FIAF XXXX
Wien
Minutes
FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

Minutes of the
XXXX GENERAL MEETING

6 - 7 April 1984

VIENNA
40th FIAF Congress

The 40th FIAF Congress was held in Vienna in April 1984. It was hosted by the two Austrian Archives:

Oesterreichisches Filmmuseum
Oesterreichisches Filmmuseum

The business of the Congress began with the GENERAL MEETING, held on April 6 & 7. This was followed by two SYMPOSIA as follows:

April 8  Symposium Oesterreichisches Filmmuseum
"Film and Cinema in Central Europe, 1895 - 1914"

April 9  Symposium Oesterreichisches Filmmuseum
"The Importance of Non-industrial Film within our Cultural Heritage"

Extensive hospitality was provided by the two Archives together with a day (April 10) set aside for sightseeing, to facilitate informal meetings between delegates.

Immediately before the Congress, the Documentation and Cataloguing Commissions met in Plovdiv, Bulgaria, and the Executive Committee and the Preservation Commission met in Vienna.

Immediately after the Congress, several FIAF delegates remained to participate in the Experts' Meeting sponsored by UNESCO, to advise on the development of programmes to assist in the preservation of the moving image cultural heritage.
# 40th GENERAL MEETING

## AGENDA

### FIRST SESSION, April 6 morning

1. Official Opening
2. Confirmation of the Status and Voting Rights of the Members present or represented
3. Adoption of the Agenda
4. Approval of the Minutes of the preceding Meeting in Stockholm
5. Report of the President on behalf of the Executive Committee
7. Report of the Cataloguing Commission

### SECOND SESSION, April 6 afternoon (Members only)

8. Membership Questions
   8.1 New Members
   8.2 Reconfirmation of Members
   8.3 Other Membership Questions

### THIRD SESSION, April 6 late afternoon

9. Report of the Preservation Commission
10. Projects and Publications Underway

### FOURTH SESSION, April 7 morning

11. Financial Report & Adoption of the 1985 Budget
12. Relations with UNESCO and other international organisations
13. Future Congresses

### FIFTH SESSION, April 7 afternoon

14. Open Forum
15. Closure of the General Meeting
ANNEXES to Minutes

A1 List of delegates to 40th FIAF Congress
A2 Report of the President on behalf of the Executive Committee
A3 Report of the Documentation Commission
A4 Report of the Cataloguing Commission
A5 Report of the Preservation Commission
A6 List of Projects and Publications Underway
   A6.1 10.1 Embryo 3
   A6.2 10.2 Silent Feature Film Catalogue
   A6.3 10.6 Annual Bibliography of FIAF Member Publications
   A6.4 10.7 International Bibliography on the Cinema
   A6.5 10.8 Bibliography of Catalogues of Ancient Cinematographic Equipment
   A6.6 10.9 Revised edition of the Handbook for Film Archives
   A6.7 10.12 Survey: Use of films in the Collection
A7 Balance and Profit & Loss Account for year 1983
A8 Draft Budget for 1985
A9 Future Congresses
   A9.1 1985 New York
   A9.2 1986 Canberra
40th GENERAL MEETING

MINUTES

FIRST SESSION, April 6 morning
Chairman: Mr Wolfgang KLAUE, President

1 OFFICIAL OPENING

Representatives of the two host archives and of the Federal Ministry of Education and Culture formally welcomed the delegates to the 40th FIAF Congress.

Professor Dr Alfred Lehr, President of the OFA, opened with a welcome in the name of the Oesterreichisches Filmmarchiv. Both archives were very happy to welcome such a large Congress with delegates from five continents. FIAF had helped the archive movement in Austria for many years. The Archive, founded in 1955 had been associated with FIAF for 30 years and the Museum for 20 years. He expressed their joint thanks to the Austrian government Ministries who had supported the organisation of the Congress, in particular, the Minister of Education and Culture, Dr Zilk and the Chancellor, Dr Sinowitz.

Dr Heinrich Wille, President of the OFM, expressed thanks to FIAF and its members for helping the Museum in its work over 20 years and hoped they would enjoy their stay in Vienna.

Dr Herbert Schwanda conveyed the personal greetings and a welcome to Vienna from the Minister of Education and Culture, Professor Doktor Helmut Zilk, who would be coming the next day.

He added that, as they all knew, film archiving requires considerable funding and the help of government authorities is necessary. In Austria, private organisations do the work of archiving very effectively and the government were very happy to support them in their work of preserving and diffusing the national and international cultural heritage for new generations.

Mr Wolfgang KLAUE, President of FIAF, then welcomed all the delegates and in particular the three Honorary Members present, Mr TOEPLITZ, Mr POGACIC and Mr LAURITZEN. FIAF was happy to be in Vienna as guests of the two archives which had worked so well together. He thanked the Ministry of Education and Culture in the person of its representative, Dr Schwanda, and mentioned that Austria had been associated with the film preservation movement since the beginning when they had attended the first FIAF Congress in 1938 as Visitors. In fact it was Austrian film historians in the 1930’s who were among the first to be aware of the importance of the needs of archives at the international level.
Mr KLAUE then read out a cable of greetings from Dr Fred Sinowatz, the Austrian Bundeskanzler (Chancellor).

Finally, before passing to the business of the meeting, he asked delegates for some moments of silence in homage to two colleagues who had recently died:

- Mr Herbert VOLKMAN
  who died at the age of 83 and had made a great contribution to FIAF in his many years as Chairman of the Preservation Commission and had been responsible for much of the pioneering work in establishing the preservation of the moving image.

- Mrs Lotte EISNER L'ESCOFFIER
  originally a film critic in Germany concerned with film as an art form who, when obliged to flee in 1933, had been adopted and protected by Henri Langlois at the Cinémathèque Française, and subsequently contributed much to the appreciation of film throughout the world.

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

Mr Robert DAUDELIN, the Secretary General, read out the list of Member Archives represented in order to record who was present and which delegates were authorised to vote for their own Archive or another. At the Opening Session, 41 Member Archives were represented which satisfied the requirements for a quorum.

He then read out the names of all the other delegates present (Observers, Honorary Members and Visitors) and listed those from whom apologies for absence had been received. Late arrivals were formally welcomed from the Chair at subsequent Sessions.

See Annex 1 for complete list of delegates and names of voting delegates.

3 ADOPTION OF THE AGENDA

The Agenda was approved by a show of hands.

Mr DAUDELIN reminded delegates to submit to him in writing topics they wished to raise in Open Forum.

4 APPROVAL OF THE MINUTES OF THE PRECEDING MEETING IN STOCKHOLM

Mr KLAUE expressed formal thanks to the Secretariat for the Minutes and asked if there were any comments or amendments. There being none, the Minutes were approved by a show of hands, with one abstention, none against.
Mr KLAUE read out his detailed Report in full (see Annex 2). It covered both the activities of the individual member archives and the activities of the Executive Committee and the Secretariat on behalf of the Federation. He asked for questions but mentioned that many of the points would be covered elsewhere on the Agenda. There were no contributions from the floor.

