FIAF/FIAT GENERAL MEETING

LIST OF PARTICIPANTS

ALVES METTA, Ivana, Cinemateca do Museu de Arte Moderna, Rio de Janeiro
ANDREEVA, Tsveta, Bulgarska Nacionalna Filmoteka, Sofia
[illegible], Zbigniew, Filmoteka Polska, Warszawa
AVELAR, Jose Carlos, Cinemateca do Museu de Arte Moderna, Rio de Janeiro
BAIERSDORFER, Ingrid, Filmotaca Nacional, Madrid
[illegible], Cinémathèque de Toulouse
BOJOV, Kostadin, Bulgarska Nacionalna Filmoteka, Sofia
[illegible], Museum of Modern Art, New York
CHIARINI, Gianni, Cineteca Italiana, Milano
COLLIAS, Olive, Imperial War Museum, London
DAUGELIN, Robert, Cinémathèque québécoise, Montréal
DE VOGEL, Jan, Nederlands Filmmuseum, Amsterdam
DMITRIEV, Vladimir, Gosfilmofond, Moskva
FERNANDEZ JURADO, Paulina, Cinemateca Argentina, Buenos Aires
FRANCIS, David, National Film Archive, London
FRITS, Walter, Oesterreichisches Filmarchiv, Wien
GARCIA MESA, Nestor, Cinemateca de Cuba, Habana
GEHER, Ludwig, Oesterreichisches Filmarchiv, Wien
GOMEZ OLIVE, Valentin, Filmoteca Nacional de España, Madrid
GONZALEZ CALARCOVI, Manuel, Filmoteca de la UNAM, Mexico
HUHTALA, Heppo, Suomen Kokuva Arkisto, Helsinki
KARR, Larry, American Film Institute Archives, Washington
KIM HAN HON, National Film Archives of the D.P.R.K., Pyong Yang
KING, N.F., Association for a National Film Archive, Sydney
KLAUS, Wolfgang, Staatliches Filmarchiv, Berlin
KUBEYKA, Peter, Oesterreichisches Filmmuseum, Wien
KUL, Sam, National Film Archives, Ottawa
KWIATKOWSKI, Alexander, Svenska Filminstitutet, Stockholm
LAGERTZEN, Einar, Honorary Member, Stockholm
LEDOUX, Jacques, Cinémathèque Royale de Belgique, Bruxelles
LEHR, Alfred, Oesterreichisches Filmarchiv, Wien
LIVEN, Klaus, Staatliches Filmarchiv der DDR, Berlin
MSALOULA, Donatien, Cinémathèque de la R.P. du Congo, Brazzaville
MOLNAR, Istvan, Filmarchivum / Magyar Filmtudomanyi Intezet,
OHDROBEK, Slavoj, Ceskoslovensky Filmovy Ustav-Filmovy Archiv
ORGANT, Eva, Stiftung Deutsche Kinemathek, Berlin
PAGE, Leon-Jones, National Library of Australia, Canberra
PANAITI, Paran, Arhive Nationale de Film, Bucuresti
PASTOR VEGA, Cinemateca de Cuba, Habana
[illegible], Ted, Department of Film / Museum of Modern Art
POGACIC, Vladimir, Jugoslovenska Kinoteka, Zagreb
POSCHER, Ulrich, Deutsches Institut für Filmkunde

VARNA XXXIII GENERAL MEETING

LIST OF PARTICIPANTS

ALVES NETTO, Cosme, Cinemateca do Museu de Arte Moderna, Rio de Janeiro
ANDREYKOV, Todor, Bulgarska Nacionalna Filmoteka, Sofia
ARMATYS, Leszek, Filmoteka Polska, Warszawa
AVELLAR, Jose Carlos, Cinemateca do Museu de Arte Moderna, Rio de Janeiro
BALMORI, Antonio, Cineteca Nacional, Mexico
BORDE, Raymond, Cinémathèque de Toulouse
BOROV, Christo, Bulgarska Nacionalna Filmoteka, Sofia
BOWSER, Eileen, Film Department, Museum of Modern Art, New York
COMENCINI, Gianni, Cineteca Italiana, Milano
COULTASS, Clive, Imperial War Museum, London
DAUDELIN, Robert, Cinémathèque Québecoise, Montréal
DE VAAL, Jan, Nederlands Filmmuseum, Amsterdam
DMITRIEV, Vladimir, Gosfilmofond, Moskva
FERNANDEZ JURADO, Paulina, Cinemateca Argentina, Buenos Aires
FRANCIS, David, National Film Archive, London
FRITZ, Walter, Oesterreichisches Filmarchiv, Wien
GARCIA MESA, Hector, Cinemateca de Cuba, Habana
GESEK, Ludwig, Oesterreichisches Filmarchiv, Wien
GOMEZ OLIVE, Valentin, Filmoteca Nacional de España, Madrid
GONZALEZ CASANOVA, Manuel, Filmoteca de la UNAM, Mexico
HUHTALA, Seppo, Suomen Elokuva Arkisto, Helsinki
KARR, Larry, American Film Institute Archives, Washington
KIM SAN HON, National Film Archives of the D.P.R.K., Pyong Yang
KING, B.E., Association for a National Film Archive, Sydney
KLAUE, Wolfgang, Staatliches Filmarchiv, Berlin
KUBELKA, Peter, Oesterreichsisches Filmmuseum, Wien
KULA, Sam, National Film Archives, Ottawa
KWIATKOWSKI, Alexander, Svenska Filminstitutet, Stockholm
LAURITZEN, Einar, Honorary Member, Stockholm
LEDOUX, Jacques, Cinémathèque Royale de Belgique, Bruxelles
LEHR, Alfred, Oesterreichisches Filmarchiv, Wien
LIPPERT, Klaus, Staatliches Filmarchiv der DDR, Berlin
MBALOULA, Donatien, Cinémathèque de la R.P. du Congo, Brazzaville
MOLNAR, Istvan, Filmarchivum / Magyar Filmtudomanyi Intezet, Budapest
ONDROUSEK, Slavoj, Ceskoslovensky Filmovy Ustav-Filmovy Archiv, Praha
ORBANZ, Eva, Stiftung Deutsche Kinemathek, Berlin
PAGE, Ivan-Jones, National Library of Australia, Canberra
PARAIANU, Marin, Arhiva Nationala de Filme, Bucuresti
PASTOR VEGA, Cinemateca de Cuba, Habana
PERRY, Ted, Department of Film / Museum of Moderna Art, New York
POGACIC, Vladimir, Jugoslovenska Kinoteka, Beograd
POSCHKE, Ulrich, Deutsches Institut für Filmkunde, Wiesbaden

