ART NY

SIXTY-SEVENTH ANNUAL MEETING - STAD STOCKHOLM
12-11 May 1983

Projects and publications under way

1. EMPYRIS 3

The project is to publish a catalogue of the short silent fiction films held by our members and observers which will be available to the public. It is the responsibility of Ron Hagblom, of our research staff. We would like to thank all those who have participated. Most of them have already sent us their cards. However, we have found such a large number of discrepancies **ANNEX 7.** as that we need a year of research to try to resolve them. During that time, participants are invited to send in any additions and corrections. Please note that we decided to include amateur films in this category.

It is not too late. We would still welcome participation from any archives, even if they have only one film to include. We are assuming that all those who replied yes to the 1981 survey for the project are willing to be included on the basis of entries in the last edition, even though we have never been able to get any further response from some of them or our inquiries since that time. There were twenty-one archives which did not respond at all to that survey, and eight archives which did not, some because they had no films in this category, some because they did not want to appear in a public catalogue.

PARTICIPANTS:

- Nederlands Filmmuseum, Amsterdam
- Shanghai Danying Zhiyuan, Beijing
- Staatliches Filmarchiv, Berlin (no new entries)
- Stiftung Deutsche Kinemathek, Berlin
- Filmarchiv/Magyar Filmetudományi Intézet, Budapest
- National Film Archive, Canberra (cards not yet returned)
- Det Danske Filmmuseum, Copenhagen
- Cineoteca de Cuba, Havana
- Suomen Filmiarkkisto, Helsinki
- Archivon Israel LeKinemat, Jerusalem (no new entries)
- Bundesarchiv/Filmarchiv, Koblenz
- UCLA Film Archives, Los Angeles
- British Film Archive, London
- Filmoteca Española, Madrid
- Cinecittà Italiana, Milan
- Cinéma québécois, Montréal
- Cineoteca Uruguaya, Montevideo
- Rosfilmfond, Moscow (1950s films only)
- Filmoteca, Nuremberg
- Dept. of Film/Museum of Modern Art, New York
- Norsk Filminstitutt, Oslo
- National Film Archive, Ottawa
- National Film Archive, Roma
- Dept. of Film/International Museum of Photography, Rochester
- Cineoteca Nazionale, Rome (no new entries)
- Balgarski Nacionalan Filmitset, Sofia
- Cinemateket/Svenska Filminstitutet, Stockholm (no new entries)

(List continues)

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

XXXIX GENERAL MEETING FIAF STOCKHOLM
30-31 May 1983

Projects and publications under way

I. EMBRYO 3

The project is to publish a catalogue of the short silent fiction films held by our members and observers which will be available to the public. It is the responsibility of Ron Magliozzi of our research staff. We would like to thank all those who have participated. Most of them have already sent back their cards. However, we have found such a large number of discrepancies and mysteries that we need a year of research to try to resolve them. During that time, participants are invited to send in any additions and corrections. Please note that we decided to include animation films in this category.

It is not too late. We would still welcome participation from any archives, even if they have only one film to include. We are assuming that all those who replied yes to the 1981 survey for the project are willing to be included on the basis of entries in the last edition, even though we have never been able to get any further response from some of them to our inquiries since that time. There were twenty-one archives which did not respond at all to that survey, and eight archives which said no, some because they had no films in this category, some because they did not want to appear in a public catalogue.

PARTICIPANTS:

Nederlands Filmmuseum, Amsterdam
Zhongguo Dianying Ziliaoguan, Beijing
Staatliches Filmarchiv, Berlin (no new entries)
Stiftung Deutsche Kinemathek, Berlin
Filmarchivum/Magyar Filmtudományi Intézet, Budapest
National Film Archive, Canberra (cards not yet returned)
Det Danske Filmmuseum, Copenhagen
Cinematca de Cuba, Havana
Suomen Elokuva-Arkista, Helsinki
Archion Israeli Leseratim, Jerusalem (no new entries)
Bundesarchiv/Filmarchiv, Koblenz
UCLA Film Archives, Los Angeles
National Film Archive, London
Filmoteca Espanola, Madrid
Cineteca Italiana, Milan
Cinematheque Quebecoise, Montreal
Cinematca Uruguay, Montevideo
Gosfilmofond, Moscow (USSR films only)
Filmmuseum, Munich
Dept. of Film/Museum of Modern Art, New York
Norsk Filminstitutt, Oslo
National Film Archive, Ottawa
National Film Archive, Poona
Dept. of Film/International Museum of Photography, Rochester
Cineteca Nazionale, Rome (no new entries)
Bulgarska Nacionalna Filmoteka, Sofia
Cinematket/Svenska Filminstitutet, Stockholm (no new entries)

(list continued)

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

page two, EMBRYO 3

(list of participants continued:)

Oesterreichisches Filmmuseum, Vienna
Motion Picture/Library of Congress, Washington
Archive/American Film Institute, Washington
New Zealand Film Archive, Wellington (cards not yet returned)
Filmarchiv/Deutsches Institute fur Filmkunde, Wiesbaden

Cinematheque Soyafa

Requisit aux technologies des films de la cinémathèque

Les besoins des films

Amériques	30	Europe	30
Asie	15	France	15
Europe	30	Amérique	30
London Film	15	Washington	30
Autres	15	Autres	15

ANNEX 8.