REPORT OF THE DOCUMENTATION COMMISSION

Mrs STAYKOVA, President of the Documentation Commission, reviewed and updated the following sections of the written Report (Annex 3) which had been prepared before the Commission’s meetings in Plovdiv:

1 PIP

1.1 Microfiche service
The new service had been successfully introduced without complaints or cancellations. Two new subscriptions had been received: Cineteca Nacional, Mexico, and Bibliothèque Andre Malraux, Paris.

1.2 Film Volumes
Now that these were being published in Europe there was less coordinating delay and they were appearing sooner each year. The next edition would appear in July 1984. She formally thanked FIAF for assistance with cash flow.

1.3 Television Volumes
Sales of the first volume had been disappointing so far, possibly because of changes in their handling of the American market following the withdrawal of AFI who had been promoting and distributing for them throughout the United States for many years. With the grant from the Independent Television Companies Association in London and cooperation from FIAT, they hoped to reach a wider market.

1.4 10-year microfiche cumulation of the Film Index
Although this is already in profit and although it would be desirable to get the extra publicity through having it listed as a book via an ISBN number, it was felt the outlay on the booklet could not yet be justified.

1.5 Promotion
Mrs STAYKOVA repeated her thanks to FIAF for the grants in recent years which had enabled them to produce publicity brochures and increase their sales. She would welcome suggestions and volunteers to help with distribution and promotion in different countries.

1.6 PIP Supporters Meetings
She announced that the Supporters would be meeting at lunch the next day.

She publicly thanked the following 11 Member Archives who were the
existing Supporters and hoped that other archives could be persuaded to join them in giving extra support to keep PIP alive:

Berlin (West)  Stiftung Deutsche Kinemathek
Copenhagen  Det Danske Filmmuseum
Helsinki  Suomen Elokuva - Arkisto
Jerusalem  Archivion Israeli Leseratim
New York  Department of Film, Museum of Modern Art
Oslo  Norsk Filminstitutt
Ottawa  National Film, Television and Sound Archives
Rome  Cineteca Nazionale
Stockholm  Cinemateket, Svenska Filminstitutet
Vienna  Oesterreiches Filmmuseum
Wiesbaden  Deutsches Institut für Filmkunde, Filmarchiv

1.7 Budget
The present financial situation was satisfactory thanks to the help of the supporters and sales of publications.

2 PIP Indexers Meetings

Mrs STAYKOVA repeated her thanks to the three hosts, the British Film Institute, London, the National Film, Television and Sound Archives, Ottawa and the Staatliches Filmarchiv, DDR, for their help in making the three meetings possible. The meetings had been very successful and the participants had reported they had learnt a lot and found it very useful to meet and exchange ideas with other indexers.

3 International Directory of Cinematographers,
Set & Costume Designers

Mrs STAYKOVA added that Volume 6 would cover Czechoslovakia, Hungary, Austria and Switzerland. They had an excellent arrangement with the publisher, K G Saur, who published at no cost to FIAF and in addition provided complimentary copies for free distribution to members.

4 International Bibliography of Dissertations on Cinema

Mrs STAYKOVA confirmed that all members should have received a complimentary copy of the Journal in which the first edition was published. She urged delegates to send in their responses for the new edition as soon as possible.

5 International Directory of Film and TV Documentation Sources

She urged delegates to respond within the September deadline so that the third edition could be published in December 1984.

6 Revision of the FIAF Classification Scheme

Users of the scheme were invited to check that they were on the project’s mailing list to receive the new draft and an invitation to the workshop in Lisbon.
Meetings

In reviewing the meetings, Mrs STAYKOVA mentioned that the joint meeting with the Cataloguing Commission had been particularly successful and several of the proposed joint projects had already been initiated.

Under New Projects, she mentioned:

- PIP Indexing of articles in non-film/TV periodicals
- Bibliographical file of articles on film archives activities

At the moment, they cannot consider indexing non-film/TV periodicals as they cannot even manage all the film and TV periodicals they would like to cover. As an interim measure, they were however compiling a list of indexes and abstracts in printed or computerised form on non-film/TV periodicals so that the Editor, Mr Michael MOULDS could make a selection of what might be worth indexing in the future, should resources be available. This might be added to the bibliography in the Documentation Chapter of the revised Handbook.

- Survey of Film Title Equivalences for use in film identification

This was a major project which would require considerable research work by archives and was outside the scope of the Documentation Commission at the moment.

- Central Registry of Duplicates of Books and Other Materials

The Commission had already been considering this important and desirable project for a long time but it was beyond their present capabilities.

Finally, Mrs STAYKOVA reported that at Plovdiv they had accepted with deep regret the resignation of Mrs BOWSER from the Commission and thanked her for all her work and promotion of many projects during her 16 years' service. As it was their first formal meeting since 1981, they had also formally accepted the resignation of Mr John Luycks who had left the Nederlands Filmuseum in 1982.

REPORT OF THE CATALOGUING COMMISSION

Mrs HARRISON opened by referring to the very productive sessions which had recently been held in Plovdiv, the publicity given to FJAF's Cataloguing Commission through its appearance on Bulgarian Television, and the proposal to plan another joint session with the Documentation Commission in, say, 10 years.

Before introducing her Report (Annex 4), she mentioned that cataloguers were often the "forgotten people of the archive" and to
counteract this view Günter Schultz of Berlin had suggested a more positive view of their role: cataloguers and cataloguers' activities are in fact "the Heart of an Archive". They organise the collections and create an archive out of an assembly of artefacts, they help provide administrative and preservation control techniques and provide the documentation specialists with means of access for researchers. Using the analogy of the heart, they could be said to pump information wherever it was wanted and they were only noticed when something went wrong.

The role of the Cataloguing Commission as they saw it was to help cataloguers in their major tasks, by providing:

- information and aids to cataloguing
- guidelines and standards, especially needed for computerisation
- training (although they had not been able to do much in this area)
- publicity and assistance in obtaining recognition for the importance of the role of the cataloguer as the "Heart of the Archive".

She then reviewed the projects mentioned in her Report:

- Bibliography of National Filmographies
- Polyglot Glossary of Film Cataloguing Terms

These were both examples of aids for cataloguers. The Glossary, initially arranged alphabetically, had now been more usefully grouped by function. They were pleased to report that the drafts were already being used as standards for computerised credit terms.

- Revision of Cataloguing Chapter for Basic Handbook

Jon Gartenberg had already drafted and circulated this among the Commission members for comments.

- Computer Survey

Substantial progress had been made recently and they now had 34 replies (5 use computers, 20 plan to and 8 have no plans). It was clear that the old Survey was very much out of date as the 7 users in 1979 had all either stopped using computers altogether or changed their systems. Roger Smither of the Imperial War Museum had already completed preliminary analyses for discussion with Unesco at the Experts' Meeting. With the rapid advances in technology and price/performance, there is an obvious trend away from computer bureaux for input to the use of in-house minis or micros which offer better control. New developments in technology have also brought positive signs of information sharing, both via cooperation with TV and film producers sharing facilities for cataloguing activities and via developments in the provision of national networks.