List of participants (cont'd)

RAZLOGOV, Kirill, Gosfilmofond, Moskva
RI HA GIU, National Film Archives of the D.P.R.K., Pyong Yang
SING, P.K., Indian Embassy, Sofia
SO HEN NAM, National Film Archives of the D.P.R.K., Pyong Yang
SORIA, Florentino, FIlmoteca Nacional de España, Madrid
SPEHR, Paul, Motion Picture Section, Library of Congress, Washington
STAYKOVA, Milka, Bulgarska Nacionalna Filmoteka, Sofia
STENKLEV, Jon, Norsk Filminstitutt, Oslo
STRUSKOVA, Eva, Ceskoslovensky Filmovy Ustav-Filmovy Archiv, Praha
TOEPLITZ, Jerzy, Honorary Member, Sydney
VAN DER ELST, Brigitte, FIAF Secretariat, Brussels
VELCHEVSKA, Any, Bulgarska Nacionalna Filmoteka, Sofia
VOLKMANN, Herbert, Honorary Member, Berlin / DDR
VON BAGH, Peter, Suomen Elokuva-Arkisto, Helsinki
WIBOM, Aanna-Lena, Cinemateket / Svenska Filminstitutet, Stockholm
WITEK, Roman, Filmoteka Polska, Warszawa

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat
Galerie Ravenstein 74
1000 Bruxelles Belgique
Adresse télégraphique FIAFILM
Téléphone 511.13.90

XXXIII ASSEMBLEE GENERALE / VARNA
27 - 28 mai 1977

RAPPORT DU PRESIDENT

L'année qui vient de s'écouler depuis notre dernier Congrès à Mexico a été une des années les plus calmes dans l'histoire de notre Fédération et le Comité directeur n'a été confronté à aucun problème grave ni compliqué. C'est pourquoi il ne s'est réuni que trois fois, l'une à Mexico immédiatement après le Congrès, la deuxième fois à Moscou en janvier 1977 et la troisième fois ici à Varna durant ces trois derniers jours.

A sa première réunion, le Comité directeur a résumé les résultats du Congrès de Mexico et a admis la candidature en tant que Membres de deux archives mexicaines : la Cineteca Nacional et la Filmoteca de la UNAM, décisions qui seront soumises à la ratification de cette Assemblée générale. Il a aussi nommé les membres de la Commission pour l'étude des problèmes des cinémathèques dans les pays en voie de développement, sur laquelle il vous sera fait rapport et pour laquelle nous vous demanderons des directives en ce qui concerne la voie à suivre.

La plus grande partie du travail du Comité directeur a ensuite été consacrée à la préparation du Symposium : L'influence du cinéma soviétique muet sur le cinéma mondial, qui va débuter ici à Varna dans deux jours. De plus, le Comité directeur s'est penché sur les travaux courants de la Fédération, surtout de ses Commissions spécialisées et de nos cours d'été à Berlin et à Copenhaguen. Il a aussi examiné la question de la reconfirmation quinquennale de ses membres en commençant par les 8 plus anciens, tâche qui sera maintenant poursuivie régulièrement comme le prévoient nos nouveaux Statuts. Nous avons enfin traité des rapports de la FIAF avec les producteurs (FIAPF) et examiné notre position au sein du CICT, organisme actuellement menacé par une grave crise.
Ayant maintenant constaté où nous en sommes, nous devons examiner où nous voulons aller.
Mon opinion est que cette question est liée non seulement avec notre développement interne mais surtout avec un vaste élargissement de l'idée qu'il est indispensable de sauvegarder le patrimoine cinématographique, idée qui depuis la Résolution de l'Unesco de 1974 sur les images en mouvement a été reconnue mondialement.
A ce propos, l'Assemblée Générale de l'Unesco réunie l'an dernier à Nairobi a voté deux projets importants directement liés aux travaux de notre Fédération.

Le premier projet (n° 4068) est une étude qui abordera le problème de la réalisation du droit de chaque Etat membre à prendre connaissance et à entrer en possession des images en mouvement, de celles surtout qui se rapportent à son passé, quels que soient l'auteur, l'époque ou la raison pour laquelle elles ont été tournées, et ceci dans des conditions dont serait exclu tout aspect lucratif lorsque de telles opérations sont effectuées à des fins d'études ou en vue de compléter des archives. L'étude portera également sur la destruction des images en mouvement. 20.000 dollars sont prévus pour la réalisation de ce projet.

