MEXICO XXXII GENERAL MEETING

LIST OF PARTICIPANTS

ALVAREZ, Carlos (Realizador), Bogotá
ALVES NETTO, Cosme, Cinemateca do Museu de Arte Moderna, Rio de Janeiro
ANCELOVICI, Gaston, (Realizador), Chile
ARMATYS, Leszek, Filmmeteka Polska, Warszawa
BORDE, Colette, Cinémathèque de Toulouse
BORDE, Raymond, Cinémathèque de Toulouse
BOWSER, Eileen, Department of Film/ Museum of Modern Art, New York
BUACHE, Freddy, Cinémathèque Suisse, Lausanne
CHANG LIANG, Justo, Cinemateca Universitaria, Guatemala
CHASKEL, Pedro, Cinemateca Chilena de la Resistencia, Chile
CONECINTI, Gianni, Cineteca Italiana, Milano
COULIASS, Clive, Imperial War Museum, London
DASSORI, Walther, Cinemateca Uruguaya, Montevideo
DAUBELIN, Robert, Cinémathèque Québécoise, Montréal
DE VAAL, Jan, Nederlands Filmmuseum, Amsterdam
DIMITRIEV, Vladimir, Gosfilmofond, Moskva
DUHN, Linwood G., Film Effects of Hollywood, California
EDWARDS, Averill, National Library of Australia, Canberra
FERNANDEZ JURADO, Guillermo, Cinemateca Argentina, Buenos Aires
FRANCIS, David, National Film Archives, London
GARCIA BORGIA, Hiram, Cineteca Nacional, Mexico
GARCIA ESPINOSA, Julio, (Realizador), Cuba
GARCIA MESA, Hector, Cinemateca de Cuba, Habana
GOMEZ OLIVE, Valentin, Filmmeteca Nacional de Espana, Madrid
GONZALEZ CASANOVA, Manuel, Filmmeteca de la U.N.A.M., Mexico
IZUE, Nora, (Realizadora) Perú
IZAGUIRRE, Rodolfo, Cinemateca Nacional de Venezuela, Caracas
JANDOV, Zahary, Bulgarska Nacionalna Filmetka, Sofia
KARR, Larry, American Film Institute Archives, Washington
KLAUE, Wolfgang, Staatliches Filmarchiv der DDR, Berlin
KOHN, David José (Realizador), Argentina
KUBELKA, Peter, Oesterreichisches Filmmuseum, Vienna
KUIPER, John, Motion Picture Section/Library of Congress, Washington
KULA, Sam, National Film Archives of Canada, Ottawa
LAURITZEN, Einar, Honorary Member, Stockholm
LEDoux, Jacques, Cinémathèque Royale de Belgique, Bruxelles
LEHR, Alfred, Oesterreichisches Filmmarchiv, Wien
LICIU, Gheorghe, Agregado Cultural de la Embajada de Rumania en Mexico
LUBBERT, Orlando, (Realizador), Chile
LUDY, Tom, Pacific Film Archive, Berkeley, California
MARTINEZ CARRIL, N., Cinemateca Uruguaya, Montevideo
MBALOUL, Donatien, Cinémathèque de la R.P. du Congo, Brazzaville
MOLNAR, Istvan, Filmarchivum, Magyar Filmtudomanyi Inteset, Budapest
MONTY, Ib, Det Danske Filmmuseum, København
NORDEN, Isadora de, Cinemateca de Bogotá
ONDROUSEK, Slavoj, Ceskoslovensky Filmovy Ustav –Filmovy Archiv, Praha
ORBANZ, Eva, Stiftung Deutsche Kinemathek, Berlin
PERRY, Ted, Department of Film/Museum of Modern Art, New York
POGACIC, Vladimir, Jugoslovenska Kinoteka, Beograd
POSCHKE, Ulrich, Deutsches Institut fur Filmkunde, Wiesbaden
PROLO, Maria-Adriana, Museo Nazionale del Cinema, Torino
RAZLOGOV, Kirill, Gonfilmofond, Moskva
REBOLLEDO, Carlos, (Realizador) Venezuela
RESTIFO, Rodolfo, Cinemateca Nacional de Venezuela, Caracas
REYNEL SANTILLANA, Miguel, Cinemateca Universitaria del Peru, Lima
RIVERA, Pedro (Realizador) Panama
ROSEN, Robert, UCLA Film Archives, Los Angeles
SHARPLES, Win, American Film Institute Archives, Washington D.C.
SINGH, S.B., Cultural Attaché of the Indian Embassy, Mexico
SORIA, Pierentino, Filmmoteca Nacional de Espana, Madrid
STENKLEV, Jon, Norsk Filminstitutt, Oslo
STOYANOV BIGNOR, Georgui, Bulgarska Nacionalna Filmmoteca, Sofia
VAN DER ELST, Brigitte, FIAF Secretariat, Bruxelles
VAN LEER, Lie, Archion Israeli Leseratim, Jerusalem
VOLKMANN, Herbert, Honorary Member, Berlin, DDR
VON BACH, Peter, Suomen Elokuva Arkisto, Helsinki
WIBOM, Anna-Lena, Cinemateket, Svenska Filminstitutet, Stockholm
WITEK, Ryszard, Filmmoteka Polska, Warszawa
WONG, Carlos, Cinemateca Universitaria de Panama
YELIN, Saul, Cinemateca de Cuba, Habana
YOON, Taeyun, Embajada de la Republica de Corea del Sur en Mexico
ZARIN Kim, Embajada de la Republica de Corea del Sur en Mexico
ANNEX 2.

La première condition est la participation de la municipalité à l'application du plan d'aménagement. En effet, l'attribution de pré鬆s des 
droits et obligations aux parties concernées est précédée de la 
élaboration de cette charte. Chaque année, avec une 
mise à jour régulière, une commission de concertation est 
formée de représentants de la municipalité, des 
communautés d'agglomération, des patrons d'entreprises, des 
habitations...
Mesdames, Messieurs, chers collègues,

On peut dire que durant l'année qui vient de s'écouler depuis notre Congrès de Turin, aucune question épiphus ou complexe concernant notre organisation interne ou nos rapports mutuels ne s'est présentée.

Cependant, deux ou trois problèmes non négligeables et même d'une importance capitale se posent à nous en tant que Fédération. Je pense qu'il faudrait que nous nous efforcions d'y répondre à notre XXXIIe Congrès. Il faudrait aussi que vous fassiez part au Comité directeur de vos réflexions et suggestions sur la politique menée par la Fédération et que vous lui donnez les instructions nécessaires pour son action future.

Ne désirant pas pour l'instant entrer dans les détails, permettez-moi cependant de les évoquer.

Le premier problème est la Résolution de la Conférence Générale de l'UNESCO qui, comme vous le rappelez, recommande aux états membres de prendre dès maintenant des mesures d'ordre juridique et technique, ou le cas échéant de les renforcer, en vue de sauver et de conserver les images en mouvement revêtant de la valeur.

Comme vous le savez, du 22 au 26 septembre 1975 s'est tenue à Berlin (DDR) une réunion du Comité des Experts sur la conservation des images en mouvement, présidée par M. Klaue, notre Vice-Président. C'est aussi avec une grande satisfaction que j'ai constaté la participation en tant qu'expert au travail de ce Comité de nos collègues Messieurs Kuiper, Schmitt, Nair et Al-Haday.

Y assistaient également, M. Ledoux en tant que délégué de notre Fédération, M. Volkmann, président de la Commission de Préservation de la FIAF, et moi-même comme délégué du CICT et comme l'un des auteurs du document du CICT qui a servi de base au début de la discussion. M. Ledoux, en tant que délégué de la FIAF, nous donnera au cours du Congrès des détails plus précis sur la réunion et les conclusions définitives des experts, ce qui nous permettra d'examiner et d'analyser les perspectives futures de notre participation ainsi que l'animation d'une activité ultérieure pour l'application de cette Résolution qui touche aux principes fondamentaux pour lesquels notre Fédération a été créée il y a bientôt quarante ans. C'est pourquoi je me permettrais d'ajouter qu'à mon avis notre Fédération doit y jouer un rôle non seulement des plus actifs mais encore se placer en tête dans les initiatives et leur réalisation. Ce qui a d'ailleurs été exposé à la réunion de Berlin.
Cependant, je crains que les choses ne s'orientent pas aussi favorablement que nous le voudrions. C'est pourquoi il faut que nous abordions ce sujet ici et que, durant notre Congrès, nous confirmions toutes les directions et limites possibles de notre action.

Comme je l'ai dit en introduction, à l'intérieur de la Fédération, le Comité directeur n'a pas été confronté à des problèmes trop complexes. Le rapport de notre Secrétaire-général, de notre Trésorier et de nos commissions vous en apprendra davantage. En tant que Président, je m'accorde le droit de mettre en évidence un problème qui n'est pas de nature procédurale et qui me paraît très important en ce moment. Je voudrais être l'initiateur d'une question en rapport avec le nombre des membres de notre Fédération et leur répartition géographique.

Des 38 membres, un associé et quatorze observateurs, c'est à dire des 53 archives cinématographiques réunies dans la FIAF, 32 viennent d'Europe (28 membres), 6 d'Amérique du Nord (4 membres), 8 d'Amérique Latine (1 membre), 3 d'Asie (3 membres), un d'Afrique et un d'Australie.