!! ACTION PLEASE

Members were urged to send in their replies, together with any recent updates, by the end of June so that the Survey could be as complete
and up-to-date as possible for publication early in 1985.

- Standard Rules for Cataloguing

These would become increasingly useful for exchanges via direct computer links.

- Union List of Nitrate Holdings

The initial targets were the holdings of sound features from the nitrate era from a country other than one's own. Initially it is intended to hold the information at the Secretariat for consultation by FIAF members to help them avoid duplication in their preservation activities. The input forms should be ready within 12 months.

- Sample Technical Data Forms

Following the success of the "Potemkin package" at Stockholm, Günter Schulz (SFA) was working with the East European Preservation Sub-Commission to produce a publication, as described in the Report.

Mrs HARRISON ended by saying:

- the Cataloguing Commission would be pleased to contribute to Technical Symposia presentations on cataloguing, particularly with reference to computers;
- they were planning a small brochure describing the work of cataloguers, what they do and why;
- they welcomed suggestions from delegates and their cataloguers on new projects that would help them further in their work.

There were no questions from the floor.

From the Chair, Mr KLAUE formally thanked the two Commission Presidents and the Commission Members for their valuable contributions.

As there had been little discussion, the meeting was able to begin Item 10, Projects and Publications Underway (projects 1 to 6) before breaking for lunch.

End of Session 1
SECOND SESSION, April 6 afternoon
Chairman: Mr David FRANCIS, Vice President

8 MEMBERSHIP QUESTIONS

Mr Francis opened the Session by asking the non-voting delegates, Mrs Nicole SCHMITT, Mr Jose Manuel COSTA (later replaced by Mr Zeppo HUHTALA) and Mr Guy-Claude ROCHEMONT to act as scrutineers.

During the session, there were administrative delays in taking the votes through lateness or absence of members from the hall and, in some cases, lack of written authority to vote as required by the Statutes.

8.1 NEW MEMBERS

8.1a Koblenz Bundesarchiv/Filmarchiv

Mr DAUDELIN reported that this candidature had been extensively examined by the EC over a period of two years and they were now able to recommend that they should be accepted as a full Member.

He recalled that the Filmarchiv was a division of the Bundesarchiv of the Federal Republic of Germany responsible for national film archives and programming at national, regional and local levels. Initially, from 1954 to 69 they have preserved documentaries and newsreels (which were extensively used as source material for historical research) and from 1969 they had the rights to preserve German fictions as well. Since 1979 they have been working in association with Wiesbaden and Berlin the other two FIAF members from FRG, and divided tasks between them. Koblenz itself is primarily responsible for archiving of German films, holding some 40,000 documentaries and 2,900 feature films. It has a staff of 60 people and a substantial annual budget including DM 1,280,000 for nitrate transfers. They had been FIAF Observers since 1980 since when Dr Kahlenberg had been very active in the Federation.

Mr KONLECHNER supported their application, saying that as close neighbours they had had excellent relations over many years. He mentioned that their efficiency had increased significantly under Dr KAHLENBERG’s guidance.

Mr SPEHR reported they had had active exchanges since 1969 and they had been very impressed with their work.

Mrs ORBANZ of Berlin and Dr ALBRECHT of Wiesbaden both confirmed that they would be very pleased to welcome Koblenz as full Members to the Federation.

Decision by secret ballot:
36 in favour, none against and no abstentions.

Professor Kahlenberg was invited into the hall and Mr FRANCIS formally
welcomed his archive as a full Member of the Federation.

8.1b Sao Paulo Cinemateca Brasileira

Mr DAUDELIN mentioned that this archive, one of the oldest in Latin America, had been a member of FIAF since 1947, and although they had withdrawn in the 1960's for economic reasons, had returned in the 1970's and been very active in exchanges and visits. They had survived two disastrous fires and enjoyed considerable international prestige as a result of their collections, their research centre and their preservation activity. The dossier had been very complete and the EC had no hesitation in warmly recommending them as full Members.

Their candidature was warmly supported from the floor by Mrs FERNANDEZ JURADO, Mr ALVES NETTO (who spoke of the excellent collaboration between the two Brazilian archives) and Mr GONZALEZ GASANOVA (who spoke of the personality and enthusiasm of Mr Sales Gomez and Mrs Maria Rita GALVAO. Mr TOEPLITZ remembered the contributions to the Federation of Mr Sales Gomez when he served as Vice President in the 1940's and 50's and saw their return as a "historical rectification".

Decision by secret ballot:
39 in favour, none against, one abstention.

Mrs Maria Rita GALVAO was invited into the hall and Mr FRANCIS formally welcomed her archive back into the Federation as a Full Member. Mrs GALVAO replied that they were extremely happy and proud.

8.2 RECONFIRMATION OF MEMBERS

Mr DAUDELIN reported that five Members had been reconfirmed:

- New York Department of Film, Museum of Modern Art
- London The National Film Archive
- Copenhagen Det Danske Filmmuseum
- Rochester Dept of Film, International Museum of Photography
- Brussels Cinémathèque Royale de Belgique

To maintain the five-year Reconfirmation cycle, the EC would be examining 8 members for reconfirmation at their meeting in November 1984:

Moscow Amsterdam Warsaw Stockholm
Prague Milan Belgrade Rome

8.3 OTHER MEMBERSHIP QUESTIONS

8.3a Observers: Teheran Filmkhaneh Melli Iran

Mr DAUDELIN recalled that FIAF had lost contact with this archive in 1979 but they renewed contact in recent months, paid outstanding subscriptions. He was happy to report that two delegates representing this archive, Mr ANVAR and Mr MORADI, had come to the
Congress and were keen to catch up. He urged all delegates to make a point of meeting with them.

8.3b Suspended Member: Istanbul Sinema Televizyon Enstitüsü

Mr DAUDELIN recalled the extensive discussions in Stockholm when it had been regretfully decided to suspend this member until the Congress in Vienna. Mr Sekeroglu had only recently been reconfirmed as Director of the Archive and had come to meet with the EC in Vienna. However, the dossier needed to comply with the Reconfirmation procedures was still incomplete, so the EC now asked that the suspension be extended to their next meeting in November. A member of the EC would visit the archive on the way to Rome and it was hoped that now Mr Sekeroglu was again in charge, the reconfirmation procedures could be completed satisfactorily then.

Mr KUIPER mentioned that the document circulated by the Archive showed some sophisticated equipment but there was only one mention of preservation. He hoped the old problems had been solved but in particular he would like some more information:

- on what the laboratory was used for
- on how much preservation work had been done on their large nitrate collection
- on the relationships with film producers and distributors of foreign films.