Les besoins des films de la cinémathèque sont les suivants :
 Les besoins des films de la cinémathèque sont les suivants :
 Les besoins des films de la cinémathèque sont les suivants :

Les besoins des films de la cinémathèque

Amérique	(30)	Amérique	(30)
Europe	(15)	Europe	(15)

Les besoins des films

Amérique	30	Europe	30
Asie	15	France	15
Europe	30	Amérique	30
London Film	15	Washington	30
Autres	15	Autres	15

Les besoins des films

Les besoins des films de la cinémathèque sont les suivants :
 Les besoins des films de la cinémathèque sont les suivants :
 Les besoins des films de la cinémathèque sont les suivants :

Les besoins des films

Les besoins des films de la cinémathèque sont les suivants :
 Les besoins des films de la cinémathèque sont les suivants :
 Les besoins des films de la cinémathèque sont les suivants :

Cinémathèque Royale

Rapport sur le Catalogue FIAF des films muets, fin mai 1983

Ont renvoyé des fiches :

Amsterdam	32	New York	90
Beijing	13	Oslo	31
Helsinki	33	Praha	79
København	52	Rochester	625
London NFA	111	Washington	504
Montréal	27	Wien FA	17

Total : 1614 f.

Sur ces 1614 fiches, il y a ± 840 nouveaux titres.

Ces cinémathèques ont reçu une lettre leur signalant que les observateurs étaient invités à participer.

Ont reçu des fiches et ne les ont pas encore renvoyées :

Berlin DK	(30)	Montevideo	(20)
Madrid	(75)	Warszawa	(7)

Un rappel a été envoyé.

N'ont pas bougé :

Beograd	Milano
Berlin SFA	Moskva
Bruxelles	Ottawa
Bucaresti	Poona
Buenos Aires	Pyongyang
Habana	Rio de Janeiro
Istanbul	Roma
Jerusalem	Sofia
Lausanne	Stockholm
Lisboa	Torino
London IWM	Toulouse
Mexico CN	Wien FM
Mexico UNAM	Wiesbaden

Un rappel a été envoyé.

Cas spéciaux :

Budapest : a écrit qu'elle pensait qu'il était trop tard - rappel envoyé
Canberra : n'a pas de films nouveaux depuis la dernière édition
Tirana : idem

Observateurs :

Les observateurs ont été invités par une circulaire à participer au Catalogue.

Bruxelles, le 19 mai 1983
nc/crb

ANNEX 9.

Courrier de l'Unesco

Articles reçus: DOCUMENTATION IN FILM ARCHIVES (Karen Jones)
THE NITRATE ULTIMATUM (Ray Edmondson et Henning Schou)
FILMS HAVE THEIR DESTINIES (Peter von Bagh)
SILENT FILMS FOR CONTEMPORARY AUDIENCES (John Kuiper)
NITRATE CAN'T WAIT (Jan de Vaal)

Articles promis: NAISSANCE DE L'IDEE D'ARCHIVES DU FILM (Raymond Borde)
LES ARCHIVES DU FILM DANS LES PAYS EN VOIE DE DEVELOPPEMENT
(Manuel Gonzalez Casanova et Cosme Alves Netto)
HISTOIRE D'UNE RESTAURATION: METROPOLIS (DDR) et LOST HORIZON (US)
IMAGES DU CINEMA DISPARU (Sam Kula et autres)

Et des illustrations fournies par Berlin (RFA), Canberra, Rochester et Copenhague)

Articles demandés par l'Unesco: LA DISPARITION DES FILMS DANS LES PAYS EN VOIE
DE DEVELOPPEMENT

CONDITIONS DE CONSERVATION DES FILMS DANS LES
PAYS DE CLIMATS TROPICAUX (propositions de so-
lutions)

LEGISLATIONS NATIONALES: POSITION DE CINQ GOUVER-
NEMENTS DE PAYS DEVELOPPES ET DE CINQ GOUVERNEMENTS
DE PAYS EN VOIE DE DEVELOPPEMENT

Plus...: texte de présentation de la FIAF (activités, membres, etc.)
tableau statistique de la situation actuelle de la préservation
(et de la disparition) des images en mouvement dans le monde

Nouvel échéancier: février 84, ou mai 84, ou janvier 85

The Museum of Modern Art Department of Film

MINUTE GENERAL MEETING FILM DIVISION
30-31 May 1983

Projects and publications under way

2. Revised edition of The Handbook for Film Archivists

The first small edition of the handbook in its English language was sold out during 1982. The Faculty Committee at its meeting in January 1983 decided a larger second edition was necessary, as it is still such in demand.