A cette structure inquiétante en ce qui concerne la participation des pays en voie de développement dans la Fédération, nous ajouterons le fait qu'en dehors des USA avec 4 affiliées, Le Mexique, la France et l'Italie qui en comptent chacun 3, le Canada, l'Autriche et la Grande-Bretagne 2, le nombre total des pays représentés à la FIAF n'est que de 38 alors que les Nations Unies en comptent 125.

Je pense que ce problème mérite votre réflexion, et ceci dans le contexte de la Résolution de l'UNESCO.

Le troisième problème auquel nous nous trouvons confrontés depuis déjà de longues années concerne nos rapports avec la FIAFT et les initiatives de plus en plus intensives des producteurs réunis dans cette Fédération qui sont désireux avant tout de conclure un accord pour lequel, malheureusement, nos points de vue ne concordent pas.

Il s'agit de problèmes sur lesquels il nous sera nécessaire de nous étendre d'avantage. Il en existe vraisemblablement d'autres. J'espère que nous pourrons, au moins pour certains d'entre eux, trouver une solution meilleure sinon définitive.
Report of the Preservation Committee
to the General Assembly of the Fédération Internationale des Archives du Film
in Mexico in May 1976

During the period under review the Preservation Committee
dealt with the complex of magnetic recordings and the use
of video-electronic and video-mechanic systems for the
preservation of audio-visual recordings.

The complex was, for the first time, discussed in March 1975
at the Conference of the Preservation Commission in Oostende
where it was decided that the following attending experts
should write certain chapters for the sake of publication:

Dr. Struska, Prague (CSSR): The History of Magnetic
Recording

Dr. Siakkou, Berlin (GDR): The Theory of Magnetic
Recording

Dr. Krones, Leverkusen (FRG): The Practice of Preserving
Magnetic Recordings

Mr. Maruhn, Berlin (GDR): Restoration of Magnetic
Recordings

Mr. Marin, Bucharest (Romania): Video-electronic Systems

Dr. Sluyter, Eindhoven (Holland): Video-records

Mr. Polischko, Moscow (USSR): Preservation and Restoration
of Sound in Film

In April 1976 the authors met for a discussion in Paris within
the framework of the Preservation Commission. For economic
reasons it was, unfortunately, not possible to invite all
members of the Commission. Except for the papers of Mr. Polishko
and Dr. Sluyter, the other authors had been supplied with the
complete papers as basis for discussion, while Mr. Polishko
submitted his paper in Russian only during the session.

Dr. Sluyter stated shortly prior to the conference not to be
competent and had been replaced by Mr. Compaan whose work with
Philips' had exerted a decisive influence on the development
of the video-record. The paper supplied by Mr. Compaan, un-
fortunately, had little bearing on our own problems.

Out of the complex, the papers provided by Dr. Struska,
Dr. Krones and Mr. Maruhn were, with minor changes, accepted.
Mr. Marin will make a few alterations and Mr. Polishko will
submit a new version of his chapter within six weeks.
Thereby the scientific work on this 3d and last complex has been completed according to the latest scientific cognitions. After the arrival of the last two papers publication can be effected in the English language.

During the period under review the paper on the preservation and restoration of colour film should be published and handed to the archives. German and English versions of the total work have been available since the end of 1974. As the translations were made by persons whose mother tongue is not English, it was necessary to organize a revision of the translation which the National Film Archive in London declared its willingness to undertake.

The 1st Chapter of the Colour Preservation was handed to the then chairman Mr. Kevin Gough-Yates at the 2nd Session of the Comité Directeur in October 1974, while the 2nd Chapter was sent to him in December 1974. London had promised to complete work within 2 months.

At the Conference of the Preservation Commission in Ostende in March 1975, Mr. Harold Brown (National Film Archive) informed those present that he had received the manuscript only a few days before. As it was not certain whether the manuscript is complete I sent, in April 1975, a list of the chapters asking for information whether everything was included and requesting the earliest linguistic check-up.

In September I once again made an urgent request for the sending of the completed papers and once more for a confirmation that the Colour Preservation was in London in its complete version. The only answer I received was a message that the chapters would be returned straight after completion of work.

At the end of February the revised 1st Chapter arrived and, at the same time, a message that Chapters 2 to 6 could not be traced in London. I then refused to send the remaining chapters once again since this would have resulted in further delays for years, and the FIAF Secretariat undertook to have the chapters checked up in Brussels.

The conduct of the National Film Archive met with strong criticism by the scientists who had, without receiving any payment and without any obligation to FIAF, completed their work. Such an attitude within international cooperation cannot be tolerated. The National Film Archive deserves to be blamed for the fact that the urgently required publication on Colour Preservation cannot, as had been planned, be sent to the Archives in 1975 but not before 1977. This will, needless to say, have consequences in the activities of the Commission.

Volkmann
ANNEX 4.

The commission met in Belgrade in 1974 and 1976 on the basis of the Belgrade Declaration of 1972, and the recommendations contained in special projects held between 1973 and 1975. This paper presents some additional research. It is important to be aware that the International Film Institute and also those in the artistic community are still engaged in the following projects:

1. The development of films on the women's experience. The commission has produced a draft and is seeking endorsement of the project. The Commission for Culture and Education / is currently preparing the following report:

   a. Guidelines for selecting, cataloguing, filing and preserving film material, a draft revision and expansion of the classification at FILM, including a draft glossary of the terminology of the commission.

2. The IFA summer school on film documentation. The proposal for the summer school to be held at FIRENZE in 1976 will be presented at the Congress. The commission recommends that the project be in accordance with the methodology of the school. In the second part of the commission, the project describes the concept of the school, the methodology, and the project's objectives.

3. The documentation of film literature. The recommendation for this project has been submitted to the commission, and the document has been approved. However, we must also emphasize that the commission has not yet decided on the use of the IFA documentation services and facilities, and that we must be aware of the need for more documentation services. It will also be helpful to the commission if we can provide an official recommendation.

4. The International Index to Film Periodicals. The IFA index was published in September 1975 by the IFA. A report was submitted that 2,800 copies of the first five months were received, which has been more adequate than any other by the IFA. The index will continue to be published. The index will continue to be published at the present time and new equipment that has been purchased will be used in the future.
REPORT OF THE FIAF DOCUMENTATION COMMISSION

May, 1976

The commission met in Sofia in March 1976 as guests of the Bulgarska Nacionalna Kinoteka, and the subcommissions working on special projects held meetings during 1975. Two new members were added: Frances Thorpe, Editor of the International Index to Film Periodicals, and Aura Puran of the Arhiva Nationale de Filme. Work progressed on the following projects:

1. List of unpublished script holdings in FIAF archives. The commission established standards for the script list, and a letter has been sent out to all archives asking for cooperation. We have asked contributors to send in their information by April 1977.

2. FIAF Directory of Film and Television Documentation Sources. This project is in the final stages of editing and printing, and we expect to have copies in hand for distribution at the Congress.

3. International Directory of Set Designers. The subcommission has produced a draft of the first volume, covering the set designers of Belgium, Deutsche Demokratische Republik, The Netherlands, Poland and Romania. A correct version will be submitted for the consideration of the FIAF Executive Committee in May. It is planned to print 200 copies, 100 to be reserved for FIAF members and 100 to be available for sale to others. The second volume, on the set designers of France and Finland, is expected to be completed next year, and subsequent volumes will cover Italy, and Bulgaria, and the Soviet Union.

4. Guidelines for collecting, cataloguing, filing and preserving film posters. A draft revision and expansion of the publication on film posters by the Nederlands Filmmuseum will be prepared for the consideration of the commission at its next meeting.

5. FIAF summer school on film documentation. The proposal for the summer school to be held in Copenhagen in August 1977 will be presented at the Congress. The commission discussed in detail the subjects and the methodology of the school. As there are not enough documentation experts at the Danske Filmmuseum to provide all the teaching staff, it was decided that the commission members would participate in the school. To facilitate this plan, it was decided to hold the next commission meeting in Copenhagen in the days immediately preceding the summer school.

6. The classification of film literature. The subcommission for this project has produced two schemes, both of which the commission had planned to send out for comments and comparison before deciding on a recommendation. However, as only one of the schemes has been completed, we decided to send it out to FIAF documentation departments and libraries, not as a recommendation, but merely to ask for comments. When the second scheme has been completed, it will also be sent out for comments, and then the commission will again consider whether it can make an official recommendation.

7. The International Index to Film Periodicals. The 1974 volume was published in September 1975 by St. James Press. A reported sale of about 900 copies in the first five months was achieved, but we hope to have more up-to-date figures by the time of the Congress. The staff situation in the London office is fairly stable at the present time, and new equipment was purchased this year: a guillotine for cutting the
cards and a new typewriter. Frances Thorpe has recommended a renewal of the lease for the office in 1976. The project received a grant of BF 576,771,- from the United States National Endowment for the Arts, administered by the Museum of Modern Art.