Mr KONLECHNER spoke in support of the archive and felt that there had always been misunderstandings perhaps because of language problems and a cultural reaction to the bureaucracy of FIAF. He had made several visits to Turkey and felt the people in the archive were very devoted to their work. Some 15 years ago, FIAF had been shocked at the use of the laboratory for commercial purposes but this provided a vital source of funding for their work.

Mr DAUDELIN agreed with Mr KONLECHNER that we should try to remain friends and appreciate their position. He stressed that the proposed visit was not an inspection visit and FIAF did not want to interfere internally. However they had been very embarrassed by the total silence over the years.

Mr KULA recalled that when he and Mr FRANCIS visited them after Varna (in 1977) they had been impressed by their energy and success.

In response to a question from Mr MACOTELA, Mr DAUDELIN explained that Mr Sekeroglu had been the Director but at some occasion had been removed but was now reinstated. Mr MACOTELA recognised that there had been political problems but agreed that it was important for both sides to keep in communication so agreed with the EC’s view.

There was some discussion about the meaning of the vote: Mr DAUDELIN and Mr KULA understood "yes" agreed to an extension of the suspension until November 1984 and "No" signified deletion.

!! Note from Secretariat:
The more appropriate term "non-confirmation" appears in the
Statutes but not the Internal Rules; the EC have noted the need to correct this discrepancy.

Mr KONLECHNER and Mr CINCOTTI felt the GM could only support or reject the EC's recommended Extension to Suspension. "No" would therefore mean raising the suspension and reinstating them as Full Members, although the latter pointed out that that would be against the Rules. Mr CASANOVA felt FIAP should be as careful in expelling members as it was in taking them on; he agreed with Mr KONLECHNER that one should take account of the political and communication difficulties and suggested the suspension should be extended until the next GM.

In response to Mr KUIPER, Mr DAUDELIN reported that the Reconfirmation procedure had begun in 1980 so the Archive would in any case be asked to re-submit its dossier for Reconfirmation again in 1985.

To ensure that the voting was quite clear, Mr FRANCIS proposed from the Chair that the first vote should be simply on whether the suspension should be extended to November 1984, as proposed by the EC. If that motion was not carried, then they would vote on an alternative motion.

In response to Mr KONLECHNER, Mr DAUDELIN reported that Mr Sekeroglu had not been invited to the GM to put his views as the evaluation of membership dossiers was the province of the EC. The EC's proposal had been made following two extended discussions with Mr Sekeroglu in Vienna.

Decision by secret ballot:
33 in favour of extending suspension to November 1984; 3 against and 5 abstentions. The motion was thus carried by more than the required 51%.

8.3c Change of Title: American Film Institute/Film Archives

Mr DAUDELIN reported formally that the AFI Archive had recently changed its title to the National Center for Film and Video Preservation. It was represented by Mr Bob Rosen who would explain the new situation during Open Forum. (The AFI as such continues as before.)

8.3d New Observer: Film Archive of the Philippines

Mr DAUDELIN reported that the EC had begun its study of the dossier submitted by this archive as candidate for Observership. It would be discussed at the Rome meeting.

There being no further discussion or questions on Membership Questions, Mr FRANCIS thanked the scrutineers and closed the Members' Only Session.

End of Session 2
THIRD SESSION, April 6, late afternoon
Chairman: Mrs Eileen BOUSER, Vice President

9 REPORT OF THE PRESERVATION COMMISSION

Mr SCHOU advised delegates that they should have received copies of:
- the Preservation Commission Report (Annex 5)
- the names and addresses of Commission Members
- a form requesting name and address of senior technicians
- a paper on quality assessment with a request for feedback

He mentioned that the Commission was now organised with a Head Commission and two regional Sub-Commissions. He thanked the three archives (Bois d'Arcy, Österreichisches Filmmuseum and Staatliches Filmarchiv) for their generosity and hospitality in hosting meetings and hoped that some other archives would be able to assist the Commission by hosting a meeting.

!! ACTION PLEASE
Volunteer Commission hosts are invited to submit invitations directly to Mr SCHOU or to the Secretariat.

Mr SCHOU then introduced his Report which contained as Annex a list of the full Commission Programme. The body of the Report covered work in progress and he made additional comments on the following items:

2.1 Preservation Manual
There had been some delay because of the lack of first hand knowledge of video but, with the help of Mr KULA as Chairman of the FIAT Technology Commission, they hoped to have it ready for publication within 3 months.

2.3 Manual on Basic Film Handling
He confirmed that the manual would be in loose-leaf format to make it easier and faster to update.

2.4 Production of FIAF educational film/ videotape
"Burning of cellulose nitrate film"
He explained that this was not necessarily seen as a top priority project but they could produce it with relatively little effort as they were simply making a compilation of existing films. They thought archives would find it useful for propaganda purposes.

2.2 Development of FIAF test film
2.5 Extensive generation printing tests
Mr SCHOU gave a slide presentation to illustrate the work being done on printing tests. The objective was to demonstrate that there were significant quality differences between films made from the original negative or duplicating positives and distribution prints. The results would enable archives to demonstrate objectively the importance of depositing original negatives for preservation if justice was to be done to the original.
East European Sub-Commission

Mr SCHOU pointed out that the programme was concerned with nitrate and they were particularly concerned to correct some of the widespread "folklore" about the behaviour of nitrate.

He closed his presentation by asking all archives to ensure that their technicians received the FIAF Bulletin and asking the various members of the Commission to stand to make themselves known to all delegates.

From the floor, Mrs GALVAO pointed out that high quality preservation by duplication was expensive and the first concern of archives faced with the problems of "Nitrate won't wait" was to find a solution that was acceptable and cheap.

Mr SCHOU appreciated this and assured Mrs GALVAO that the Preservation Commission considered not only the optimal, expensive way of preserving nitrate films but also methods that the small and newly-established archives might be able to afford. He confirmed, however, that film preservation is expensive. One way of obtaining part of the money necessary was sponsorship. In their "Last Film Search" campaign in Australia, the National Film Archive had been able to obtain funding in excess of $100,000, including $25,000 from Kodak (Australasia). This had enabled them, through a Travelling Officer, to locate about 2 million feet of nitrate film of which about 1 million feet had been acquired so far. Kodak had also granted the Archive a discount on film stock enabling the local film laboratory to reduce their prices by up to 70%. Mr SCHOU recognised that copying on to videotape offered a cheaper solution although far from the same quality but hopefully high resolution, digital recordings would become generally available in the not too distant future.

Speaking from the Chair, Mrs BOWSER asked for any further questions to be held over until Open Forum.

The session closed with a slide presentation by Mr MACOTELA on the rebuilding of Cineteca Nacional, Mexico (reported under item 14 Open Forum).

The remainder of item 10, Projects and Publications Underway, was held over till the next day.

End of Session 3
FOURTH SESSION, April 7 morning
Chairman: Mr Raymond BORDE, Vice President

Mr BORDE opened Day 2 by welcoming late arrivals from 4 archives.

The Session began with item 10.7 and during item 10.9 Dr Schwanda arrived with Professor Doktor Helmut Zilk, Bundesminister für Unterricht und Kunst (the Austrian Minister of Education and Culture) who gave a brief speech of welcome.