ANNEX 10.

Initially, the editor of the handbook, aware of its popularity, would like to see it revised and brought up to date by the time the second edition is due in print. It is a very large project and we would be willing to work on the project only if it is possible to have your cooperation.

As a first step, we would like to invite all our members and observers to send us a review and opinion on the handbook. It would be based on the following criteria: (1) Is the handbook up to date? (2) Are there any new developments in the field of film archiving that we should include?

As a second step, we would propose to hold a meeting with the authors of the handbook to discuss their original contributions and to discuss the handbook's content. We would like to know what you think of the handbook.

As a third step, we would like to get a list of people who would be interested in receiving a copy of the handbook. We would like to know how to provide them.

The handbook will be published in two parts. The second edition will be published in 1985. It is possible that the first edition will be published in 1984. In the meantime, we would like to know what you think of the handbook and what you would like to see in the second edition.

We should also like to know what you think of the handbook's content. We would like to know what you think of the handbook's content and what you would like to see in the second edition. We would like to know what you think of the handbook's content and what you would like to see in the second edition.

The editor of the handbook will be happy to hear from you.

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

XXXIX GENERAL MEETING FIAF STOCKHOLM
30-31 May 1983

Projects and publications under way

7. Revised edition of The Handbook for Film Archives

The first small edition of the handbook in its English-language version sold out during 1982. The Executive Committee at its meeting in Madrid in January 1983 decided to print a second small edition as it now stands, as it is still much in demand.

However, the editors of the handbook, aware of its inadequacies, would like to see it revised, amended and brought up to date by the time the second edition is out of print, in case a third edition is desired. We would be willing to work on the project if the members want it and if we will have their cooperation.

As a first step, we'd like to have the comments of all our members and observers. If a revised and expanded edition is to be truly useful, it must be based on the daily practical work of the film archives and must serve their needs, especially new and beginning archives for whom the book is intended.

As a second step, we would propose to the commissions that they undertake to examine their original contributions and provide updated, expanded and corrected chapters and bibliographies. We would like to know the time they would need to do this work.

As a third step, we'd like to get a wider selection of photographs to illustrate archival practices, and we would ask the cooperation of our members to provide them.

Time schedule: The first edition was sold out in two years. If the second edition goes as well, it may be out of print sometime in 1985. If possible, it would be desirable to get all revisions during 1984 and early 1985, in the hopes that a revised edition could be published no later than 1986. This schedule depends to some extent on the time when the commissions will be meeting.

We should also consider the possibility of finding an outside publisher, one with better systems for promotion and publicity than FIAF has, and may want to do a larger edition, now that we have proved the need for the book. If not, the 1986 FIAF budget should include the costs of the new edition. At the same time, we should consider the possibilities of revising the French and Spanish editions as well.

- The editors, Eileen Bowser and John Kuiper



LA CINÉMATHEQUE QUÉBÉCOISE

Centre de la recherche et de l'histoire du cinéma

Travail de la bibliothèque de la cinémathèque

ANNEX 11.

Il y a eu 10 archives. Sur ces 10 dans ces jours-là
photocopier dans la bibliothèque, mais à la fin de ces jours-là
le temps de ces photocopies, deux heures, et à la fin de ces
citations et les autres ne peuvent rien.

Il est à noter qu'aucun cinéaste des pays de ces archives
et réalisateurs, les cinéastes américains de cinéma (France, Grande-
Bretagne, Italie, Allemagne, USA) n'ont pu être identifiés.
Or la participation de ces archives est absolument nécessaire pour
fonctionner de manière significative qui pourrait être reconnue
aux archives. Pour atteindre ce but de fonctionnalité, pour être
facile à aller feuilleter dans les archives et photocopier les
catalogues qui s'y trouvent.

Par ailleurs la Cinémathèque a mis au point un système de classement
permettant de retrouver les catalogues et les appareils qui y figurent.
Les fiches établies pourront éventuellement être mises au service
des archives.



LA CINÉMATHEQUE QUÉBÉCOISE

MUSÉE DU CINÉMA

MEMBRE DE LA FÉDÉRATION INTERNATIONALE DES ARCHIVES DU FILM (F.I.A.F.)

Projet de bibliographie de catalogues d'anciens appareils

Réponses reçues: 10 archives. Sur ces 10, deux ont fourni des photocopies ~~de~~ de catalogues, une a dit en avoir mais ne pas avoir le temps de les photocopier, deux nous ont référé à d'autres institutions et les autres ne possèdent rien.