A separate financial report will be presented by the Treasurer, but his report is linked with the following problem: St. James Press has declared that it is unwilling to continue publishing the volume unless (1) the sales for the 1974 volume substantially increase in the next few months, and/or (2) we agree to add the nonfilm periodicals to those now being indexed, which the publisher feels would greatly increase the sales potential of the volume to general libraries. The commission believes that, while it is desirable to add the nonfilm periodicals (an expansion envisioned since the beginning of the project), it is not possible with the present overworked staff. After careful study, the subcommission for the project determined that the costs of adding the nonfilm periodicals, including free-lance indexer, typist, and supplies, would add BF 98,500,- to the cost of the project. St. James Press feels that FIAF should assume these costs in the expectation of receiving a higher return from the annual volume. However, the commission is not convinced that sufficiently increased sales would result.

At the present time, St. James Press is not proceeding with the publication of the 1975 volume, even though the materials have been delivered by our Editor. It is extremely late for FIAF to seek a new publisher, and should St. James break the contract, it will mean a grave setback for the project. Once again, the commission appeals to all FIAF members who believe in the value of the project to do whatever they can to increase the subscriptions to the card service as well as the sales of the annual volumes in their own countries. We estimate that only about 15 additional subscriptions to the card service would finance the project sufficiently that it could operate independently of the annual volume.

- Eileen Bowser

Members of the Documentation Commission:

Eileen Bowser, Department of Film, The Museum of Modern Art
Brenda Davies, National Film Archives (British Film Institute)
Karen Jones, Det Danske Filmmuseum
Alfred Krautz, Staatliches Filmmarchiv der DDR
John Luijckx, Nederlands Filmmuseum
Aura Puran, Arilva Nationale de Film
Eberhard Spiess, Deutsches Institut für Filmkunde
Milka Staykova, Bulgarska Nacionalna Filmiteka
Frances Thorpe, Editor, International Index to Film Periodicals
ANNEX 5.

THE FILM EFFECT SYSTEM FOR THE ARCHIVAL PRESERVATION OF COLOR MOTION PICTURES

W. van der Feltz

Photoengraving, Film Effects of Hollywood, Inc.

First presented at the 1965 FAIF Conference in Oslo, and presented here by John de la Court Jones on behalf of the FAIF.

Since the 1940s, I have been concerned with the problem of the archival preservation of motion pictures. I felt that there must be a better way of preserving the images than the conventional methods. I proposed the use of a 16mm system, which has been proven to be effective in practice.

I was first concerned with the quality of the images, especially in terms of stability and the reduction of damage in the projection of the images. The 16mm format provides the best solution for the preservation of color motion pictures.

The 16mm negative will be transferred to 35mm successor, which is the best format for the preservation of color motion pictures. This method will be discovered to be the best system for the archival preservation of color motion pictures.

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Presented by the author at the 1976 FIAF Conference in Mexico City.

The "FAMP" System

THE FILM EFFECTS SYSTEM FOR THE ARCHIVAL PRESERVATION OF COLOR MOTION PICTURES

Linwood G. Dunn
President, Film Effects of Hollywood, Inc.

Esteemed Members and Associates of FIAF:

Since the time I attended the 1974 FIAF Conference in Ottawa, and presented papers on two film preservation systems, I have given a great deal of study to the problem of the archival preservation of today's color motion picture. I felt that there must be a better way, considering all of the aspects, than the second method I proposed, wherein the three silver color separations were placed in the standard 35 mm full aperture frame. The wasted quarter of the frame concerned me, so I directed my thinking, with the help of my associates at Film Effects of Hollywood, to the utilization of the 16 mm format. Any new method accepted should surely result in a greater substantial saving in cost and storage bulk than heretofore.

I was first concerned with resultant screen quality, when reducing the 35mm frame to 16mm for its subsequent blow-up in retrieval; and the relative stability in the registration of the three 16 mm separation frames concerned me. Obviously, a test would give us many of the answers needed at this point. Accordingly, I selected eight assorted short scenes from 5254 negatives at hand, and made up the test you will see screened today. We did this to prove only to ourselves that certain principles and methods were as sound as we hoped them to be. Obviously, this test was not for screening for those unfamiliar with the corrective techniques available in printing and processing procedures. No special handling or equipment was used in any of the steps, the contrast level selected to develop the 16mm successive-frame separations was our very first attempt, and the blow-up internegative we made therefrom was our first and only attempt. Obviously, certain simple adjustments in procedure would enable us to ultimately obtain optimum results.

Before screening my demonstration films and slides I will briefly describe this process, which we have devised primarily for the preservation of 35 mm color negative. Other film types and formats, including black and white, can be handled basically the same way, with appropriate modification of equipment and procedures. This method will be referred to as the FAMP System:

Filmeffects Archival Movie Preservation

The 35 mm negative will be transferred to 16 mm successive-frame color separation 35/32 Estar rawstock having a standard emulsion coating most suitable for picture and track reproduction. Reels of similar length would have the picture placed side-by-side and running in opposite directions. Both sound tracks would be recorded in the center track area at the higher fidelity speed of 108 feet per minute. Retrieval would be accomplished by combining the
three separations back to a color internegative, and the sound track recorded to a separate track in proper form required for the selected retrieval format. The advantages of this proposed and very practical FAMP System are most important and numerous, some of which follow:

1. The bulk of the stored film information is greatly reduced over any other system, and still with due respect to the retention of good screen quality.

2. Standard rawstocks and processing procedures are utilized, with the possibility that special emulsion coating would be developed for further improvement in quality and cost.

3. The sound track at 108 fpm would obviously retain all of its original 90 fpm quality in storage, with little, if any, lost in retrieval.

4. Cost would be substantially reduced over any method used today, when using proper equipment designed for this specific printing operation.

5. Equipment designed for this system would utilize state-of-the-art technology, thus avoiding research.

6. The theoretical loss in quality thru reducing and then blowing up the image, would be the lesser of the evils, by far, when considering the economic and all of the other factors involved with utilizing existing equipment, and other proposed systems, to the best of my knowledge.

7. Ready examination of the material by screening the subject in its stored format thru additive color projection of a reversal print made from the 16mm separation master positives, would be a very valuable asset. 35mm projectors converted for this 3-frame 16mm format are in daily use. Only the development of an additive red-green-blue superimbursement projection lens would be required for projection in full color. This method could, of course, be adopted to self-contained or mini projection equipment, to fit any particular need. Also, reversal prints from the 16mm master could be used for study of subjects throughout the world wherever such projection equipment is available. And master duplicates of the stored 16mm master could be used for retrieval printing to 35mm, 16mm or other format, at any location having the special printer. We will now screen the following film material made up from the eight short scenes of 5254 original negative referred to earlier:

1. A print from the original negative, which we will call ORIGINAL.

2. A print from an internegative which was made conventionally by a major Hollywood film laboratory thru three standard 35mm color separation masters produced from the ORIGINAL. We will call this the LAB DUPE.

3. The FAMP BLOW-UP DUPE: A print from a retrieved 35mm blow-up internegative made by Film Effects of Hollywood from its 16mm successive-frame color separation master.
It must be pointed out that these particular color prints shown today are far from being in balance scene-to-scene and with each other, which is just a matter of re-printing them all together. However, these preliminary tests serve the purpose of comparing the overall quality, so that any relative screen quality loss can be realistically evaluated in the light of the economic, and physical, and technical aspects of this worldwide problem.

SCREENING OF THE 35mm REEL
(5 min.)

Next we have the 16mm part of the FAMP System, and will screen the following films:

1. The 16mm reduction successive-frame color separation storage master.

2. A reversal print from the storage master, which could be used for additive projection in full color.

3. A skip-frame optical print of the green record (each third frame) only, to easier view the action, which step may have some value in examining the subject in black and white where the additive projector is not available.

SCREENING OF THE 16mm REEL (5 min.)

Next we have six slides made up from the films you have seen, as follows:

1. The conventional 35/32 mm format which is the standard in most large laboratories for printing 16mm release in volume. This was adapted for our "FAMP" System, using the Estar base.

2. The 16mm separation master, and a reversal print made therefrom.

3. A pair of reversal prints made from the separation master, one filtered to show how additive projection will introduce the appropriate filters inside the lens, super-imposing the three for projection in full color.

4. Print from the 35mm ORIGINAL negative.

5. Print from the LAB internegative.

6. Print from the "FAMP" blow-up internegative.

PROJECT THE 35mm SLIDES

The Film Effects system for the archival preservation of 35mm color motion pictures in the 16mm format as silver separation masters, and the sound track, both on single strip 35/32 film, is described as follows:

1. Each 1000 feet reel of 35mm negative and 1000 feet of sound track will transfer to 1200 feet of 16mm, the picture becoming three successive-frame color silver separations, and the sound track being transferred at the higher fidelity film travel speed of
108 feet per minute.

2. Therefore, on 1200 feet of 35/32 film stock there could be stored two 1000 feet reels of 35mm picture and track, thus reducing the bulk of 4000 feet to 1200 feet of 35/32mm, with further reduction effected by using the Estar base, thus bringing the four reels to about the bulk of one 1000 ft. roll of standard 35mm. This 35/32 roll would thus carry the same information as 6000 feet of 35mm when printed in the only system in practical use today for preservation of color in conventional 35mm black and white separation form.

3. Estimated cost to start this program is very roughly figured at close to $400,000. This should cover the design and construction of the Storage (FAMP-S), the Retrieval (FAMP-R) prototype printers, and the additive projection (FAMP-P), in order to store, to screen in color the film in its 16mm storage silver form, and to transfer the stored format back to its original, or to whatever film form is desired. Obviously most installations for Storage printing would not need the retrieval printer, but would probably require the additive projector.