Welcome from Herr Zilk

Herr Zilk said he was proud to welcome the Congress to Vienna and to Austria, which had a great cinema past as well as a present. He spoke of the role of cultural institutions, such as their two film archives, in making known the history of cinema so that new cinema might be created. FIAF’s work was important and they were pleased to welcome FIAF to Vienna. He wished the Congress great success and hoped that delegates would also find some time to visit the city.

In reply, Mr KLAUE thanked the Government and the Minister for the exceptional support they had given to the organisation of the Congress and for their continuing support to the work of the Austrian archives which could not survive otherwise. More than 60 countries were represented at the Congress and as their work became more and more financially demanding there was increasing need for government support. The cooperation of the Austrian authorities with their archives was a model for all. FIAF appreciated Herr Zilk’s personal visit as a symbol of the government’s understanding and sympathy for its work.

10 PROJECTS AND PUBLICATIONS UNDERWAY

Note: Items 10.1 - 10.6 were discussed in Session 1, under the Chairmanship of Mr KLAUE.

10.1 EMBRYO 3 (New York)

Mrs BOWSER commented the one-page Report, (Annex 6.1) noting that entries had been received from 34 Archives but inviting additional entries or corrections up till May 1985. They hoped that during the American Slapstick Identification Seminar at the New York Congress they would be able to reduce the number of films (currently 587) which were unidentified.

In response to her appeal for ideas for a new title, Mr KUIPER suggested the title "Embryo" referred not to a biological model of film history but to the embryonic process of cooperation between film archives. Mr KLAUE added that it had been the idea of Jay Leyda, himself a noted film historian.
Entries and corrections on Short Silent Feature Films 1894-1930 by May 1985.
Suggestions for title wanted.

10.2 SILENT FEATURE FILM CATALOGUE (Brussels)

In the absence of Mr Ledoux, Mr DAUDELIN reviewed the one-page Report (Annex 6.2) and urged the 15 Members and 15 Observers who had not replied to advise Mr Ledoux whether they were happy for previous submissions to be included in the new edition and or whether they had additional material to include.

Mr DAUDELIN suggested the project should now be given a deadline, perhaps a target publication date in 18 months. This would mean that all submissions should be completed within the next 6 to 8 months.

10.3 UNESCO COURIER (R Daudelin)

Mr DAUDELIN reminded the GM that this project had first been considered in Rapallo in 1981 but the project had been passed to a new Editor within Unesco and some of the articles previously submitted were no longer required.

The current projected Contents were as follows:

1. Raymond Borde - destruction of films
2. Sam Kula - survey of lost films with photographs
3. Henning Schou - nitrate preservation and colour fading
4. Wolfgang Klaue - use of Unesco Recommendation
5. Anna Lena Wibom - international collaboration with examples
6. Kevin Brownlow - restoration of Napoleon
7. Frantz Schmitt - methodology of archives
8. Jim Powers, SMPTE - new technologies

There would be some additional supporting material including a summary of FIAF's objectives and achievements.

In spite of the delays, Mr DAUDELIN reported that it was hoped this special number of Unesco Courier would appear in the summer or autumn. With some 90% of the contributions by FIAF members, it would be a valuable opportunity for FIAF to reach a wider public, not only of those interested in international cultural affairs but of those who are or should be directly concerned with the preservation of the moving image.
10.4 PUBLICATION OF THE RAPALLO SYMPOSIUM PAPERS:
"White Telephone Comedies" (Rome)

Mr CINCOTTI reported that since the Centro Sperimantale's decision that it could not after all publish these proceedings in a special number of "Bianco e Nero" and FIAF's decision to undertake publication, the transcriptions were nearly complete. There was now a possibility that "Bianco e Nero" might decide to publish them after all but, whoever undertook the publishing, they would be definitely available before the next Congress.

10.5 PUBLICATION OF THE STOCKHOLM SYMPOSIUM PAPERS

Mr KULA reported that the film section was being handled by Mr SCHOU and the television section by himself and the FIAT Technology Commission and they hoped to have it ready for publication in the next 6 months, in a special issue of the FIAT Bulletin, copies of which would be distributed to all FIAF members.

Mr KLAUE thanked the Swedish Film Archive for their work on the transcripts and the editors for their work.

10.6 ANNUAL BIBLIOGRAPHY OF FIAF MEMBERS' PUBLICATIONS (Ottawa)

Mr KULA referred to the one-page report (Annex 6.3) and stressed that the comprehensiveness of the Bibliography was entirely dependent on members' help in supplying the information. The associated Filmography would be an occasional, not an annual publication, and would be useful for those archives wishing to produce their own films or wishing to use existing films to promote the work and objectives of archives.

10.7 INTERNATIONAL BIBLIOGRAPHY ON THE CINEMA (Bucharest)

In the absence of a delegate from Bucharest, Mr BORDE confirmed that a Report had been distributed (see Annex 6.4)

!! ACTION PLEASE

Members were urged to submit information for 1982/3 by July 1 and for 1980/1 by December 15 1984.

10.8 BIBLIOGRAPHY OF CATALOGUES OF ANCIENT CINEMATOGRAPHIC EQUIPMENT (Montreal)

Mr DAUDELIN confirmed that a list of the Catalogues assembled so far had been distributed (see Annex 6.5). Mr Veronneau would be visiting 5 or 6 major archives and they would then decide how to make the information available for use.

Mr FRANCIS asked if it would be possible to put it on microfiche as had been done for other UK and US projects. It would be cheaper for taking subsequent copies. Mrs BOWSER supported this proposal and Mr DAUDELIN thought there would be no problem. It was anticipated they
10.9 REVISED EDITION OF THE 'HANDBOOK FOR FILM ARCHIVES'
(Mrs Bowser/Mr Kuiper)

Mrs BOWSER referred the delegates to the brief Report (Annex 6.6) and mentioned that the three Commissions were already working on the revision of various chapters. The 1984 deadline had been extended until after the New York Congress in April 1985 and they hoped to publish in 1986.

!! ACTION PLEASE
Mrs BOWSER and Mr KUIPER made an appeal to the GM for suggestions to make the contents more useful and for photographs, especially of basic equipment and processes.

10.10 GLOSSARY OF LABORATORY TERMS (Mr Spehr)

Mr SPEHR reminded the GM that the original idea had been for an internal Library of Congress document to cover the many novel, and often slangy, terms that were being used in preservation work. They planned to circulate the draft among their US colleagues and the Preservation Commission.

10.11 9.5 mm ENCYCLOPEDIA (London NFA)

Mr BORDE reported that this project had been temporarily deleted while an alternative source of funding was investigated.

10.12 SURVEY: USE OF FILMS IN THE COLLECTIONS (New York)

Mrs BOWSER referred to her Report (see Annex 6.7) and said it was too early to analyse the trends in policy as when it was discussed by the EC in Toulouse only 24 replies had been received.