Il est à noter qu'aucune cinémathèque des pays où ont été inventés et manufacturés les principaux appareils de cinéma (France, Grande-Bretagne, Italie, Allemagne, USA) n'a répondu au questionnaire.

Or la participation de ces archives est absolument nécessaire pour constituer un inventaire significatif qui pourrait être communiqué aux membres. Pour atteindre ce seuil de fonctionnalité, peut-être faudrait-il aller fouiller dans les archives et photocopier les catalogues qui s'y trouvent.

Par ailleurs la Cinémathèque a mis au point un système de classement permettant de retrouver les catalogues et les appareils qui y figurent. Les fiches établies pourront éventuellement être mises au service des archives.

Brussels
Laudenberg 70
1000 Brussels Belgium
Avenue de la Gare 101
Telephone 571 43 87

GENERAL MEETINGS - POINT 3

Stockholm, Feb 27 - 28 1981

Draft for Discussion

Annex 12 - For Visitors

ANNEX 12.

1. Participation of Visitors in General Meeting

- 1.1 Visitors are individuals or organisations dealing with the preservation of the history of IFA in the broadest sense.
- 1.2 Visitors have to pay a congress fee to cover any additional cost arising to the organizer through their participation.
- The fee will be calculated and shared by the congress organizer and admitted to the IC for reimbursement.
- The fee will be paid to the bank account for the congress.
- 1.3 The participation of Visitors in the General Meeting shall be decided normally following Art. 27 of the Statute.
- 1.4 The IC shall decide about what international organizations are to be invited.
- 1.5 Visitors should participate in a discussion during the General Meeting only when invited to do so by the Chairman of a session.
- 1.6 Visitors shall be registered in the list of participants under a separate column.
- 1.7 Visitors shall receive all congress documents unless there are certain restrictions (documents relating to IFA administrative matters, annual reports of individual members which are not included in the annual volume, other IFA publications which are distributed during the congress).
- The Executive Secretary should take care of the final distribution.
- During the congress the program notes should be divided into appropriate categories to make distribution easier.
- 1.8 Visitors may attend all meetings (except the "Visitors Day" sessions) and supporting events.

2. Participation of Visitors in Symposia

- 2.1 When taking a decision about a congress the IC should in the end take into account the nature of the related symposium.

GENERAL MEETING - POINT 9

Stockholm, May 27 - 29 1983

Draft for Discussion

Guidelines for Visitors

1. Participation of Visitors in General Meeting

- 1.1 Visitors are individuals or organizations dealing with the preservation or the history of film in the broadest sense ;
- 1.2 Visitors have to pay a congress fee to cover any additional cost arising to the organizer through their participation.

The fee will be calculated and proposed by the congress organizer and submitted to the EC for endorsement.

The fee must be paid to the host-archive for the congress ;
- 1.3 The participation of Visitors in the General Meeting shall be decided annually following Art. 27 of the Rules ;
- 1.4 The EC shall decide about what international organizations are to be invited ;
- 1.5 Visitors should participate in a discussion during the General Meeting only when invited to do so by the Chairman of a session ;
- 1.6 Visitors shall be registered in the list of participants under a separate column ;
- 1.7 Visitors shall receive all congress documents unless there are certain restrictions (documents relating to FIAF administrative matters, annual reports of individual members which are not included in the annual volume, other FIAF publications which are distributed during the congress).

The Executive Secretary should take care of the final distribution.

During the congress the pigeon-holes should be divided into appropriate categories to make distribution easier.
- 1.8 Visitors may attend all meetings (excepts the "Members Only" sessions) and supporting events.

2. Participation of Visitors in Symposia

- 2.1 When taking a decision about a congress the EC shall at the same time define the nature of the related symposium ;

- 2.2 In the case of public symposium Visitors shall be requested to register with the organizer ;
 - 2.3 In the case of restricted participation, the EC shall decide on the participation of Visitors in conjunction with the hosting archive ;
 - 2.4 The fee for participants in symposium will be calculated and proposed by the congress organizer and submitted to the EC for endorsement.
3. Representatives of Related Organizations Who Wish to Associate Themselves on a Stable and Regular Basis (Service)
- 3.1 The service shall include :
 - Gratuitous distribution of publications originating from commission work ;
 - Gratuitous distribution of publications emerging from work on special projects of which the purpose of applications is not restricted ;
 - Mailing of information on congresses, symposia and other events of the organization ;
 - Providing other administrative documentation which may be of use to their activities (guidelines, proceedings of commissions and others) ;
 - Informing the members and observers of FIAF of the participants in the service of the organization, with the recommendation to put them on the mailing list of their publications and/or information materials ;
 - Entering in the FIAF list of addresses under a separate column.
 - 3.2 The charges for the service shall be fixed at an annual minimum amount equal to that paid by observers. Payment shall be made within a period of 3 months from the date of invoicing ;
 - 3.3 Representatives of related organizations shall be requested to put members and observers of FIAF on their mailing lists for publication and/or information ;
 - 3.4 A formal agreement shall be entered into for the service of FIAF. Services shall be suspended if payments are not received ;
 - 3.5 In consent with all the FIAF members/observers in the country, the Secretary General shall decide on admissions and cancellations and inform the EC accordingly at its meetings ;
 - 3.6 Requests by international organizations or institutions from countries without FIAF members or observers for permanent informative contact are subject to decision by the EC ;
 - 3.7 It shall be pointed out in the aforementioned agreement that the subscription to the service does not involve any formal status with FIAF ;
 - 3.8 For attending a FIAF congress or symposium an extra fee has to be paid to the hosting archive.