4. Using the facilities found in the modern film processing plant, to set printer lights, to clean, and otherwise prepare the film for printing, it would probably take one man-hour to transfer each 1000 ft. reel. Thus a completed 1200 ft. roll of 16mm storage film containing up to 2000 ft. of 35mm picture and track is estimated to take approximately two man-hours labor plus about .15 per foot for 35/32 film rawstock and developing. Therefore, at median wages, it should cost no more than $100 to store each 1000 ft. of 35mm color picture and track, or under a $1000, for the average feature transferred to five rolls of 35/32. This estimate does not include overhead or amortizing the cost of equipment. I can conceive of this cost even being cut in half, when conditions are as favorable as I can foresee them. Black and white storage can, of course, cost relatively less, as now the 1200 ft. of 16mm becomes the depository of 12,000 ft. of 35mm picture and track.

5. Retrieval to its original color negative and sound track form would cost about the same as making a normal 35mm to 35mm internegative made from silver separations, because costs would be about the same. This pertains relatively to transferring the 16mm storage medium to any other format, such as to 16mm color.

6. Cost to make reversal or autospot copies direct from the films in their 35/32 silver storage form, for the ready inspection of subject matter, would be nominal, as this would be a standard film laboratory contact printing operation that should cost no more, and possibly substantially less, than $1.00 per 1200 ft. reel, and representing as much as 20 minutes of the picture. These copies could also be viewed in small self-contained additive color projection units designed for the more intimate study usage, such as in libraries or schools.

Transfers for archival preservation from any other types of film, such as 16mm color, could be made on similar equipment modified to handle that type of film. It should be understood that these special printers could be designed to accept modules for printing to, or from, any standard film format desired.

As the United States Library of Congress and the American Film Institute have shown a keen interest in further studying this FAMP System, I suggest that provision be made
for me to carry on this work in greater depth, aiming at accomplishing the following:

1. Make a more extensive film demonstration using a sound track and certain improved techniques not included in the test shown here. This test might then be circulated among the FIAF members for comments and/or acceptance, thus giving us direction for the next steps, which should be taken now rather than wait a year for the next Conference. Obviously, the situation is somewhat urgent.

2. Further study the feasibility and economics of the FAMP System in the light of current international needs found thru FIAF.

3. With the support of the FIAF member nations I could furnish the important economic details, and offer a proposal to make the equipment and facilities necessary to the System available on the best possible basis; and to develop a trainee program for technical personnel, as well as provide other support, particularly to the more underdeveloped nations.

If FIAF’s reaction to this presentation is positive, and it will give its full support in whatever way it can, to furthering the ideas outlined herein, I will then be in a position to put certain of Film Effects’ facilities, vast experience in the field, and expertise of our personnel and noted associates, in back of the program, giving it my personal attention. Our efforts could ultimately lead to setting up a pilot plant using the prototype equipment in order to start as soon as possible on the preservation program, while expediting the volume manufacture of the equipment, thus making the facilities available to everyone on the best basis, and as soon as possible.

I am very much interested in making this program a major part of my future activities, and in providing the proper back-up so that a most efficient and standardized operation will carry on well into the future, for the preservation of our world culture in motion picture form. I solicit your response and support of this proposed System.

Thank you all, ladies and gentlemen, for your kind attention.

Linwood G. Dunn
Film Effects of Hollywood, Inc
1140 North Citrus Avenue
Hollywood, California, 90038

The attached film clip was taken from a rejected off-color 16mm volume printing to show the 35/32 format adapted to the FAMP System.
TO: The FIAF Members, Associates and others directly involved with the Archival Preservation of the Motion Picture
FROM: Linwood G. Dunn

Attached is a copy of the presentation I gave at the 1976 FIAF Conference in Mexico City. I have tried to cover as many aspects of the Project that seem to be pertinent at this time. This cover letter is written to interested parties in order to solicit support of any future activities in connection with the "FAMP" System, as demonstrated by the slides, 35mm and 16mm films screened as part of my presentation.

To those of you who are impressed with the possibilities of the System demonstrated, and therefore wish to obtain further information, as well as to offer support to its development, I solicit a letter from you to that effect. If there is enough such reaction, I will plan to pursue the Project further, taking one progressive step at a time, as follows:

1. I will prepare a questionnaire to send interested parties which will solicit certain information regarding their needs, from which I can then prepare specifications for the special printing equipment required.

2. The letters and data from this inquiry will enable me to gain the support from certain specialists and companies who I may involve in the next steps.

3. With general specifications on hand, I will then obtain some realistic cost and time estimates, as well as attempt to obtain the necessary interest required to finance the prototype equipment.

4. I can then distribute to the interested parties realistic cost estimates based on the number of units of equipment anticipated for our initial order. Accordingly, when prices are established, and firm orders are now possible, the Project should be well on its way to reality.

I presume that some of you may wish to see a more extensive test made using better original picture with sound track, as noted in my paper. The question of funding this test must be dealt with; but I feel that such support could be forthcoming if there is enough genuine interest established. I will certainly give my best efforts to organize this worthy Project, and I know that I can obtain a great measure of such support from my colleagues in the Industry who are daily involved in all aspects of this type of development.

Linwood G. Dunn

Past head of RKO Radio Pictures Photo Effects Dept.; Board member Academy of Mot. Pic. Arts and Sciences and Amer. Soc. of Cinematographers; Fellow, SMPTE; Academy Award for the "Acme-Dunn Optical Printer"; author of many scientific papers, articles, film teaching aids and film-lecture "Special Effects in the Cinema". Screen credit on many major films.
1. The International Federation of Film Archives has decided to create a FIAF Prize amounting to .... dollars to be awarded to the best original work in the field of research into film history. The Prize will be awarded for the first time in 1977. Its promoters hope that it will become an annual award.

2. The selected study should be the equivalent of a dissertation based on personal and original work, realised in the last 5 years and not previously published. Its author (or authors, if they are several) should not be more than 40 years old on 1st January, 1977. If the selected dissertation is the result of team-work, the prize will be either awarded to its main author or divided among its authors in equal or unequal parts, according to the decision of the Jury.

3. The dissertation shall have at least 40 typewritten (double-space) pages. It shall be written or translated either in English or in French.

4. The Executive Committee will form the Jury responsible for judging the works submitted and will be able to consult experts should any of the subjects handled require special knowledge.

5. The Prize will be awarded before 31st December, 1977, at the majority of votes of the Jury. Should the Jury consider it cannot award the Prize, the latter will be deferred to a later year. The decisions of the Jury are final.

6. The dissertations must be sent, by registered mail, to the FIAF Secretariat, 74 Galerie Ravenstein, 1000 Brussels, not later than 30th June, 1977.
REGLEMENT DU PRIX

1. Il est constitué un Prix de la Fédération Internationale des Archives du Film d'un montant de .... dollars destiné à couronner le meilleur travail original dans le domaine de la recherche cinématographique. Le prix sera décerné pour la première fois en 1977. Dans l'esprit de ses promoteurs, il est susceptible de devenir annuel.

2. Le travail choisi doit être l'équivalent d'un mémoire représentant l'aboutissement d'un travail personnel et original, réalisé au cours des cinq dernières années et non publié antérieurement. Il irait à un auteur (ou à des auteurs s'ils sont plusieurs) n'ayant pas dépassé 40 ans au ler janvier 1977. Si le travail récompensé a été réalisé en équipe, le prix sera attribué soit à l'auteur principal, soit partagé en parts égales ou inégales entre les auteurs, selon la décision du Jury.

3. Le mémoire devra comporter au moins 40 pages dactylographiées à double interligne. Il doit être rédigé ou traduit soit en français, soit en anglais.

4. Le Jury chargé d'apprécier les travaux sera constitué par le Comité directeur de la Fédération qui pourra s'entourer de l'avis d'experts lorsque certaines des sujets traités demandent une compétence particulière.


ANNEX 7.
PROPOSITION DE MODIFICATION DES STATUTS (*)

Article 2
Le siège officiel de la Fédération est établi à Paris mais son siège administratif est établi à Bruxelles (Belgique).

Article 3
La Fédération se compose de :
  a) membres
  b) associés (adhérents)
  c) observateurs

Ne peuvent être admis à la Fédération les institutions ou organismes quels qu'ils soient qui, sous couvert d'archive, feraient usage de leurs films et collections dans un but commercial (bénéfices et profits à l'usage des administrateurs et adhérents de cette institution ou organisme).

Article 15
L'Assemblée générale a pour attributions :
  c) d'approuver l'achat, proposé par le Comité directeur, de biens immeubles affectés à la mission sociale de la Fédération;

Article 22
Ajouter à la fin : "Seuls le Président et/ou le Secrétaire général ont le droit d'ester en justice pour la Fédération."

Articles 24 - 25
En faire un seul article.
Ajouter à la dernière ligne : c) ressources accessoires créées dans le cadre de ses activités.

Nouvel article 25
Le membre qui cesse par décès ou autrement de faire partie de la Fédération est sans droit sur le fonds social.

Article 29
Pour les présents statuts, c'est le texte français qui constitue le texte officiel.