Le deuxième projet (n° 4076) concerne la création d'archives cinématographiques et de filmothèques qui sera encouragée, en particulier, dans les pays en développement. "Une aide sera donnée pour la formation de spécialistes dans tous les domaines d'activités liés aux archives cinématographiques (par exemple, conservation des films, documentation, catalogage, reconstitution de films et utilisation à cette fin de techniques appropriées,etc...). On fournira notamment une assistance pour l'établissement d'archives cinématographiques ou d'une filmothèque pilote dans un pays intéressé. Une publication sur les techniques et le matériel nécessaires pour la création d'archives cinématographiques, de filmothèques et de musées spécialisés sera également préparée. Le projet pilote sera exécuté en coopération avec le Conseil international du cinéma et de la télévision (CICT), la Fédération internationale des archives du film (FIAF), la Fédération internationale des associations de producteurs de films (FIAPF), le Conseil international des archives (CIA) et le Conseil international des musées (ICOM)".
L'Unesco a prévu 45.000 dollars pour ce projet.

Comme vous le voyez, ces deux projets sont d'une importance primordiale pour notre Fédération et je pense que nous devons sérieusement réfléchir aux moyens qu'a la FIAF d'y participer et même diriger tous nos efforts des mois à venir dans cette direction. Il faut que notre Fédération prenne la direction des actions concrètes prévues ci-dessus car elles représentent les buts mêmes pour lesquels la FIAF a été fondée il y a près de 40 ans. Sinon, nous serons rapidement dépassés et réduits à l'état de club privé de collectionneurs de films, ce qui n'est, j'en suis certain, pas notre vocation.

Varna, 27 mai 1977 Vladimir POGACIC

HOMMAGE A DEUX PERSONNALITES DISPARUES

Henri Langlois

Permettez-moi de dire quelques mots à la mémoire de Henri Langlois, l'un des fondateurs de notre Fédération.

Ceux qui l'ont connu savent que c'était un homme excessif en toutes choses mais fascinant par ses excès mêmes, un mélange extraordinaire d'inspiration et d'idées préconçues, de générosité et de jalousie.

Il a été à l'origine de la création de maintes cinémathèques (dont celle que je représente ici, et je ne l'oublierai jamais), mais il n'aimait pas voir grandir ses enfants et parfois aurait préféré les étouffer que les voir échapper à sa tutelle.

Tout le monde autour de cette table sait que notre Fédération n'a pas toujours eu à se louer des actions de Henri Langlois mais, au moment où il disparaît, je vous invite à vous recueillir et à penser pendant quelques instants à ce jeune homme brûlant d'idées et d'enthousiasme qui, à 21 ans, a créé avec quelques amis la Cinémathèque française et qui, deux années plus tard, avec les cinémathèques de Berlin, de Londres et de New York, a fondé la Fédération qui ouvre aujourd'hui, ici à Varna, son 33e Congrès.

Saul Yelin

Nous avons une autre disparition à déplorer aujourd'hui. Saul Yelin était beaucoup plus proche de nous, de notre travail, de nos soucis et aussi de notre coeur. Car Saul avait apporté un souffle nouveau à la FIAF. Grâce à lui, aucun congrès, aucune réunion du Comité Directeur ne pouvaient avoir lieu sans que nous nous interrogions sur le sort fait aux cinémathèques d'Amérique latine, et du tiers monde en général, qu'il défendait inlassablement.

Ceux qui, comme moi, l'ont vu à Moscou, jeune et gai, dansant dans les rues, ont peine à réaliser que nous ne verrons plus Saul, que nous n'entendrons plus ses interventions ironiques et mordantes qui étaient le sel de nos réunions.

Je vous demande d'observer une minute de silence à la mémoire de Saul Yelin qui est mort à la tâche, cette tâche qui est la nôtre.

Jacques Ledoux.

ANNEX 4.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

BALANCE PER 31 DECEMBER 1976

ASSETS				LIABILITIES			
Current assets				**Creditors**		178.183,-	
Debtors	461.245,-						
Guarantees	130.000,-			**Profit**			
		591.245,-		Surplus carried forward from previous years	982.356,-		
Quick assets							
Banks	1.051.530,-			Surplus for 1976	488.204,-		
Cash	5.968,-					1.470.560,-	BF
		1.057.498,-					
Reserve Fund						1.648.743,-	BF
S.G.B. Brussels (SF 83.477,93)		p.m.					
		1.648.743,-	BF				

PROFIT AND LOSS ACCOUNT PER DECEMBER 31, 1976

D E B I T			C R E D I T		
Expenses	2.048.430,-		Income	2.536.634,-	
Surplus for 1976	488.204,-				
	2.536.634,-	BF		2.536.634,-	BF

DETAILED BALANCE PER DECEMBER 31, 1976

ASSETS

Debtors		
Subscriptions unpaid for 1974-75	8.700,- BF	
Subscriptions unpaid for 1976	138.475,-	
Subscriptions unpaid to P.I.P. (75)	36.250,-	
Subscriptions unpaid to P.I.P. (76)	132.820,-	
St James Press + Bowker for 1976	145.000,-	
	461.245,- BF	
Guarantees		
S.G.B. Brussels: time deposit for guarantee of London rent	130.000,- BF	
Banks		
S.G.B. Brussels: current account	61.387,-	
S.G.B. Brussels: interest account	880.964,-	
Lloyds Bank London (£ 1558,90)*	109.179,-	
	1.048.028,- BF	
Cash		
At the Secretariat Brussels	4.624,-	
At London office (£ 19,20)	1.344,-	
	5.968,- BF	1.648.743,- BF