ANNEX 13.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

BALANCE PER 31 DECEMBER 1982
=====

(in Belgian Francs)

ASSETS

Current assets

Debtors

879.369,-

Quick assets

Banks 1.140.034,-
Cash 592,-

1.140.626,-

2.019.995,-

Reserve Fund

Interest account in Sw. Frs.
at S.G.B. Brussels
(109.607,92 Sw. Frs)

p.m.

2.019.995,- B.F.

=====

LIABILITIES

Creditors

126.438,-

Balance

Accumulated balance
at 31 December 1981 914.809,-

Plus surplus of income
over expenditures 1982 978.748,-

1.893.557,-

2.019.995,- B.F.

=====

PROFIT AND LOSS ACCOUNT

DEBIT

Expenditures

2.344.041,-

Surplus of income
over expenditure

978.748,-

3.322.789,- B.F.

=====

CREDIT

Income

3.322.789,- B.F.

=====

DETAILED BALANCE SHEET PER DECEMBER 31, 1982

ASSETSDebtors

Unpaid FIAF subscriptions for 1981-1982	616.799,- B.F.	
Loan £3700 to P.I.P. towards production of TV volume 1979-80	<u>262.570,-</u>	879.369,-

Banks

SGB Brussels current account	496.455,-	
SGB Brussels interest account in BF	300.000,-	
SGB Brussels interest account in ECU (10.210,24 ECU)	<u>343.579,-</u>	1.140.034,-

Cash

Petty cash		<u>592,-</u>
		<u><u>2.019.995,- BF</u></u>

LIABILITIESCreditors

Social Security	46.438,-	
External work fee	30.000,-	
Summer School	<u>50.000,-</u>	126.438,-

Balance

Accumulated balance at 31.12.81 + surplus of income over expenditure '82		<u>1.893.557,-</u>
		<u><u>2.019.995,- BF</u></u>

Note: Average exchange rates for 1982

1 Swiss franc	=	19,7506 BF
1 Dollar	=	47,6405 BF
1 ECU	=	33,6504 BF
1£	=	70,9648 BF

DETAILED PROFIT AND LOSS ACCOUNT

EXPENSES

Current expenses

Staff salaries	440.025,- BF	
External work fees	44.570,-	
Social Security, Insur., Taxes	287.245,-	
Office rent and charges	283.035,-	
Office supplies and equipment	106.152,-	
Postage and telephone	152.381,-	
Miscellaneous	13.413,-	
	<hr/>	1.326.821,-

Special expenses

Congress	305.638,-	
Executive Committee	68.684,-	
Commissions	107.864,-	
Special missions	16.009,-	
Administr. publications & Bulletin	88.984,-	
Special publications	369.437,-	
Summer School (postponed)	50.000,-	
Miscellaneous	10.604,-	
	<hr/>	1.017.220,-
		2.344.041,- B.F.

INCOME

Members subscriptions	3.055.429,-	
FIAF publications	178.685,-	
Bank interests	88.675,-	
	<hr/>	3.322.789,- B.F.

Surplus of income over expenses	978.748,- B.F.
---------------------------------	----------------

BUDGET COMPARISON FOR THE YEAR 1982

EXPENSES

<u>Current expenses</u>	<u>Budgeted amount</u>	<u>Expenditures</u>
Staff salaries	520.000,- BF	440.025,-
External work fees	40.000,-	44.570,-
Social Security, Insur., Taxes	280.000,-	287.245,-
Office rent and charges	265.000,-	283.035,-
Office supplies & equipment	190.000,-	106.152,-
Postage & telephone	160.000,-	152.381,-
Miscellaneous	<u>15.000,-</u>	<u>13.413,-</u>
	1.470.000	1.326.821,-
 <u>Special expenses</u>		
Congress	315.000,-	305.638,-
Executive Committee	130.000,-	68.684,-
Commissions	150.000,-	107.864,-
Special missions	65.000,-	16.009,-
Administr. publications & Bulletin	105.000,-	88.984,-
Special publications	150.000,-	369.437,-
Public. following UNESCO contract	100.000,-	-
Summer School	50.000,-	50.000,-
Miscellaneous	<u>20.000,-</u>	<u>10.604,-</u>
	1.085.000,-	1.017.220,-
	<u>2.555.000,-</u>	<u>2.344.041,-</u>