(*) Les modifications proposées sont soulignées.
MEXICO /XXXII GENERAL MEETING

MODIFICATION OF THE FIAF STATUTES (*)

Article 2
The Headquarters of the Federation shall be in Paris (France) but its Executive Secretariat shall be located in Brussels (Belgium).

Article 15
The General Meeting shall have the following duties:

\[\text{c) to approve the purchase, proposed by the Executive Committee, of property allocated to the Federation's own use;}\]

Article 22
Add: "The Federation shall be represented in all legal actions by its President and/or its Secretary-General."

Article 24 - 25
Combine both articles.
Modify at the end: c) accessory resources created within the scope of its activities.

New article 25
Affiliates terminating their membership, for cause of death or any other reason, shall have no right to the properties of the Federation.
Affiliates shall have no personal liability for the obligations of the Federation beyond their annual subscription.

Article 26

For the present Statutes, the French text shall constitute the official text.

(*) The modifications are underlined.
Monsieur A. Brisson
Secrétaire général
Fédération Internationale des
Associations de Producteurs de Films
33 Avenue des Champs-Elysées
75008 Paris

13 janvier 1976

Monsieur le Secrétaire général,

Nous avons eu à plusieurs reprises l’occasion de discuter des difficultés que soulève la rédaction d’un accord FIAPF-FIAF, auquel pourraient souscrire tous les membres de nos Fédérations.

En ce qui concerne la FIAF, les raisons principales en sont, je vous le rappelle :

1. la diversité des statuts de nos différents affiliés : organismes officiels et gouvernementaux (Helsinki, Rome, Washington, Mexico, Madrid, Copenhague, New-Delhi, les pays socialistes, etc...), semi-gouvernementaux (Amsterdam, Bruxelles, Londres, Stockholm, etc...) ou même privés (New York).
2. les différences qui existent entre eux dès maintenant au plan des relations avec les producteurs : sans parler des pays socialistes, certaines de nos affiliés entretiennent des relations suivies et cordiales avec certaines producteurs, qui vont bien au delà de ce qu’un accord général pourrait consentir. Il ne faut pas oublier que beaucoup de cinémathèques sont maintenant à même de fournir aux producteurs une aide précieuse, notamment en leur offrant des possibilités techniques de stockage et de conservation qu’il est impossible de trouver ailleurs, si ce n’est à des prix exorbitants.

Ces aspects particuliers du problème, pour ne citer que ceux-là, font qu’il paraît malaisé de trouver les termes d’un accord détaillé ou d’un contrat-type qui satisfasse l’ensemble de nos membres.

C’est pour ces motifs que notre Comité directeur est arrivé à la conclusion, que nous avons déjà eu l’occasion de vous exposer, que mieux vaudrait, en tout cas comme premier pas, que nos fédérations se mettent d’accord sur une déclaration de principe qui affirmerait clairement mais en termes généraux
a) d’une part, le désir de la FIAF et de ses membres de préserver pour la postérité les films qui présentent un intérêt artistique, historique ou sociologique, et de les rendre accessible dans un but de recherche et d’étude, sans porter atteinte aux intérêts commerciaux de ceux qui ont la propriété ou le contrôle des droits dans ces films ;

b) d’autre part, les avantages que peuvent apporter à l’industrie cinématographique en général et aux ayants-droit en particulier, un tel effort de conservation et une telle diffusion de la culture cinématographique susceptible de renforcer l’intérêt pour l’art cinématographique dans le public ;
c) enfin, la volonté des cinémathèques membres de la FIAF de respecter en toutes circonstances les intérêts légitimes des ayants-droit et la volonté réciproque des membres de la FIAF d’aider les cinémathèques à réaliser leur mission de préservation du patrimoine cinématographique.

Je pense qu’un tel document, en évitant d’entrer dans des détails qui ne manqueraient pas d’être contestés par certains, trouvera un écho favorable à l’Assemblée Générale de la FIAF, et démontrera en même temps à l’extérieur la volonté de nos fédérations de collaborer à une œuvre que tout le monde maintenant reconnaît d’utilité publique, tout en sauvegardant les intérêts profonds des membres de nos deux fédérations.

Veuillez agréer, Monsieur le Secrétaire général, l’assurance de ma considération distinguée.

Jacques Ledoux
Secrétaire général
Mr A. Brisson  
Secretary-General of  
F.I.A.P.P.  

(Translation)  


Dear Sir,

On several occasions we have discussed the problems of drawing up a FIAPF - FIAF agreement, to which all the members of our Federations could subscribe.

Where FIAF is concerned, I remind you once more of the main reasons:

1.- The diversity of status of our various members: official and government organisations (Helsinki, Rome, Washington, Mexico, Madrid, Copenhagen, New Delhi, the Socialist countries, etc....), semi-governmental (Amsterdam, Brussels, London, Stockholm, etc...) or even private (N. Y.)

2.- The differences which already exist between them where the dealings with producers are concerned. Leaving aside the socialist countries, some of our members have close and cordial relation with certain producers, which go well beyond anything a general agreement could allow. It must be remembered that many archives are now able to help producers quite considerably, in particular by giving them the technical possibilities of stocking and conservation which are impossible to find elsewhere, except at exorbitant prices.

These particular aspects of the problem, without mentioning any others, mean that it would seem difficult to settle the terms of a detailed agreement or a basic contract which would satisfy all our members.
This is why our Executive Committee reached the conclusion, which we have already had occasion to explain to you, that it would be better, at least as a first step, for our Federations to agree on a statement of fundamentals which would affirm clearly but in general terms:

a).- on the one hand, the desire of FIAF and its members to preserve for posterity those films of artistic, historic, or sociological interest, and to make them accessible for research and study purposes, without interfering with the commercial interests of those who own or control the rights of these films;

b).- on the other hand, the advantages which such an effort at conservation and a diffusion of film culture, liable to strengthen the public’s interest in the film art, could have for the film industry;

c).- finally, the willingness of member film archives of FIAF to respect in all circumstances the legitimate interests of the copyright holders and the willingness of FIAPF members on their part to help film archives realise their mission of preservation of the film heritage.

I think that such a document, by avoiding details which could be contested by some, will be favourably received by the FIAF General Assembly, and at the same time will show our Federation’s willingness to collaborate in a work which everyone now recognises as being of service to the public, while at the same time safeguarding the fundamental interests of the members of our two Federations.

Yours faithfully,

Jacques Ledoux
General Secretary
Monsieur le Secrétaire Général,

Après un entretien avec mes collègues à propos de votre lettre du 13 janvier je dois vous dire que son contenu nous a surpris car il ne semble pas refléter selon nous ce qui avait été convenu entre les délégations de la FIAF et de la FIAFF lors de l'entrevue de juin dernier et confirmé à Berlin par vos collègues, à savoir l'examen et la critique par vous-même de notre type de contrat de dépôt des films dans les cinémathèques aux fins, si nécessaire, d'en améliorer aussi bien le fond que la forme.

Par ailleurs la proposition que vous nous présentez d'une déclaration unilatérale de principe de notre part visant l'intérêt des cinémathèques ne peut être envisagée. En effet la structure actuelle de l'ensemble des cinémathèques, même si certaines d'entre elles ont une activité donnant satisfaction aux producteurs, ne nous apparaît pas comme étant toujours la meilleure qui soit, ni non plus toujours la plus efficace. Nous ne pouvons donc donner en ce domaine un satisfecit général qui viserait en réalité des situations très différentes. De plus il existe déjà certaines formules très intéressantes qui pourraient être éventuellement substituées aux solutions actuelles.

D'autre part vous mettez l'accent sur les différents régimes politiques des pays des cinémathèques membres de votre Fédération Internationale et sur le caractère établie de certaines d'entre elles. Ce dernier point, incontestable, ne présente cependant ni l'unanimité ni même semble-t-il la majorité des cas. De plus le régime de certains états et le caractère...
de certaines cinémathèques ne peuvent non plus avoir d'incidence en un domaine où la partie déterminante, à savoir l'auteur, est titulaire d'un droit défini par sa législation nationale et des instruments internationaux. Je dois à ce propos vous faire remarquer que les pays que vous signalez sont parties contractantes soit de la Convention de Berne, soit de la Convention Universelle qui leur fait obligation de veiller au respect du droit de tous les auteurs et de leurs ayants-droit les producteurs.

Ici réside le point fondamental. En effet les cinémathèques, et quel que soit le moyen par lequel elles ont reçu les copies de films, conservent en dépôt des œuvres intellectuelles et artistiques dont elles ne possèdent pas les droits et qu'elles ne peuvent utiliser sans l'accord exprès de leurs auteurs ou des ayants-droit de ces derniers.

Je vous confirme une nouvelle fois que nous restons prêts à discuter avec la FIAF du texte que notre organisation a établi en vue de concevoir un document commun qui assurerait à la fois la sauvegarde des intérêts légitimes des auteurs et de leurs ayants-droit les producteurs et qui permettrait aux cinémathèques d'assumer leur vocation de conservation et de communication à certains publics. En juin dernier il nous a été déclaré que cette perspective était également le souci de votre organisation et d'un commun accord entre vos collègues et vous-même vous avez été désigné pour effectuer cette étude critique de notre document. Conformément à la conclusion de cette entrevue, je vous demande donc de nous adresser vos commentaires sur notre type de contrat de dépôt afin que nous puissions progresser en cette affaire.