!! ACTION PLEASE
Mrs BOWSER appealed to all archives who were not listed in her Report to submit a reply as soon as possible.

10.13 SUMMER SCHOOL 1984 (Berlin/DDR)

Mr KLAUE reported that they had already received more nominations than they could accept. As there had been three Summer Schools already, he was surprised and pleased that there was continuing interest. He asked for any additional nominations for places to be submitted in writing while they were in Vienna and the EC would take the final decisions, favouring developing countries. If there was considerable unsatisfied demand, they would consider repeating the Summer School more often.
10.14 50th FIAF ANNIVERSARY (Mr Klaue)

Mr KLAUE reminded delegates that the first FIAF Congress had been held in Paris in 1938 and attended by representatives from Berlin, Paris, London and New York. The EC had exchanged some preliminary ideas at its meeting in Toulouse in January 1984 and would be working during the year so they could present a realistic programme to the GM at the next Congress. Meanwhile, they would welcome suggestions from members.

The preliminary suggestions included:

- publications including a "Golden Book" of FIAF, outlining its history, containing personal memories, statistics, achievements of archives collectively and individually, contributions to the preservation of the moving image.
- participation in international festivals retrospectives and exhibitions by FIAF and by individual archives
- collection of photographs for use in publication or as travelling exhibition
- updated directory of film archives with information on members, activities and collections, for use both within FIAF and outside for promotional purposes.

Mr BORDE asked for help with the history of FIAF, especially for the period 1938-45 where there was very little documentation in the Secretariat. He also appealed for films taken at the various Congresses.

!! ACTION PLEASE
Mr KLAUE urged delegates to discuss the project in Vienna and submit new ideas and/or help with some of those mentioned.

10.15 STATISTICS ON FILM ARCHIVES' ACTIVITIES (MM Klaue/Kula)

Mr KULA reminded the GM of the difficulty of reporting on the scale of FIAF's activities when information in the Annual Reports used so many different measures—cans, metres, feet, run time, etc. As a first step towards trying to achieve consistency, he was assembling information from international organisations concerned with archives, libraries and museums in related fields. He appealed to members to submit any national standards or documentation they had or knew of so that he and Mr KLAUE could assemble a working document for discussion in 1985.

!! ACTION PLEASE
Documentation and ideas for archive reporting wanted urgently.
11 FINANCIAL REPORT & ADOPTION OF THE 1985 BUDGET

- Accounts 1983
The Treasurer, Mr DE VAAL, asked first for any comments or questions on the Accounts for 1983 (Annex 7) which had been approved by the EC and sent to all archives. There were none.

- Budget 1985 (Annex 8)
Mr DE VAAL referred to the EC’s impressive Report on the Federation’s activities and the many projects covering work of the Commissions, publications and services to members. The Federation was active and in a good financial position.

He drew attention to the new heading for the 50th Anniversary under Special Expenses and, in reply to a question from Mr DAUDELIN, explained that the increase in external work fees reflected increased work on publications.

Note from Secretariat:
This includes help provided to the Secretariat by Jill Johnson in London in drafting the Minutes of the Federation’s formal meetings.

The 1985 Budget was adopted unanimously by show of hands.

12 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

12.1 Unesco

Mr KLAUE opened by referring to the important role of UNESCO in the further positive evolution of FIAF’s activities. Relations were friendly and cooperative and the extent of their involvement was clear from the EC Report. The Unesco representatives had not been able to attend the GM this year as they would be working with us instead at the Experts’ Meeting which they were financing (see below). Mr KLAUE referred to 1 completed project (Regional Seminar in Poona, see below) and 5 current major projects:

Work under contract:

i Expert consultation on preservation of moving image

The meeting to be held after the Congress in Vienna was organised under contract by the FIAF Secretariat in association with Unesco and the Oesterreichisches Filmmarchiv. Under a second contract, a position paper had been prepared by Mr BORDE, as a Vice President of FIAF.

ii Study tours of individual trainees

A contract for $10,000 had been signed to fund study tours of trainee archivists from developing archives to work in developed archives.

Contracts being negotiated:

i Publication of the Preservation Manual
Regional Seminars in Latin America and Africa
Expert to visit Asian countries
Proposals: Hong Kong, Bangladesh, Malaysia, Sri Lanka.

12.2 Liaison Group of NGO’s (Non-governmental Organisations)

Mr KLAUE reported that cooperation continued with the members of the informal Liaison Group,

FIAT International Federation of Television Archives
ICA International Council of Archives
IFLA International Federation of Library Associations
IASA International Association of Sound Archives

In March, FIAF had hosted a meeting of the Group at the Brussels Secretariat for further exchange of information on working programmes and discussion of possible joint projects. The following proposals will be discussed with Unesco at the Experts’ Meeting:

i Second Joint Technical Symposium
There was considerable interest in a follow up to Stockholm, involving representatives from archives and industry.

ii Worldwide Survey on implementation of Unesco Recommendation

iii International Directory of Archives covering film, television and sound

iv Model curriculum for training archivists in audio-visual archives

12.3 FICC (International Federation of Cine Clubs)

As FICC are keen to have closer cooperation with FIAF, the EC decided to invite them to write an article for the FIAF Bulletin and provided them with members’ addresses so they could receive FICC publications.

12.4 Regional Seminar in Poona financed by Unesco

Mr NAIR gave a detailed verbal Report on the First Asian Seminar on developing film archives, held in Poona, February 20-25 1984, for which the National Film Archive of India were honoured to be hosts.

The funding had come from Unesco and the expertise from FIAF. The ideas had arisen from the Unesco Recommendation which, since it had been first discussed at the Belgrade Unesco Conference in September 1980, had aroused interest in archival work and the need to establish archives where none exist. Mr NAIR pointed out that 60% of the world’s TV and film production came from Asian countries (including an annual production of 750 features and twice as many shorts from India alone).

Invitations had been issued via Heads of existing archives, Ministries of Culture and contacts of the various Indian Missions. Of the 18 countries invited, 11 accepted and 9 sent delegates as follows:
Delegates attended from:

- Bangladesh Film Archive
- Hong Kong Urban Council
- Indonesian Television
- Iran
- Malaysia
- Philippines Film Archive
- Republic of Korea
- Sri Lanka
- Thailand

Countries contacted which did not send Delegates:

- Burma
- DPR Korea
- Mongolia
- Pakistan
- PR China
- Singapore
- SR Vietnam

The proceedings had been opened by the famous Indian film-maker, Shri Mrinal Sen, who spoke of the intense passion, care and dedication needed to persist in this unglamorous task which was more hazardous and painstaking than film-making itself. Film preservation was preservation of history; by their work they were "adding to the milestones of history".

Mr NAIR then summarised the programme for the 5 days. His written report provided an overall Perspective of the archive situation in the Region and identified the Needs and Priorities under 5 main headings:

- Technical advice in the planning and development of audio-visual archives
- Technical training in the handling of nitrate film
- Search for lost films
- Technical information and familiarisation with film archive processes
- Training for archive personnel

There was already some interest and enthusiasm but what they hoped to achieve with Seminars was to open up channels to provide information, support and technical knowhow.