INCOME

Members subscriptions	3.000.000,-	3.055.429,-
FIAF publications	100.000,-	178.685,-
Bank interests	40.000,-	88.675,-
Unesco contract	200.000,-	-
	<u>3.340.000,- BF</u>	<u>3.322.789,-</u>

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1982

	<u>1981</u>	<u>1982</u>
Bois d'Arcy		400.- Sw.F.
Bogota		400.-
Brazzaville		400.-
Buenos Aires		1.425.-
Cairo		400.-
Caracas	400.-	400.-
Habana		1.425.-
Istambul	2.850.-	2.850.-
La Paz		300.-
Lima		400.-
Luanda		400.-
Madrid		2.850.-
Mexico UNAM		2.850.-
Milano		2.850.-
Paris C.Univ.		400.-
Rio de Janeiro		2.850.-
Torino		2.850.-
Warszawa		2.850.-
Washington L.C.		2.850.-
		3.250,-Sw.F. 29.150.- Sw.F.
		=====

(= 616.799.- BF)

NOTES TO THE 1982 ACCOUNTS

General Remark

These accounts do not include the P.I.P which, administratively, is now detached from FIAF as such. The supporters and subscribers to the P.I.P. will receive separate accounts covering this project.

1. Balance sheet (p.2)

Debtors

The £3700 loan to P.I.P. will be reimbursed from first sales of the 1979-1980 TV volume in the first months of 1983.

Balance

As in 1981 when subscriptions were raised, FIAF accounts still show a good profit balance, which is also due to the present weakness of the Belgian franc (expenses) in relation to the Swiss franc (on the income side) and to a severe control of prices in Belgium. This profit balance must serve as a special reserve to cover inflation in the coming years.

2. Profit and loss account (p. 3-4)

- Staff salaries: less than foreseen because salaries are presently frozen in Belgium.
- Executive Committee: only one meeting (Oaxtepec) was held in 1982.
- Commissions: the Preservation Commission had no meeting in 1982.
- Special publications: "Cinema 1900-1906" was the main publication financed by FIAF this year.
- Summer School: no Summer School could be organized in 1982 but the Executive Committee has agreed to earmark the budgeted funds for the next Summer School to be held in Berlin (DDR).
- Income : High bank interest rates have given us some unforeseen income, while Unesco's contract for the publication of the Preservation Manual had to be postponed.

NOTES EXPLICATIVES SUR LES COMPTES DE 1982

Remarque Générale

Ces comptes ne comprennent plus le P.I.P. qui est désormais détaché, administrativement, des autres activités de la FIAF.

Les supporters et abonnés au P.I.P. recevront des comptes séparés concernant ce projet.

1. Bilan (p.2)

Débiteurs

Le prêt de f 3700 au P.I.P. sera remboursé par les premières ventes du volume TV 1979 - 80 dès les premiers mois de 1983.

Balance

Comme en 1981 lorsque les cotisations furent augmentées, la balance des comptes FIAF est encore largement bénéficiaire; cela est dû en partie à la faiblesse actuelle du franc belge (utilisé pour les dépenses) face au franc suisse (du côté des revenus) associé à un contrôle des prix sévère en Belgique. Ce profit doit nous servir de Réserve spéciale pour les années à venir.

2. Compte des pertes et profits (p.3-4)

- Salaires: moins que prévu car les salaires sont actuellement bloqués en Belgique.
- Comité directeur: une réunion seulement en 1982 (Oaxtepec)
- Commissions: la Commission de Préservation ne s'est pas réunie en 1982.
- Publications spéciales: comporte principalement les coûts de publication de "Cinéma 1900 - 1906".
- Summer School: il n'y a pas eu de Summer School en 1982 mais le Comité directeur a accepté de reporter le subside prévu pour cette année à la prochaine session du Summer School qui sera organisée à Berlin (DDR).
- Revenus: Intérêts supérieurs à ce qui était prévu grâce aux hauts taux d'intérêts bancaires.
Le contrat Unesco pour la publication du Manuel de Préservation a dû être reporté à plus tard.

Leidenschaft
 Gendeburg 73
 1000 Brussels Belgium
 Adresse: Belgienpostamt 1000
 Telefon: 5171290

FINANCIAL / TRAIL GENERAL MEETING

TRAIL BUDGET FOR 1984 (in Swiss Francs)

ANNEX 14.