LIABILITIES

Creditors		
Social security & taxes Dec. 76	19.584,-	
Brussels office rent 4th quarter	17.153,-	
Brussels office charges	15.269,-	
Telephone, postage 4th quarter	4.905,-	
Adm. publications, Bulletin XI	8.800,-	
Printing of FIAF Statutes & Rules	37.996,-	
P.I.P. Salaries December (£500.97)	35.086,-	
P.I.P. Office costs (£ 319.82)	22.399,-	
P.I.P. Office supplies (£ 242.61)	16.991,-	
	178.183,- BF	
Balance		
Profit	1.470.560,- BF	
		1.648.743,- BF

* rate of exchange: 1 pound sterling = 70,036 BF
1 Swiss franc = 14,5 BF

DETAILED PROFIT & LOSS ACCOUNT, PER DECEMBER 31, 1976

DEBIT

EXPENSES

	BF		
Current expenses			
Staff salaries	197.618,-		
Social Security, Insurances, Taxes	109.967,-		
External work fees	26.200,-		
Office rent and charges	174.597,-		
Office supplies, prints & publications	60.415,-		
Telephone & postage	80.977,-		
Miscellaneous	7.517,-		
		657.291,-	
Special expenses			
Congress	80.901,-		
Executive Committee	23.324,-		
Commissions	114.994,-		
Special missions	29.009,-		
Administrative publications & Bulletin	53.991,-		
Special publications	83.546,-		
Office equipment	29.235,-		
Miscellaneous	9.095,-		
		424.095,-	
Periodical Indexing Project			
Wages & external work fees	714.842,-		
Office rent & costs	125.773,-		
Supplies	60.784,-		
Postage	43.159,-		
Sundries & travel	22.486,-		
	967.047,-	967.047,-	
		2.048.430,-	
Balance			
Surplus for 1976		488.204,-	
		2.536.634,-	BF

CREDIT

INCOME

a) **FIAF as such**			
Members' subscriptions for 1976	1.566.492,-		
Sale of FIAF publications	4.884,-		
Bank interests	47.391,-	1.618.767,-	
b) **Periodical Indexing Project**			
Subscriptions for 1976	737.012,-		
Bowker's royalties	12.922,-		
St James Press editorial fee (£ 2000)	140.000,-	880.934,-	
c) Difference on exchange for 1975 debtors		27.933,-	
		2.536.634,-	BF

BUDGET COMPARISON FOR THE YEAR 1976

EXPENSES	Budgeted amount	Expenses paid
Current expenses		
Staff salaries	210.000	197.618
Social security, insur. taxes	112.000	109.967
External work fees	30.000	26.200
Office rent and charges	150.000	174.597
Office supplies	75.000	60.415
Telephone & postage	100.000	80.977
Miscellaneous	10.000	7.517
	687.000,-	657.291,- BF
Special expenses		
Congress	100.000	80.901
Executive Committee	60.000	23.324
Commissions	150.000	114.994
Special missions	30.000	29.009
Administrative publications & Bulletin	80.000	53.991
Special publications	80.000	83.546
Office equipment	-	29.235
Miscellaneous	12.070	9.095
	512.070,-	424.095 ,- BF
Periodical Indexing Project		
Staff salaries and taxes	774.000	714.842
Office rent and costs	165.000	125.773
Supplies	94.620	60.784
Postage	45.300	43.159
Sundries and travel	53.070	22.486
Miscellaneous (loss on exchange)	-	-
	1.181.990,-	967.047,- BF

INCOME	budget	receipts
a) FIAF as such		
FIAF subscriptions	1.422.470	1.566.492
Sale of FIAF publications	4.000	4.884
Bank interests	40.000	47.391
		1.618.767
b) P.I.P.		
Subscriptions	647.950	737.012
St James Press editorial fee (£ 2000) + Bowker's royalties	326.250	152.922
	974.200	880.934,- BF

TOTAL FUNDS OF FIAF, per December 31, 1976

Current account in Brussels	61.387,-
Interest account in Brussels	880.964,-
FIAF account in London, Lloyds Bank (£ 1558,90)	109.179,-
Time deposit in Brussels blocked to guarantee rent of London office	130.000,-
Cash at Secretariat Brussels	4.624,-
Cash at London office (£ 19.20)	1.344,-
Reserve fund S.G.B. Brussels (SF 83.335,29)	1.250.030,-
	2.437.528,- BF

UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1976

FIAF MEMBERSHIP FEES	1974-75	1976
Istanbul		2500 S.F.
Jerusalem		2500
Roma		500
Toulouse		2500
Warszawa		500
Buenos Aires		350
Cairo		350
Lima	600	350
	600 SF	9550 SF [147.175 BF]

P.I.P.		
a) FIAF members		
Canberra	1250	1250
Istanbul	1250	1250
Jerusalem		1250
Roma		1250
Toulouse		1250
Washington AFI		1250
	2500 SF	7500 SF [145.000 BF]
b) non-FIAF subscribers		
Israël Film Institute (back sets)		535
Essex County College, Newark, USA		510
University Film Study Center, Cambridge, USA		615
		1660 SF [24.070 BF]

ANNEX 5.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat
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BUDGET PROPOSAL FOR 1978