Veuillez accepter, Monsieur le Secrétaire Général, les assurances de ma considération distinguée.

A. BRISSON
Secrétaire Général

cc. M. Pogacic
M. Kuiper

Considérant :

a) Le désir de la FIAF et de ses cinémathèques membres de préserver pour la postérité les films qui présentent un intérêt artistique, historique ou sociologique, et de les rendre accessibles, dans un but de recherche et d'étude sans porter atteinte aux intérêts commerciaux de ceux qui ont la propriété ou le contrôle des droits dans ces films;

b) Les intérêts communs de la FIAF et de la Fédération Internationale des Associations de Producteurs de Films (FIAPF);

c) Les relations cordiales et étroites qui existent déjà entre un certain nombre de cinémathèques et un certain nombre de producteurs;

d) L'aide qu'apportent aux producteurs beaucoup de cinémathèques en stockant et en conservant des films qui autrement auraient pu se décomposer ou se perdre;

e) La volonté de cinémathèques membres de la FIAF de respecter en toutes circonstances les intérêts légitimes des ayants-droit.

Les membres de la FIAF, réunis en Assemblée Générale à Mexico le 26 Mai 1976, font appel à la FIAPF pour rédiger en commun avec la FIAF, une Déclaration Générale de Principes sur la préservation des images en mouvement, dans l'esprit de la Résolution 3,422 que la 16ème Assemblée Générale de l'UNESCO a adoptée à l'unanimité.
### FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

#### ASSETS

<table>
<thead>
<tr>
<th>Current assets</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Debtors</td>
<td>165,135,-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guarantees</td>
<td>130,000,-</td>
<td></td>
<td>295,135,- BF</td>
</tr>
<tr>
<td>Quick assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Banks</td>
<td>841,353,-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>4,094,-</td>
<td></td>
<td>845,447,- BF</td>
</tr>
<tr>
<td>Reserve Fund</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.G.B. Brussels (SF 81,843,43)</td>
<td>p.m.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1,140,582,- BF</td>
</tr>
</tbody>
</table>

#### LIABILITIES

<table>
<thead>
<tr>
<th>Creditors</th>
<th>158,226,- BF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profit</td>
<td></td>
</tr>
<tr>
<td>Excess of income carried forward from 1974</td>
<td>596,914,-</td>
</tr>
<tr>
<td>Excess of income 1975</td>
<td>385,442,-</td>
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<tr>
<td></td>
<td>982,356,- BF</td>
</tr>
<tr>
<td></td>
<td>1,140,582,- BF</td>
</tr>
</tbody>
</table>

### PROFIT AND LOSS ACCOUNT PER DECEMBER 31, 1975

#### DEBIT

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2,209,254,-</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excess of income</td>
<td>385,442,-</td>
</tr>
<tr>
<td></td>
<td>2,594,696,- BF</td>
</tr>
</tbody>
</table>

#### CREDIT

<table>
<thead>
<tr>
<th>Income</th>
<th>2,594,696,-</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2,594,696,- BF</td>
</tr>
</tbody>
</table>
# Detailed Balance Per December 31, 1975

## Assets

**Debtors**
- Subscriptions unpaid for 1974: 9,000,- BF
- Subscriptions unpaid for 1975: 28,500,-
- Subscriptions unpaid to P.I.P.: 112,035,-
- Bowker royalties for 1975 ($400): 15,600,-
  - **Total Debtors**: 165,135,-

**Guarantees**
- SGB Brussels: time deposit for guarantee of London rent: 130,000,-

**Banks**
- SGB Brussels: current account: 476,283,-
- SGB Brussels: interest account: 354,792,-
- Lloyds Bank London (£ 100,61): 8,276,-
  - **Total Banks**: 841,353,-

**Cash**
- At the secretariat - Brussels: 1,016,-
- At London office (£ 37,40): 3,078,-
  - **Total Cash**: 4,094,-

**Total Assets**: 1,140,582,- BF

## Liabilities

**Creditores**
- Brussels office rent 4th quarter: 16,960,-
- " charges: 12,151,-
- Telephone-postage 4th quarter: 3,662,-
- H. Volkmann-translation preservation M.: 22,000,-
- Amsterdam : FIAF Bulletin IX: 8,849,-
- P.I.P. salaries December (£344,14): 28,316,-
- P.I.P. Office costs December (£200,06): 16,461,-
- P.I.P. Office supplies (£314,88): 25,908,-
- Seoul : provision for candidature 1976: 5,174,-
- Helsinki : subscription to P.I.P. 1976: 18,745,-
  - **Total Creditores**: 158,226,-

**Balance**: 982,358,-

**Total Liabilities**: 1,140,582,- BF

*Rate of exchange: 1£ = 62,28 BF*
### DEBIT

#### EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current expenses</strong></td>
<td></td>
</tr>
<tr>
<td>Staff salaries</td>
<td>184.720,-</td>
</tr>
<tr>
<td>Social security, insurances, taxes</td>
<td>99.104,-</td>
</tr>
<tr>
<td>External work fees</td>
<td>8.900,-</td>
</tr>
<tr>
<td>Office rent and charges</td>
<td>130.369,-</td>
</tr>
<tr>
<td>Office supplies - prints &amp; publications</td>
<td>64.009,-</td>
</tr>
<tr>
<td>Telephone and postage</td>
<td>65.567,-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>8.083,-</td>
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<tr>
<td><strong>Total Current expenses</strong></td>
<td>560.752,-</td>
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<tr>
<td><strong>Special expenses</strong></td>
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</tr>
<tr>
<td>Congress</td>
<td>153.016,-</td>
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<tr>
<td>Executive Committee</td>
<td>16.759,-</td>
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<tr>
<td>Commissions</td>
<td>67.198,-</td>
</tr>
<tr>
<td>Special missions</td>
<td>25.047,-</td>
</tr>
<tr>
<td>Administrative publications &amp; Bulletin</td>
<td>43.798,-</td>
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<tr>
<td>Special publications</td>
<td>56.585,-</td>
</tr>
<tr>
<td>Office equipment</td>
<td>4.106,-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>10.620,-</td>
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<tr>
<td><strong>Total Special expenses</strong></td>
<td>397.129,-</td>
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<tr>
<td><strong>Periodical Indexing Project</strong></td>
<td></td>
</tr>
<tr>
<td>Staff salaries and taxes</td>
<td>666.378,-</td>
</tr>
<tr>
<td>Office rent and costs</td>
<td>145.896,-</td>
</tr>
<tr>
<td>Supplies</td>
<td>304.112,-</td>
</tr>
<tr>
<td>Postage</td>
<td>72.057,-</td>
</tr>
<tr>
<td>Sundries and travel</td>
<td>60.960,-</td>
</tr>
<tr>
<td>Miscellaneous (loss on exchange for 1974 debtors)</td>
<td>1.970,-</td>
</tr>
<tr>
<td><strong>Total Periodical Indexing Project</strong></td>
<td>1.251.373,-</td>
</tr>
<tr>
<td><strong>Balance</strong></td>
<td></td>
</tr>
<tr>
<td>Excess of income for 1975</td>
<td>385.442,-</td>
</tr>
</tbody>
</table>

#### CREDIT

#### INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) FIAF as such</td>
<td></td>
</tr>
<tr>
<td>Members' subscriptions for 1975</td>
<td>1.112.466,-</td>
</tr>
<tr>
<td>Sale of FIAF publications</td>
<td>5.593,-</td>
</tr>
<tr>
<td>Bank interests</td>
<td>15.513,-</td>
</tr>
<tr>
<td><strong>Total a) FIAF as such</strong></td>
<td>1.133.532,-</td>
</tr>
<tr>
<td>b) Periodical Indexing Project</td>
<td></td>
</tr>
<tr>
<td>Subscriptions for 1975</td>
<td>676.487,-</td>
</tr>
<tr>
<td>N.E.A. grant to P.I.P. (§ 15000)</td>
<td>576.771,-</td>
</tr>
<tr>
<td>Bowker's royalties for 1975</td>
<td>43.346,-</td>
</tr>
<tr>
<td>St James Press editorial fee (£ 2000)</td>
<td>164.560,-</td>
</tr>
<tr>
<td><strong>Total b) Periodical Indexing Project</strong></td>
<td>1.461.164,-</td>
</tr>
</tbody>
</table>

**Total Income**: 2.594.696,- BF
TOTAL FUNDS OF FIAF, per December 31, 1975

Current account in Brussels S.G.B.
Interest account
FIAF account in London, Lloyds Bank (£100.61)
Time deposit in Brussels, blocked to guarantee rent of London office
Cash at the Secretariat
Cash at P.I.P. office London (£ 37.40)
Reserve Fund S.G.B. Brussels (S.F. 81.843,43)

478.283,- B.F.
354.792,-
8.278,-
130.000,-
1.016,-
3.078,-
( 1.227.651,-)
2.203.101,- B.F.