EXPENSE	1982	Budget 1983	Budget 1984
Members' (2000 SF) and observers' (400 SF) subscriptions	3 035 429	3 200 000	3 400 000
PIAF Publications	178 000	200 000	200 000
Bank interests	88 600	60 000	60 000
	<u>3 302 029</u>	<u>3 460 000</u>	<u>3 660 000</u>
EXPENSES			
<u>Current expenses</u>	<u>Budget 1983</u>	<u>Budget 1983</u>	<u>Budget 1984</u>
Staff salaries	440 000	470 000	514 000
External work fees	44 300	35 000	35 000
Social security, insur., taxes	282 200	300 000	315 000
Office rent & charges	281 000	280 000	280 000
Office supplies & equipment	206 100	120 000	130 000
Printing and telephone	127 300	125 000	120 000
Miscellaneous	13 600	20 000	20 000
	<u>1 394 500</u>	<u>1 450 000</u>	<u>1 524 000</u>
<u>Special expenses</u>			
Congress	305 400	340 000	370 000
Extraordinary expenses: stock sale		360 000	
Symposium		140 000	150 000
Executive Committee	98 600	110 000	120 000
Commissions	107 000	110 000	120 000
Special missions	87 000	120 000	120 000
Annals, publications & activities	88 300	140 000	120 000
Special publications	169 400	60 000	200 000
Facility for PIAF publications		50 000	20 000
Summer school	10 000	15 000	20 000
Miscellaneous	10 600	20 000	20 000
	<u>1 012 300</u>	<u>1 480 000</u>	<u>1 680 000</u>
	<u>2 406 800</u>	<u>2 930 000</u>	<u>3 204 000</u>
FINANCE: Special reserve	378 200	125 000	250 000
	<u>2 785 000</u>	<u>3 055 000</u>	<u>3 454 000</u>

STOCKHOLM / XXXIX GENERAL MEETING

DRAFT BUDGET FOR 1984 (in Belgian Francs)

<u>INCOME</u>	<u>1982</u>	<u>Budget 1983</u>	<u>Budget 1984</u>
Members' (2950 SF) and observers' (400 SF) subscriptions	3.055.429	3.200.000	3.250.000
FIAF Publications	178.685	200.000	200.000
Bank interests	88.675	40.000	60.000
	<u>3.322.789</u>	<u>3.440.000</u>	<u>3.510.000</u>
 <u>EXPENSES</u>			
<u>Current expenses</u>	<u>Expenses 1982</u>	<u>Budget 1983</u>	<u>Budget 1984</u>
Staff salaries	440.025	475.000	514.000
External work fees	44.570	55.000	55.000
Social Security, Insur., Taxes	287.245	310.000	333.000
Office rent & charges	283.035	300.000	320.000
Office supplies & equipment	106.152	120.000	130.000
Postage and telephone	152.381	175.000	190.000
Miscellaneous	13.413	20.000	30.000
	<u>1.326.821</u>	<u>1.455.000</u>	<u>1.574.000</u>
 <u>Special expenses</u>			
Congress	305.638	340.000	370.000
Extraordinary expenses Stockholm Symposium	---	360.000	---
Executive Committee	68.684	140.000	150.000
Commissions	107.864	210.000	240.000
Special missions	16.009	105.000	100.000
Administr. publications & Bulletin	88.984	140.000	150.000
Special publications	369.437	400.000	550.000
Publicity for FIAF publications	---	80.000	30.000
Summer School	50.000	55.000	55.000
Miscellaneous	10.604	30.000	40.000
	<u>1.017.220</u>	<u>1.860.000</u>	<u>1.685.000</u>
	<u>2.344.041</u>	<u>3.315.000</u>	<u>3.259.000</u>
 <u>BALANCE: Special reserve</u>	<u>978.748</u>	<u>125.000</u>	<u>251.000</u>
	<u>3.322.789</u>	<u>3.440.000</u>	<u>3.510.000</u>

NOTES TO THE 1983 AND 1984 BUDGETS

The Executive Committee approved the Treasurer's proposal to make a "realistic" revision of the 1983 budget (adopted in Oaxtepec) by lowering most entries in the category "current expenses" following the trend of the 1982 figures, and raising some figures in "special expenses" to give a better support to the FIAF activities more directly connected with the archive's work, such as Commissions, Special publications, etc... A special subsidy has been allocated to the organization of the Stockholm Symposium because of its technical importance and also to support a wide participation of young and developing archives. We also plan to launch a publicity campaign covering all FIAF and PIP publications.

With its "special reserve", the Executive Committee has also agreed that FIAF should help finance printing of the P.I.P. annual volumes by a loan which must be reimbursed out of first sales of the respective volumes. The Museum of Modern Art / New York had financed the 1980 and the 1981 volumes in this same manner.

The 1984 budget takes into consideration a possible 8% inflation rate for "current expenses" and, in "special expenses" a continuation of its supporting policy towards Commission work, special publications (several publications are due to come out in 1984) and other services to the membership.