EXPENSES

Current expenses	Expenses 1976	Budget 1977	Budget 1978
	BF	BF	BF
Staff salaries	197.618,-	238.000,-	277.000,-
Social Secur., Insur., taxes	109.967,-	127.000,-	137.000,-
External work fees	26.200,-	30.000,-	35.000,-
Office rent and charges	174.597,-	171.000,-	190.000,-
Office supplies, & prints	60.415,-	85.000,-	90.000,-
Mail, telephone, telegr.	80.977,-	110.000,-	115.000,-
Miscellaneous	7.517,-	15.000,-	15.000,-
	657.291,-	776.000,-	859.000,-
Special expenses			
Congress	80.901,-	200.000,-	200.000,-
Executive Committee	23.324,-	30.000,-	60.000,-
Commissions	114.994,-	150.000,-	160.000,-
Special missions	29.009,-	35.000,-	40.000,-
Adminsitrative publications & Bulletin	53.991,-	80.000,-	80.000,-
Special publications	83.546,-	80.000,-	90.000,-
Office equipment	29.235,-	20.000,-	-
Miscellaneous	9.095,-	10.000,-	10.000,-
	424.095,-	605.000,-	640.000,-
Periodical Indexing Project			
Wages	714.842,-	808.000,-	805.000,-
Office rent and costs	125.773,-	200.000,-	200.000,-
Supplies	60.784,-	190.000,-	190.000,-
Postage	43.159,-	68.000,-	80.000,-
Sundries & travel	22.486,-	84.000,-	60.000,-
	967.047,-	1.350.000,-	1.335.000,-
Total	2.048.430,-	2.731.000,-	2.834.000,-

INCOME FORESEEN IN 1978

Membership fees :		
40 full members à SF 2500 (SF 100.000,-)	1.440.000,- BF	
1 associate à SF 1250	18.000,-	
16 observers à à SF 350 (SF 5.600,-)	80.000,-	
Selling of FIAF publications	10.000,-	
Interests	42.000,-	
	1.590.000,-	
P.I.P.		
Subscriptions (if kept at their present rate)	700.000,-	
St James Press editorial fee (2000 pounds)	125.000,-	
	825.000,-	
Total income		2.415.000,-
Balance taken from the excess of income carried over from previous years		419.000,-
		2. 834.000,-

ANNEX 6.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat
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XXXIII CONGRESS - VARNA

Report of the Preservation Commission, May 1977

The Commission had no Meeting since the Mexico Congress because of economical reasons. The year was filled up with editorial work for colour preservation and the other audiovisual media.

By technical reasons we cannot distribute the colour part on this congress. The manuscript is ready for printing, but the diagrams /nearly 50/ are to be drawn once more because of the different languages.

In September 1977 the members, authors and most important advisers of the Commission will meet in Berlin. The Staatliches Filmarchiv of the GDR will pay the costs of this meeting. We will have a last discussion about magnetic tapes and other video records and prepare a popular publication of the whole preservation work. In the meantime a polemic article was written for the Bulletin, regarding the preservation of colour. I hope it was instructive for the members.

Most important event of the last weeks was a letter in which the UNESCO asks me for the permission to use the "Theses on the Preservation and Restoration of Audio-Visual Material" prepared by the President of the Commission for the UNESCO Meeting in Berlin, September 1975 and to bring it up to date. This is of course an excellent opportunity for the FIAF to demonstrate in practice its capacity in this direction. We will try to make the best possible use of the occasion.

H. Volkmann
Chairman

ANNEX 7.

Palais des Beaux-Arts
Ravenstein / 1000 Bruxelles
Téléphone 513 41 55
Telex 23022
Adresse télégraphique TLX 23022
CCP 000 0032869-83

Cinémathèque Royale

Conservation de films couleur dans une atmosphère saturée d'azote, à basse température et humidité relative

L'étude ci-dessous se base sur le fait que la qualité d'un film couleur s'altère au gré des composantes suivantes : température, humidité relative et oxygène.

Quelques considérations sur l'azote et l'oxygène

L'air se compose essentiellement de 77,08% d'azote et de 20,75% d'oxygène. L'azote est un gaz inodore et incolore (neutre) qui à une température de +20°C ne réagit presqu'à aucun élément. Lorsqu'il y a réaction, celle-ci se produit très lentement, et tend à s'arrêter au fur et à mesure que baisse la température (0°C). Par contre, l'oxygène est un gaz qui s'oxyde très facilement (sauf au contact de gaz rares). L'azote de type D est, notament, disponible en bouteilles de 8 m3 à 60 F/m3 (+ éventuellement le coût de la location des bouteilles).

Dépôt

L'espace frigorifié est pourvu d'armoires hermétiques. Dans ces armoires, on place les boîtes de films, ouvertes ou avec couvercle perforé pour éviter la condensation. Après fermeture, l'armoire se remplit lentement d'azote jusqu'à obtention de l'humidité relative souhaitée. Lors du retrait des films, les boîtes sont fermées pour éviter la condensation, et sont alors amenées à température dans un local chauffé.

Avantages

- Conditions de conservation optimales en permanence.
- Installation de conditionnement d'air chaud onéreux remplacé par une installation frigorifique commerciale (standard) beaucoup moins coûteuse à l'achat et consommant beaucoup moins d'énergie.
- En hiver, dans la mesure où la température extérieure le permet, possiblité de refroidir le dépôt par air extérieur.
- Le dépôt ne doit plus nécessairement être pourvu d'un sas, ne doit plus du tout être réfrigéré.

Inconvénients

- Acquisition d'un décompresseur d'azote.
- Achat régulier de bouteilles d'azote
- Armoires beaucoup plus coûteuses que les rayonnages
- Personnel à avertir et à instruire en matière de danger et d'utilisation de l'azote.