12.5 Forthcoming Regional Seminars

Mrs GALVAO mentioned that the Latin American Seminar was planned for October 1984 with sessions on documentation, laboratory work and preservation in Sao Paolo and general sessions in Rio. They were inviting delegates from Latin America, the Caribbean and Portuguese Africa.

They were still awaiting confirmation that Unesco would give support but there would be support from Brazilian institutions as well.

12.6 IAMHIST (International Association of Audio-Visual Media in Historical Research and Education)

Mr FLEDELIUS, President of IAMHIST, reported that it had been set up by a group of "frustrated historians" who had identified the following major problems:
TV companies neglected their responsibility for transmitting history and produced what was not authentic
- the Guild of Historian were neglecting film, television and radio as source material
- need for methodology
- access problems
- need for international cooperation

Following a Conference in 1971 on "History and Audi-Visual Media", IAMHIST had been set up in 1975 and formally created in 1977. Their Statutes, aims and activities confirmed that they shared a common interest with FIAF in preservation and access to film heritage.

He had provided delegates with samples of their publications (the Newsletter and the Historical Journal were published twice a year; a Study Series which included the Proceedings of their Annual Congresses appeared every two years).

Some archives were already members; others were invited to join (Annual subscription £36 for institutions, £11 for individuals).

12.7 FIAT (International Federation of Television Archives)

Mr LABRADA, Secretary General of FIAT, welcomed the opportunity to speak and draw attention to the common interests and need for collaboration between the two Federations.

They were a much younger organisation but already had 46 members, mostly drawn from Europe and North America but also from Latin America and North Africa. They worked in an industry of rapid change and he was pleased to note that some TV archives now had engineers who were specialising in problems of preservation. Work on computerisation of documentation was underway. At the moment, however, public access to archive material was possible only in some North American and North European companies.

FIAF members were cordially invited to their next General Meeting, in Madrid in October 1984. The programme includes the following topics:
- Use of computers for information retrieval in TV archives (with demonstration of systems used & discussion of technological advances)
- Copyright & the use of TV Archive material (2-day seminar) a. legal implications of worldwide distribution of TV material b. obligation of TV organisations to collect and coordinate information on copyright and contract provisions
- Survey of TV archives (report on study by INA, Institut National de l'Audovisuel, Paris)
- Training courses for AV archivists and librarians
- Report on preservation and characteristics of 3/4" tapes

Mr LABRADA closed by saying he looked forward to continued collaboration between FIAT and FIAF and in particular to the next Joint Technical Symposium.
12.8 ICA (International Council of Archives)

Professor Kahlberg, President of ICA, reported that the ICA was founded in 1948 with headquarters in Paris and now had members from 128 countries. They held Congresses every four years (1972 Moscow, 1976 Wiesbaden, 1980 London) and FIAF were cordially invited to the 18th Congress which would be in Bonn, September 17-21 1984.

Their general objectives were to maintain and strengthen relations between archivists and organisations connected with archiving and to promote the preservation, protection and defence of the collections. They published a journal, "Archivum" in 5 languages, had 9 regional branches, 12 Commissions, 2 Working Groups of which one was concerned with audio-visual archives and very much appreciated the professionalism of such organisations as FIAF, FIAT and IASA.

13 FUTURE CONGRESSES

13.1 NEW YORK 1985

Mrs BOWSER referred to the Report (Annex 9.1) summarising plans for the Congress which would celebrate the Archive's 50th Anniversary. Previous Congresses had been held in New York in 1939 and 1969.

She outlined proposals for the dates, the anticipated hotel costs ($30 -55 per night) the location, the hospitality (all lunches and some evening receptions), the plans for the Symposia and Workshops, and plans to find additional funding to assist delegates.

Mrs Mary Lea BANDY, as Director of the Department of Film, Museum of Modern Art, confirmed that she and all her colleagues looked forward to welcoming FIAF once more on this important occasion for their Archive. They would be able to show off their new facilities and hopefully arrange an excursion to the potential new storage site. Visitors would be able to share in their salute to the British Film Institute on its 50th Anniversary which MOMA were celebrating with special programmes in 1985-6.

Mr Bob ROSEN added that they hoped to be able to offer an excursion to the Hollywood Studios for those who were able to travel to Los Angeles.

13.2 CANBERRA 1986

Mr SCHOU began by announcing the good news that, as from the previous day, the National Film Archive was no longer part of the National Film Library. This would provide further guarantee of autonomy but would have no adverse effects on the Congress arrangements.

He then summarised the main points from the written document which was circulated later (see Annex 9.2), giving the dates suggested to take
advantage of low or shoulder fares, and the proposed Symposia:
- Computer applications for archives
  (in close association with the Cataloguing Commission)
- Editorial restoration

They also planned a 5-day seminar for developing archives before the Congress which they hoped would make it easier for such archives to obtain financing for the trip and stay for the Congress itself.

In the discussion, Mr TOEPPLITZ expressed his pleasure at their new independence and asked if this would mean that the Congress might be reloacted to Sydney or Melbourne. Mr SCHOU felt the Archive would probably stay physically with the Library for some time but if they did move, the other cities would be easier to reach anyway.

13.3 1987 WEST BERLIN

Mrs OBERMAN expressed the regrets of Dr Rathsack who was unable to deliver in person their invitation to hold the Congress in West Berlin on the 25th Anniversary of the Kinemathek. They too would be able to show off new facilities as there was to be a new Filmhaus and the museum and cinema would certainly be ready by then.

They would be happy to organise the Congress any time between April and June but if FIAF wanted to hold the proposed joint Technical Symposium in 1987 (four years after Stockholm), then they would need to fix the dates this year as they would be competing for accommodation with other events being arranged to celebrate Berlin's own 750th Anniversary.

DECISION
Unanimously in favour of Berlin by show of hands.

13.4 1988 PARIS

Mr BORDE reported that in considering the location for FIAF's 50th Anniversary they had considered Lyons which some felt to be the cradle of the cinema but finally decided in favour of Paris, the location of the first Congress.

The CNC (Centre National de la Cinématographie, within the Ministry of Culture) had given their approval and the Congress would be organised jointly by all the French archives in the Federation.

Mr Franz SCHMITT of the Services des Archives du Film, Bois d'Arcy, read out a letter from Mr Pierre Viot, Directeur Général, confirming that France would be honoured if FIAF chose to celebrate its 50th Anniversary in Paris and the CNC would do everything in its power to ensure its success.

Mr Pierre KAST of the Cinémathèque Française presented apologies for absence from his Director, Mr Costa-Gavras and said that the CF would
look forward to being associated with the organisation of the Congress.

DECISION
Unanimously in favour of Paris by show of hands.

13.5 SUBSEQUENT YEARS

Mr DAUDELIN reported that for subsequent years they had already received invitations or suggestions from Lisbon, Havana, Poona and Madrid, two for 1989, one for 1990 and one open.