NOTES EXPLICATIVES SUR LES BUDGETS 1983 ET 1984

Le Comité directeur a approuvé la proposition du Trésorier de réviser le budget 1983 (adopté à Oaxtepec) en diminuant la plupart des postes des "Dépenses courantes" par comparaison avec les dépenses de 1982, et en relevant par contre quelques postes sous "Dépenses spéciales", de façon à mieux subsidier les activités FIAF plus directement liées au travail des archives telles que: Commissions, Publications, etc...

Un subside exceptionnel a été accordé pour l'organisation du Symposium de Stockholm étant donné son niveau technique plus élevé et aussi pour y permettre une plus grande participation des jeunes archives en voie de développement.

Nous prévoyons aussi une campagne de publicité pour les publications FIAF.

Le Comité directeur a décidé qu'une partie de la "Réserve spéciale" pouvait être affectée à un prêt de courte durée servant à financer la publication des prochains volumes annuels du P.I.P., de la même manière que le Museum of Modern Art/ New York avait financé les volumes 1980 et 81. Ce prêt devra être remboursé par les premières ventes des volumes respectifs.

Le budget 1984 prend en considération un taux d'inflation probable de 8% pour des dépenses courantes et, en ce qui concerne les "Dépenses spéciales", la continuation de notre politique de soutien au travail des Commissions, publications spéciales (plusieurs nouvelles publications sont prévues en 1984), etc...

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PROPOSITION DE MODIFICATION DES STATUTS ET REGLEMENT

Article 4 des Statuts - dernière phrase

Remplacer "d'un droit exclusif" par: "de pleins droits".

"Les membres bénéficient de pleins droits sur l'ensemble des territoires de leur pays."

Article 104 du Règlement intérieur

Supprimer tout l'article et le remplacer par:

1. Chaque membre, sur le territoire de son pays, bénéficie du plein droit de:
 - a) recevoir ou servir d'intermédiaire pour tous films, documents ou autres objets expédiés dans son pays par les autres membres ou observateurs de la Fédération;
 - b) acquérir tous films, documents ou autres objets se rapportant à son activité et qui sont disponibles dans son pays.

Ces droits impliquent:

2.1. qu'un membre peut, dans son propre pays, négocier directement avec le représentant d'un ayant-droit étranger en vue d'obtenir du matériel se rapportant à son activité. Une telle négociation, si elle conduit éventuellement à des acquisitions d'origine étrangère, ne constitue pas une violation des droits des membres ou observateurs de la Fédération dans ce(s) pays.

2.2 qu'un membre ou un observateur qui envisage d'acquérir des films, des collections de documents ou autres objets dans un autre pays, d'un ayant-droit qui n'est pas membre ou observateur de la Fédération, doit d'abord obtenir l'accord du membre de la FIAF dans ce pays. S'il y a plusieurs membres dans ce pays, l'accord de chacun d'eux doit être obtenu.

2.3. qu'un membre ou un observateur ayant l'intention de prêter des films à un organisme non-membre de la FIAF dans un pays où il existe un membre, doit d'abord obtenir le consentement et la coopération de ce membre. S'il existe plusieurs membres dans ce pays, il suffira d'obtenir le consentement et la coopération d'un seul d'entre eux. Mais il est du devoir de ce membre d'en informer le(s) autre(s) membre(s) de son pays sur base d'un accord préalable établi dans l'esprit de l'article 11 du Règlement intérieur de la Fédération.

XXXIX GENERAL MEETING
STOCKHOLM 1983

PROPOSAL TO MODIFY THE STATUTES AND RULES

Article 4 of the Statutes -- last phrase

Replace the words "an exclusive right" by "full rights".
"The members shall enjoy full rights throughout the territories of their country".

Article 104 of the Internal Rules

Delete the whole article and replace by:

1. Each member has the right within its own national territory:
 - a) to receive or to act as an intermediary for all films, documents and artifacts that are available in its territory.

These rights are qualified as follows:

- 2.1. A member may negotiate directly with a representative of a foreign source in its own territory in order to obtain material relevant to its work. Such negotiations, if they eventually lead to acquisitions from other territories, will not constitute violations of rights of member(s) in those territories.
- 2.2. A member or observer intending to acquire material in another territory from a source that is not a member of FIAF must first secure the consent of the member in that territory. If there are two or more members in that territory, the consent of all of them must be secured.
- 2.3. A member or observer intending to loan material to an organization that is not a member of FIAF in a territory in which there is a member, must first secure the consent and cooperation of that member. If there are two or more members in that territory, the consent and cooperation of one member must be obtained. It is the duty of that member to inform the other member(s) in his country, on the basis of a prior agreement within the spirit of Article 11 of the FIAF Rules.