Important

Avant la construction d'un tel dépôt, demander l'avis des divers fabricants de pellicule dont on aura à conserver des films quant au degré de température et d'humidité souhaité pour conservation en milieu azoté.

Electro-Froid
Karel Vanderborght

ANNEX 8.

REPORT FROM THE FIAF DOCUMENTATION COMMISSION

FIAF CONGRESS - MAY 1977 - VARNA

The Documentation Commission held no meeting during 1976. The subcommission for the set designer's index met in Rome in October 1976, and the subcommission for the P.I.P. met in Amsterdam at the end of the same month. The next full meeting of the commission is scheduled for August 12-14, 1977, in Copenhagen, immediately before the FIAF Summer School on Documentation, with the intention that members will remain to help with the instruction in the school.

Projects underway :

I. The 1975 International Index to Film Periodicals was delayed by the publisher, but finally appeared early in 1977. As of the end of 1976, St. James reported total sales for the 1974 volume to be 950 copies, of which 333 were sold by St. Martins in the United States. A representative of St. James has been sent to New York with the task of promoting the sale of the publisher's reference books through St. Martins, including our Index, and he has been quite active since his arrival. We hope that this effort will increase the sales in the United States at least to the extent of those sold by Bowkers of the earlier editions. Frances Thorpe was renewed as Editor of the project for another year, and the lease on the London office was renewed. St.James has indicated its intention to publish the 1976 volume as well.

II. The publication of the set designer's directory, volume one, was delayed by the illness of the subcommission member in Amsterdam. In order not to delay the use of all the information already prepared, the subcommission took the decision to send out to FIAF members the brochure on the set designers of the Deutsche Demokratische Republik which is to be used to help in producing volume one.

III. The FIAF Directory of Film and Television Documentation Sources was completed and sent to all FIAF members.

We have no reports on other commission projects, as the commission has not met since the last congress. New projects suggested by FIAF members will be considered at the August meeting of the commission. We welcome further suggestions for projects of limited scope which could be undertaken by the commission without demanding enormous amounts of time and effort on the part of its members.

Eileen Bowser.

ANNEX 9.

XXXIII CONGRESS - VARNA

Report of the Cataloguing Commission of FIAF

Dear Member,

I should like to inform you of the most important activities carried out by the Cataloguing Commission since the 1976 Congress.

Since that time the Commission was convened once and dealt with the following items:

1. Glossary of terms used for film cataloguing

Approximately 300 terms which emerge during film cataloguing were compiled by the Commission. Translation of the terms into all FIAF languages is intended at a later date. In preparation for this it was necessary to define the filmographic terms.

The draft glossary will be distributed to all FIAF members at the Varna Congress or immediately after the Congress. I should like to ask you to study the draft and submit any corrections, changes or additions to the address of the Staatliches Filmarchiv.

We hope that the material serves the practical work in the cataloguing of films, the uniform application of the terms and also helps to establish better communication between archives.

Your comments and suggestions are needed by 30th September 1977 so that we can discuss them at the next Commission meeting.

2. Study on the usage of computers for film cataloguing

All members who have practical experiences in the usage of computers for cataloguing or who are preparing to use computers have been asked by the Cataloguing Commission to report of their experiences. The material shall be compiled and be made available to all FIAF members.

You will appreciate that the Cataloguing Commission cannot cope with all that work and that it requires the co-operation of all the members who have gained any experience in that field. I want to seize this opportunity of thanking the Library of Congress, the Imperial War Museum, the Museum of Modern Art, the Svenska Filminstitutet and the Staatliches Filmarchiv der DDR for their co-operation.

The Commission has decided that the material which is available so far shall not be published until the questionnaires have been completed and returned from all the archives concerned. I should like to appeal to the American Film Institute and to the Cinémathèque Québecoise in particular to contribute to the project. I am hopeful that the contributions will be presented from the two archives by 30th September 1977 to enable the Commission to discuss the whole material and make the necessary preparations for its publications at the next meeting.

3. Film Cataloguing during the 2nd FIAF Summer School

25% of the scheduled teaching programme of the 2nd FIAF Summer School was allocated to problems concerning film cataloguing. The knowledge imparted to the participants was based on the experiences, findings and recommendations of the FIAF Cataloguing Commission.

4. Publication of "Film Cataloguing"

In 1976, FIAF entered into an agreement with Burt Franklin & Co., New York, on the publication of "Film Cataloguing". The manuscript was revised for that purpose, and the publication was scheduled to appear in spring 1977. At the time when this report was written I had no information as to when exactly 'Film Cataloguing' would be offered for sale.

All FIAF members will receive one free copy as soon as it is published.

The Commission has resolved to consider the following items for its future work:

- to complete the "Glossary of terms used for film cataloguing" and to start with the translation of the terms into other languages;
- to complete the study on the usage of computers for film cataloguing and to make it available to all the members;
- to examine whether it is possible to conduct a summer school specialising in problems of film cataloguing in Great Britain;
- to elaborate a new bibliography of filmographic sources;
- to study the problems that emerge with the acquisition of TV material to the film archives for cataloguing.

I should be grateful to you for informing me of any problems for which you may expect assistance and support in the field of cataloguing from the Commission. As far as it is within the range of our possibilities we will gladly include your suggestions in our plan of work.