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1975

FIAF MEMBERSHIP FEES

Madrid : Filmoteca Nacional
Buenos Aires: Cinemateca Argentina (1974-75)
Lima : Cinemateca Universitaria (1974-75)
Montevideo : Cine Arte del Sodre (1975)

1.000 SF
600
600
300

( 15.000,- BF)
( 9.000,- )
( 9.000,- )
( 4.500,- )

2.500,- SF
( 37.500,- BF)

P.I.P. SUBSCRIPTIONS

1) FIAF members

Canberra: National Library of Australia
Istanbul: Turk Film Arsivi
Washington : Motion Picture Section / L.C.(74-75)
Tehran : Filmkhanah Melli Iran

1.250 SF
1.250
2.250
1.250

( 18.834,-)
( 18.834,-)
( 33.498,-)
( 18.834,-)

6.000,- SF
( 90.000,- BF)

2) Other subscribers

Escuela de Cinematografia - Madrid
Essex County College - Newark, N.J.

$ 375,-
$ 190,-

( 13.137,-)
( 8.698,-)

$ 565,-
( 22.035,- BF)

112.035,- BF

---------------------------
### BUDGET COMPARISON FOR THE YEAR 1975

#### EXPENSES

<table>
<thead>
<tr>
<th>Category</th>
<th>Budgeted amount</th>
<th>Expenses paid</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff salaries</td>
<td>150,000</td>
<td>184,720,–</td>
</tr>
<tr>
<td>Social security, insur. taxes</td>
<td>60,000</td>
<td>99,104,–</td>
</tr>
<tr>
<td>External work fees</td>
<td>60,000</td>
<td>8,900,–</td>
</tr>
<tr>
<td>Office rent and charges</td>
<td>130,000</td>
<td>130,369,–</td>
</tr>
<tr>
<td>Office supplies</td>
<td>65,000</td>
<td>64,009,–</td>
</tr>
<tr>
<td>Telephone &amp; postage</td>
<td>75,000</td>
<td>65,567,–</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>20,000</td>
<td>8,083,–</td>
</tr>
<tr>
<td><strong>Total Current expenses</strong></td>
<td>560,000,–</td>
<td>560,752,– BF</td>
</tr>
<tr>
<td><strong>Special expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Congress</td>
<td>80,000</td>
<td>153,016,–</td>
</tr>
<tr>
<td>Executive Committee</td>
<td>60,000</td>
<td>16,759,–</td>
</tr>
<tr>
<td>Commissions</td>
<td>120,000</td>
<td>87,198,–</td>
</tr>
<tr>
<td>Special missions</td>
<td>30,000</td>
<td>25,047,–</td>
</tr>
<tr>
<td>Administrative publications &amp; Bulletin</td>
<td>60,000</td>
<td>43,798,–</td>
</tr>
<tr>
<td>Special publications</td>
<td>55,000</td>
<td>56,565,–</td>
</tr>
<tr>
<td>Office equipment</td>
<td>30,000</td>
<td>4,106,–</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>8,810</td>
<td>10,620,–</td>
</tr>
<tr>
<td><strong>Total Special expenses</strong></td>
<td>443,810,–</td>
<td>397,129,– BF</td>
</tr>
<tr>
<td><strong>Periodical Indexing Project</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff salaries and taxes</td>
<td>672,510</td>
<td>666,370,–</td>
</tr>
<tr>
<td>Office rent and costs</td>
<td>136,155</td>
<td>145,896,–</td>
</tr>
<tr>
<td>Supplies</td>
<td>182,700</td>
<td>304,112,–</td>
</tr>
<tr>
<td>Postage</td>
<td>95,700</td>
<td>72,057,–</td>
</tr>
<tr>
<td>Sundries and travel</td>
<td>56,550</td>
<td>60,960,–</td>
</tr>
<tr>
<td>Miscellaneous (loss on exchange)</td>
<td>–</td>
<td>1,970,–</td>
</tr>
<tr>
<td><strong>Total Periodical Indexing Project</strong></td>
<td>1,143,615,–</td>
<td>1,251,373,– BF</td>
</tr>
</tbody>
</table>

#### INCOME

<table>
<thead>
<tr>
<th>Category</th>
<th>Budget</th>
<th>Receipts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>a) FIAF as such</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIAF subscriptions</td>
<td>1,019,810,–</td>
<td>1,112,466,–</td>
</tr>
<tr>
<td>Sale of FIAF publications</td>
<td>2,000,–</td>
<td>5,553,–</td>
</tr>
<tr>
<td>Bank interests</td>
<td>44,000,–</td>
<td>15,513,–</td>
</tr>
<tr>
<td><strong>b) P.I.P.</strong></td>
<td></td>
<td>(+36,570 Reserve Fund)</td>
</tr>
<tr>
<td>Subscriptions + Bowker's editorial fees and royalties</td>
<td>1,081,615,–</td>
<td>884,393,–</td>
</tr>
<tr>
<td>Subscriptions + St James Press + Bowker's royalties</td>
<td></td>
<td>576,771,–</td>
</tr>
<tr>
<td>N.E.A. grant</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,147,425,–</td>
<td>2,594,696,– BF</td>
</tr>
</tbody>
</table>
Current account  
Société Générale de Banque, Brussels  
1/1 - 31/12, 1975

**RECEIPTS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Members subscriptions (1973 - 1974 - 1975)</td>
<td>1.198.850,-</td>
</tr>
<tr>
<td>Subscriptions to P.I.P. (1974-75-76)</td>
<td>606.162,-</td>
</tr>
<tr>
<td>Bowker's contribution (editorial fee '73 &amp; royalties)</td>
<td>258.235,-</td>
</tr>
<tr>
<td>N.E.A. grant to P.I.P.</td>
<td>576.771,-</td>
</tr>
<tr>
<td>Reimbursement of guarantee for bank loan</td>
<td>40.000,-</td>
</tr>
<tr>
<td>Sale of FIAF publications</td>
<td>5.553,-</td>
</tr>
<tr>
<td>Bank interests</td>
<td>27.313,-</td>
</tr>
<tr>
<td>Balance forward of current account 1/1/75</td>
<td>130.452,-</td>
</tr>
<tr>
<td>Balance forward of Cash Secretariat</td>
<td>2.642,-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2.845.978,- B.F.</strong></td>
</tr>
</tbody>
</table>

**EXPENSES**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current expenses</strong></td>
<td></td>
</tr>
<tr>
<td>Staff salaries</td>
<td>196.165,-</td>
</tr>
<tr>
<td>Social Security, Insur. &amp; taxes</td>
<td>108.207,-</td>
</tr>
<tr>
<td>External work fees</td>
<td>8.900,-</td>
</tr>
<tr>
<td>Office rent &amp; charges</td>
<td>127.036,-</td>
</tr>
<tr>
<td>Office supplies</td>
<td>65.300,-</td>
</tr>
<tr>
<td>Postage - telephone</td>
<td>65.220,-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>8.083,-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>578.919,-</strong></td>
</tr>
<tr>
<td><strong>Special operations</strong></td>
<td></td>
</tr>
<tr>
<td>Congress</td>
<td>153.016,-</td>
</tr>
<tr>
<td>Executive Committee</td>
<td>16.759,-</td>
</tr>
<tr>
<td>Commissions</td>
<td>87.198,-</td>
</tr>
<tr>
<td>Administrative public. + Bulletin</td>
<td>34.949,-</td>
</tr>
<tr>
<td>Special missions</td>
<td>25.047,-</td>
</tr>
<tr>
<td>Special publications</td>
<td>52.835,-</td>
</tr>
<tr>
<td>Office equipment</td>
<td>4.106,-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>10.620,-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>364.530,-</strong></td>
</tr>
<tr>
<td><strong>Periodical Indexing - Brussels</strong></td>
<td></td>
</tr>
<tr>
<td>Transfers to London account (£12,076)</td>
<td>993.616,-</td>
</tr>
<tr>
<td>Office rent</td>
<td>47.717,-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>7.105,-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,048.438,-</strong></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,011.887,- B.F.</strong></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>354.792,-</strong></td>
</tr>
<tr>
<td><strong>Current account per December 31, 1975</strong></td>
<td><strong>478.283,-</strong></td>
</tr>
<tr>
<td><strong>Cash at Secretariat</strong></td>
<td><strong>1.016,-</strong></td>
</tr>
<tr>
<td><strong>Balance</strong></td>
<td><strong>2,845.978,- B.F.</strong></td>
</tr>
</tbody>
</table>

Transfer current account to interest account
<table>
<thead>
<tr>
<th>Item</th>
<th>1971</th>
<th>1972</th>
<th>1973</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government</td>
<td>14,000</td>
<td>12,000</td>
<td>10,000</td>
</tr>
<tr>
<td>Ministry Committee</td>
<td>67,000</td>
<td>62,000</td>
<td>58,000</td>
</tr>
<tr>
<td>Planning</td>
<td>27,000</td>
<td>25,000</td>
<td>25,000</td>
</tr>
<tr>
<td>Research</td>
<td>4,000</td>
<td>3,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Administration</td>
<td>10,000</td>
<td>9,000</td>
<td>8,000</td>
</tr>
<tr>
<td>Total</td>
<td>115,000</td>
<td>112,000</td>
<td>110,000</td>
</tr>
</tbody>
</table>