My thanks are due to all those archives which made it possible for their staff to participate actively in the work of the Cataloguing Commission of FIAF. The present Commission is composed of the following members :

Mr Wolfgang Klaue - Staatliches Filmarchiv der DDR,
President
Mr Philip Acimovic - Jugoslovenska Kinoteka,
Vice- President
Mr Lesek Armatys - Filmoteka Polska,
Mrs Dorothea Gebauer - Deutsches Institut für Filmkunde,
Mrs Harriett Harrison - Library of Congress,
Motion Picture Section
Mr Roger Holman - National Film Archive,
Mr Jacques Ledoux - Cinémathèque Royale de Belgique,
Mrs Marta Luttor - Magyar Filmtudomanyi Intezet,
Filmarchivum

Mr David Penn has ceased to work for the FIAF Cataloguing Commission due to the new post that he took on at the Imperial War Museum.

We thank him particularly for his productive and creative collaboration over a long period.

Wolfgang Klaue
President

ANNEX 10.

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat
Galerie Ravenstein 74
1000 Bruxelles Belgique
Adresse télégraphique FIAFIL
Téléphone 511.13.90

Varna, May 27, 1977

REPORT OF THE COMMISSION ON ARCHIVES IN DEVELOPING COUNTRIES

At the XXXII FIAF Congress in Mexico City, an "ad hoc" Commission was created to study the problems of archives in developing countries and to make a report at this Congress. Mr Pogacic, Mr Yelin and Mr Perry were named as members of this Commission.

With the untimely death of Mr Yelin, the work of the Commission has been weakened, since it was he who had much direct knowledge about the work of archives in some developing countries. Nevertheless, the remaining members of the Commission, feeling that the subject was of great importance, determined to make a report to this Assembly.

The report is in the form of a specific proposal, namely that FIAF create a permanent Commission to deal with the problems of archives in developing countries. We further propose that this Commission consider, but in no way feel restricted to, the following areas of study, concern, and activity :

1. A thorough review of the actual state of film collecting and storing in developing countries, i.e., how, if, and where films are being kept. Such a survey might immediately indicate certain areas where assistance was needed, what kind of assistance, etc. It might also indicate an immediate need for some FIAF archives to undertake temporarily the collecting and storing of films in those countries where there is no such program. In any case, it would seem absolutely necessary that the Commission begin its work with some thorough understanding of the actual state of the cultural and educational use of film, and the collecting and storing of film, within and without archives in the developing countries.

2. The development of the practical, specific, and goal-oriented program whereby the resources of FIAF can be made available to the developing countries, e.g.,

a) the dissemination of the FIAF leaflet being prepared by Mr Buache and the FIAF manual for new archives being prepared by Mrs Bowser and Mr Kuiper,

b) the sharing of human resources, in the form of experts who would travel to the archives, and in the form of members of the Executive Committee, or those designated by them, who would be asked to travel to such developing countries in order to try and persuade the governments as to the importance of collecting and storing films for their history,

c) a program of support and guidelines for research in the archives of these countries and for film education programs -exhibition, courses, lectures, publications, etc.- which would assist the archives in helping to develop film literacy in their countries,

d) a program whereby more people from such developing countries could participate, free of charge, in the FIAF summer schools and an additional program whereby some archives would agree to accept trainees, or interns, from these developing countries,

e) the preparation by FIAF and its member archives of more circulating film programs.

f) the preparation and the dissemination of a film which would visualize the importance, and the methods, for collecting and storing films,

g) a concerted effort to invite more representatives of more developing countries, and/or their archives, to attend FIAF Congresses, and

h) a planned attempt to integrate the work of this new Commission with the attempts of UNESCO to formulate policy and practice regarding the preservation and presentation of the cultural heritage of mankind.

3. A complete investigation into the legal, technical, financial and political problems of archives in developing countries, e.g.

a) the problems of film storage in areas of high humidity and/or high temperature,

b) legal deposit of all film materials prepared and screened in the country,

c) the simplification of importing and exporting films for cultural and educational purposes,

d) the possibility of financial support for the archives coming directly from the government and/or being derived from a percentage of box office receipts.

It is important to repeat that the recommendation of the "ad hoc" Commission is the establishment of a permanent FIAF Commission and that the preceding examples were given not as restrictions upon the activities of the newly proposed Commission but as indications of the many concerns with which such a Commission might be concerned. Moreover, the various examples should provide some direction for the initial work of the Commission. Finally, the various examples as to the possible workings of such a Commission should indicate how important is its work, and that such work is not foreign and abstract, dealing only with countries and archives about which we know very little, but that such a Commission is integral to the work of the present membership of FIAF, to those in the more developed countries.

XXXIII FIAF CONGRESS - VARNA

Report from UCAL

At the request of the Secretary-General of UCAL and Director of the Chilean Film Archive of the Resistance, Mr Pedro Chaskel, I take pleasure to inform the General Assembly that at the beginning of the present month of May, the IX Congress of UCAL took place in Caracas, Venezuela, with the participation of representatives of the film archives of Mexico (two archives), Brazil (two archives), Cuba, Panama, Venezuela (two), Peru (two), Ecuador, Bolivia, Chile (in the exile) and from the Cinémathèque Québecoise, thus making a total of 14 archives.

An important aspect, amongst others, of this Congress was the participation of 4 (four) new Latin American archives: from Bolivia, Panama, Ecuador and Venezuela. News also arrived about the preliminary efforts being made in Jamaica towards the development of the Jamaican Film Archive, recently constituted. And also information had arrived from Costa Rica regarding the formation of a new film archive in that country.

Naturally, UCAL proposes to strengthen links with the newly created archives, and feels optimistic about this trend in our continent. But, at the same time, due to the known limited economical resources of the area, UCAL wonders whether it could count on the assistance of FIAF in the attention due to this growing number of archives in the Latin American continent, as UCAL further feels that this trend should be promoted somehow.