**ANNEX II.**
## BUDGET PROPOSAL FOR 1977

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff salaries</td>
<td></td>
<td>184,720</td>
<td>195,000</td>
<td>238,000</td>
</tr>
<tr>
<td>Social Security, Inc., Taxes</td>
<td></td>
<td>99,104</td>
<td>100,000</td>
<td>127,000</td>
</tr>
<tr>
<td>External work fee</td>
<td></td>
<td>8,900</td>
<td>30,000</td>
<td>30,000</td>
</tr>
<tr>
<td>Office rent and charges</td>
<td></td>
<td>130,369</td>
<td>150,000</td>
<td>171,000</td>
</tr>
<tr>
<td>Office supplies &amp; printing</td>
<td></td>
<td>64,009</td>
<td>75,000</td>
<td>85,000</td>
</tr>
<tr>
<td>Mail, telephone, telegrams</td>
<td></td>
<td>65,567</td>
<td>100,000</td>
<td>110,000</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td></td>
<td>8,083</td>
<td>10,000</td>
<td>15,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>560,752</strong></td>
<td><strong>660,000</strong></td>
<td><strong>776,000</strong></td>
</tr>
<tr>
<td>Special expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Congress</td>
<td></td>
<td>153,016</td>
<td>100,000</td>
<td>130,000</td>
</tr>
<tr>
<td>Executive Committee</td>
<td></td>
<td>16,759</td>
<td>60,000</td>
<td>30,000</td>
</tr>
<tr>
<td>Commissions</td>
<td></td>
<td>87,198</td>
<td>150,000</td>
<td>150,000</td>
</tr>
<tr>
<td>Special missions</td>
<td></td>
<td>25,047</td>
<td>30,000</td>
<td>35,000</td>
</tr>
<tr>
<td>Administrative publications &amp; Bulletin</td>
<td></td>
<td>43,790</td>
<td>80,000</td>
<td>80,000</td>
</tr>
<tr>
<td>Special publications</td>
<td></td>
<td>56,585</td>
<td>80,000</td>
<td>80,000</td>
</tr>
<tr>
<td>Office equipment</td>
<td></td>
<td>4,106</td>
<td></td>
<td>20,000</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td></td>
<td>10,620</td>
<td>12,070</td>
<td>10,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>397,129</strong></td>
<td><strong>512,070</strong></td>
<td><strong>535,000</strong></td>
</tr>
<tr>
<td>Periodical Indexing Project</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wages</td>
<td></td>
<td>666,378</td>
<td>817,800</td>
<td>808,000</td>
</tr>
<tr>
<td>Office rent and costs</td>
<td></td>
<td>145,896</td>
<td>154,800</td>
<td>200,000</td>
</tr>
<tr>
<td>Supplies</td>
<td></td>
<td>304,112</td>
<td>187,050</td>
<td>190,000</td>
</tr>
<tr>
<td>Postage</td>
<td></td>
<td>72,057</td>
<td>47,850</td>
<td>60,000</td>
</tr>
<tr>
<td>Sundries and travel</td>
<td></td>
<td>60,960</td>
<td>56,100</td>
<td>84,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>1,249,403</strong></td>
<td><strong>1,263,600</strong></td>
<td><strong>1,350,000</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>2,207,284</strong></td>
<td><strong>2,405,670</strong></td>
<td><strong>2,661,000</strong></td>
</tr>
</tbody>
</table>
## INCOME IN 1977

### Membership fees

<table>
<thead>
<tr>
<th>Description</th>
<th>SF</th>
<th>BF</th>
</tr>
</thead>
<tbody>
<tr>
<td>38 members à SF 2.500</td>
<td>95,000</td>
<td>1,425,000,--</td>
</tr>
<tr>
<td>I associate à SF 1.250</td>
<td>1,250</td>
<td>18,750,--</td>
</tr>
<tr>
<td>15 observers à SF 3.50</td>
<td>5,250</td>
<td>78,750,--</td>
</tr>
<tr>
<td>Selling of FIAF publications</td>
<td></td>
<td>5,000,--</td>
</tr>
<tr>
<td>Bank interests</td>
<td></td>
<td>30,000,--</td>
</tr>
<tr>
<td>Subscriptions to P.I.P.</td>
<td></td>
<td>700,000,--</td>
</tr>
<tr>
<td>St James Press editorial fee (£ 2000) ?</td>
<td></td>
<td>160,000,--</td>
</tr>
</tbody>
</table>

### Balance taken from excess of income from previous years

| BF 2,417,500,-- |

| BF 2,661,000,-- |
The 2nd FIAF Summer School will be organized by the Staatliches Filmmuseum der DDR and will be held in Berlin between August 23 and September 17, 1976.

The aim of the 2nd Summer School is to mediate basic knowledge on the activities of film archives and will deal with the following themes:

1. Technical problems of preservation
   1.1. Chemical and physical properties of film material and the implication of chemical and physical influences on permanent preservation
   1.2. Preservation and technical treatment of film material prior to storage
   1.3. Optimum storage conditions for film material
   1.4. Storage technology of film material
   1.5. Air-conditioning installations in film vaults
   1.6. Possibilities of manual and mechanical restoration of film material
   1.7. Printing of archive material
   1.8. Preservation of video tapes

2. Tasks and pattern of editorial restoration of film material.

3. Problems of film cataloguing
   3.1. Recommendations of the FIAF-Cataloguing Commission for film cataloguing
   3.2. Cataloguing system of the Staatliches Filmmuseum
   3.3. Filmcataloguing with computer
   3.4. Elaboration of a national filmography

5. Collection of related material, demonstration of methods used in Staatliches Filmmarchiv.


7. Administrative problems of a film archive
   7.1. Usage of its collection
   7.2. Training of film archivists
   7.3. Copyright and film archives
   7.4. International relations of film archives
   7.5. Financial aspects

Additional information on the 2nd FIAF Summer School:

Official languages:
German and English

Number of participants:
approximately 30 persons

Accommodation:
in bungalows near the Film Archive

Meals:
will be arranged jointly for all participants organized by the Film Archive

Teachers:
mainly leading cooperators of the Staatliches Filmarchiv der DDR who had already participated at the 1st FIAF Summer School

Character of the Summer School:
no strict academic-theoretical lecture programme. Regarding most of the themes there will be practical demonstrations and exercises.
The participants will have opportunities of viewing sights in Berlin, Potsdam and in other DDR towns as well as interesting films.

Charges for each participant:
approximately 325 US-Dollar for board, lodging, excursions etc.
ANNEX 13.
PROPOSAL FOR THE ORGANIZATION OF THE 3rd
FIAP SUMMER SCHOOL IN COPENHAGEN, AUGUST 1977

KAREN JONES
DET DANSKE FILMMUSEUM

May 1976
3rd FIAF SUMMER SCHOOL

The 3rd FIAF Summer School will be organized by Det danske filmmuseum and will be held in Copenhagen in August 1977.
Subject: The documentation departments of a film archive.

SUBJECTS TO BE DISCUSSED

1. Introduction to the course
   a) Presentation of the host archive: its collections and activities.
   b) Brief reports by the participants on the organization of the documentation departments in their own archives.
   c) Discussion of the aims of the course.

2. The documentation departments of a film archive
   a) Organization
      General problems in connection with the organization, budgeting & staffing of the documentation departments.
   b) Collections
      The selection, acquisition, classification, cataloguing, arrangement, storage & preservation of the following collections:
      Books (including a discussion of basic reference works: encyclopedias, bibliographies, filmographies, film histories, etc.)
      Pamphlets
      Periodicals (including a discussion of the International Index to Film Periodicals)
      Scripts
      Press cuttings
      Stills
      Posters
Special collections (personal papers, company records, costume & set designs, musical scores, records, tapes, slides, press books, souvenir programmes, censorship cards, etc.)

Access to collections (including lending routines and security measures)

c) Activities

1) Dissemination of information and special services
Special items to be discussed:
Inquiries - use by public
Catalogue of film credits (on cards)
Catalogue of holdings (on cards)
Filmographies of national production
Publications (accession lists, subject bibliographies, catalogues of holdings, monographs, periodicals, etc.)

2) Exhibitions

3) Cooperation & exchange of material with other institutions (nationally & internationally)

d) Other related subjects

1) Problems of handling Slavonic languages
2) International standards & recommendations
3) Television documentation
4) Micro-filming
5) Computerization

3. Results of the course

Final discussion of the organization and results of the 3rd FIAF Summer School.
ADDITIONAL INFORMATION ON THE ORGANIZATION OF THE
3rd SUMMER SCHOOL

Official language: English

Number of participants: 25-30

Period: 14 days (end of August 1977)

Deadline for nominating participants: March 31, 1977

Accommodation & meals: The participants will be
accommodated at a seminar college in the outskirts
of Copenhagen. All meals and the majority of
sessions will take place at the seminar college.

Charges for each participant: appr. $500,-
covering accommodation and all meals.

Film viewings: Viewings of recent Danish films &
of films from the collections of Det danske
filmmuseum will be arranged.

Excursions: Some sight-seeing excursions will be
arranged.

Teachers: Members of the staff of Det danske
filmmuseum and some guest teachers from
foreign film archives.

Teaching methods: Introduction to the subject by
teacher but no strictly academic lecturing.
Main emphasis on discussions, practical
demonstrations and exercises.
The participants will be expected to make certain
preparations in advance of the course and study
e.g. the chapter on The Documentation Department in
the PIAF Manual For Film Archives and compendiums
on specific subjects which will be forwarded to the
participants in due course before the summer school
starts.

Certificates: Each student will receive a certificate
from Det danske filmmuseum on the graduation of
the summer school.