Héctor Garcia Mesa,
Director of Cinemateca de Cuba

1978 - 40 YEARS FIAF

There is nothing special about a quadragenarian jubilee. Yet I think it is an occasion to win public interest for the organisation and also for the members in the various countries. There is no harm in FIAF and its members trying to receive more public attention. Also concerning the relationship between FIAF and Unesco I think we would benefit if we drew greater attention to our achievements and the long tradition which FIAF has as the oldest international organisation in the field of film.

The following proposals are meant as a stimulation ; I am sure that only some of them can be carried out.

- The attention of all members of the Federation should be drawn to the quadragenarian FIAF jubilee by the Bulletin or by a circular. An appeal should be sent to all members asking them to initiate activities in 1978, thus propagating the goals of FIAF in press, radio and TV, publications, manifestations, retrospectives, etc.
The members should be invited to make their plans and ideas known to the FIAF Secretariat.

- It would be desirable if an article on the development, importance and merits of the organisation could be made available to members and the technical press for free use.

- This contribution could possibly be published in form of a leaflet, "What is FIAF - 40 years International Organisation of Film Archives".

- The idea is not new, but it might be useful if in 1978 a brochure about FIAF could be published, similar to the one that was published on the occasion of its 20th anniversary.

- It would definitely help the image of the organisation if one or two issues of the Bulletin would be published every year for the technical press. Regular work on that project could start in 1978. Such kind of press release need not be comprehensive, 3-4 pages news about the Federation and its members would be sufficient.

- FIAF could appeal to its members to contact the organisers of national or international festivals in the respective countries and initiate that retrospectives be carried out on the occasion of the quadragenarian jubilee of FIAF.
FIAF could generously patronise such events.

- It is hoped that on the occasion of the quadragenarian jubilee one archive could be interested in launching a FIAF festival which could be devoted to subjects of film history and not to current productions. The screenings could be supplemented by lectures, discussions, etc., and the programme might be considered for circulation in other countries, too.

- Suggestions could be made to produce films or TV broadcasts on the activities of film archives. These films or TV transmissions could be presented at one of the following general meetings and possibly be given an award.

Other activities of the organisation, e.g. the 1978 Congress, work of the commissions, publications, should also be marked by the quadragenarian FIAF jubilee.

These proposals are meant to be ideas and suggestions as a basis for discussion. If there is principal agreement that this prominent occasion should be used to make every effort to make our activity better known in public, it should be examined by the individual archives what activities could be carried out depending on the number of staff and the funds available.

Wolfgang Klaue,

DOES FILM HISTORY RESEARCH BELONG IN THE FILM ARCHIVE ?

Film history research must take place where the films and their documentation are collected together. Whether it is accomplished by film historians on the staff of the archive or by visiting historians, the responsible archive is obliged to make a provision for it and to be involved in it.

We should not confuse film history research with the teaching of film history or with the approach of a critic, making judgements. If an archive presents an "official" version of film history, it does indeed run the risk of inhibiting further study and the discovery of new ideas and approaches. But this danger is to be avoided, as any good film historian will avoid it, by a program of ongoing research, by declining to make final judgements, by constantly searching for new films and more information and presenting them to the public and to film historians. Some among us would prefer to avoid the danger by doing nothing, which only means that research is not apt to get done at all.

The staff in the archive who are responsible for acquisition, preservation, cataloguing, also the diffusion of film culture, must be film historians themselves if they are to perform their tasks responsibly. Although we profess to believe that all films ever made should be acquired, preserved, catalogued, and seen by somebody, as a matter of practical fact, we are daily compelled to make choices, at least choices of priority in which these tasks shall be done. These must be made from an informed point of view. For example, when we copy unstable film, the first ones to be preserved may be at the expense of films lower on the priority list, which could deteriorate in the meantime. The cataloguer cannot correctly assess all the data about a film without a knowledge of the history of that film. All the films now collected in archives could scarecely be projected in a person's lifetime of viewing. Thus do we make choices, even if we would prefer not to. Even the administrative staff, which may not need as deep a knowledge of film history, must have sufficient knowledge to be able to select the best-qualified personnel, to see that they are properly trained, and to determine the priority of the projects to be carried out. The archive staff cannot afford to distance themselves from film history research.

On the other side, the archive staff is in the unique position of being able to make discoveries about film history, in the course of their daily work, discoveries which should be shared with other film historians. Film history is very much in its primitive stages as a discipline for study. If the film archives, which contain the data necessary to a developed film history, do not involve themselves in film history research, it is not very likely to come about by itself, or at any rate will develop much too slowly. The body of films to be viewed and materials to be analyzed is already so enourmous that the work of many film historians must be combined to make any progress.

What are the practical ways in which this can be done ? We all have the problem of insufficient time for what we want to do, and have to decide our own priorities. The important principle, it seems to me, is that there must be ways for frequent communication with film historians. A very rich archive, or one which may be able to get special funds for the purpose, could have a group of film historians on the staff, working on research projects. The archive in Prague has weekly projections, to which both staff and film historians from outside the archive are invited, and they discuss the films together. At the Department of Film, this year, we have been hosts to a number of university seminars, which staff may attend, where papers in film history research are discussed among a small number of specialists. Staff members may also be encouraged to publish results of their research done in the course of their work, or to give lectures, or to find any means of communication with the community of film historians. And FIAF itself should give over at least part of its time at annual congresses for consideration of film historical problems, as we have begun to do. It may not be our top priority, but it is an important one, which we should not pretend we can safely ignore.

Eileen Bowser.