Mr BENARD DA COSTA of the Cineteca Portuguesa said they had originally wanted 1988 as it was the 40th Anniversary of their foundation in 1948; however, as the archive activities did not actually begin till 1949, they would be equally happy to celebrate the anniversary by being hosts in 1989.

Mr GARCIA-MESA of the Cinematheca de Cuba said they would like to be hosts in 1990 as they would be celebrating their 30th Anniversary and their new installations.

Mr PEREZ MILLAN of the Filmoteca Espanola said they too had offered to be hosts in 1988. As a newly appointed Director (only 4 days previously) he did not wish to compete with other archives but assured FIAF that Spain wanted to play its part on the international scene and would like to be hosts when there was an opportune time. Meanwhile, he added, he believed members had received a letter from the former Director, Mr Soria, indicating the restructuring that was taking place.

Mr NAIR said the National Film Archive of India would like to host the 1989 Congress in Poona and celebrate their 25th Anniversary. After the 50th Anniversary celebrations of FIAF looking backwards, he thought it would be a particularly appropriate gesture for the 51st Anniversary to be held in a developing country.

End of Session 4
FIFTH SESSION, April 7 afternoon
Chairman: Mr. Robert DAUDELIN, Secretary General

14 OPEN FORUM

Mr. DAUDELIN opened the Open Forum by mentioning that 7 delegates had made written submissions which he would take first.

14.1 40th Anniversary of Filmoteka Polska

Mr. PACEWICZ announced that in celebration of the 40th Anniversary of the Archive which had been recreated after World War II, they were preparing a programme for distribution among all FIAF archives. It could consist of 5 90-100 minute performances covering the main achievements of post-war Polish cinema (documentaries, animations, educational films, prize winners at major Festivals and internationally acclaimed films. It would be on 35 mm with English subtitles and supporting material on the films and directors.

It should be available early in 1985 and interested archives should write to Warsaw as soon as possible.

14.2 1st Conference of Education and Culture Ministers of non-aligned and developing countries, Pyongyang, September 1983

Mr. KIM YONG SOK spoke on behalf of Mr. PAK SUN TAE, Director of the National Film Archive of the DPR of Korea who thanked FIAF for sending him as a delegate to the above Conference. He had already submitted a written report to the EC but felt obliged to give a brief report to the GM.

There had been 95 delegates from 75 countries and 28 international organisations including FIAF.

There was a useful exchange of experiences and discussion of strategies for development of education and culture. On behalf of FIAF, Mr. PAK had spoken of the importance of the moving image, of the Unesco Recommendation and the willingness of FIAF to help all archives. He had made contact with 3 new archives in particular, Zimbabwe, Brunei and Madagascar, and invited the Cultural Minister from Zimbabwe to visit the archive in Pyongyang. He had given him copies of the FIAF Rules and Statutes and understood they would apply to join FIAF during the year. He had also met with the Secretary General of two Conferences of Ministers representing francophone countries.

Finally, in his personal opinion, he felt FIAF could get very promising results if it worked with the Cultural Ministers within this Conference.
14.3 National Center for Film & Video Preservation
(formerly AFI Archives)

Mr Bob ROSEN (on leave from UCLA Film Archives to establish and
reorganise the former AFI Archives) reported to the GM that the change
of name indicated 3 important changes:

- a genuine national commitment that the Center should be a
  coordinating instrument for cooperative, not competitive
efforts, to avoid duplications.
- an extensive new commitment from NEA (National Endowment for
  the Arts) to give financial support and high level priority to
  film preservation. It appeared there was a direct link to
  the White House.
- an effort to give greater autonomy to the decision making of
  the American Archives. The Center would have its own Board,
  comprising the decision makers of the archives and
  representatives from the motion picture and TV industry.

Mr ROSEN then listed 7 major activities:

i. the Center would continue to administer NEA funds to archives
   for nitrate preservation
ii. the Center would continue to acquire films in addition to the
    28,000 titles already held but for deposit elsewhere in the
    USA, especially in the Library of Congress.
iii. work on the AFI catalogue would continue and be published in
    10 year volumes. The volume on the teens would appear in two
    years.
iv. the Center would work with archives and producers to establish
    a National Moving Image Data Base
v. they would develop tour programmes to reflect the preservation
   activities of the many US archives and draw public attention
   to the need for funding, especially for nitrate.
vi. they would provide seminars for technicians working in the
    vaults or on restoration, for the exchange of information
vii. the Board of Directors would operate to set up committees to
    link people in archives with major people in the motion
    picture industry to address problems of common interest.

They hoped to achieve all this without a “bloated bureaucratic
structure” and would depend on cooperation, mutual good will and
assistance as in the past.

14.4 Guidelines for film handling

Mr KUIPER said they were delighted to lend film but wanted to report
on a pattern of bad experiences which had been building up over the
years. It was not a complaint but rather a statement of problems
encountered, including:

- cans dented (almost always)
- plastic cores crushed and almost pulverised (frequently)
- ends not taped down or secure (often)
- undocumented and unrepai red breaks, especially on leaders,
  some mid-reel (occasionally)
- 28 -

lots of dirt even though ultrasonically cleaned and waxed before despatch

These problems were persisting in spite of the wide availability of the FIAF Guidelines and he asked if other archives had similar experiences.

Mrs BOWSER reported they had similar experiences and appealed to members to make sure that the Guidelines were translated into the language of the technicians. Mr DAUDELIN confirmed that the Guidelines already existed in English, French, Spanish, Portuguese and German.

Mr FRANCIS said that although they wanted breaks to be documented they preferred them not to be repaired and Mr KUIPER agreed that was also their preference.

Mr DAUDELIN suggested it was due to the problem of different standards being practised in Europe and North America. Their projectionists were always amazed to receive films loose in their boxes and Mrs BOWSER asked why the cores were removed.

Mr FRANCIS pointed out that there was a fair amount of inspection by Customs officials over which they had no control. For instance at London Airport the apparatus used was very poor. Mr DE VAAL said they normally used train or plane transport but many archives, especially in France and Italy, preferred the diplomatic bag. They had had very bad experiences of films sent in the diplomatic bag in a cloth sack, with the boxes removed: the cans were damaged and often the cores removed.

Mr Jose COSTA said they received many films and tried to follow the Guidelines but many archives used different procedures. For instance, should the emulsion be in or outside, should the beginning be on the inside or the outside? They use the diplomatic bag as it is much less expensive and it is fast. When they send out the films they are in good condition. He asked anyone receiving films from them to let them know if ever there were problems on receipt.

Mr NAIR reported they had similar problems of films being returned without cores. Now they had adjusted to the conditions in India where the winding equipment in commercial cinemas was different, requiring vertical loading on spools. The technicians had to remove the cores and often forgot to replace them. Now the Archive sends the films out on spools in hexagonal boxes and rewinds them onto cores and stores them in cans. It involves the archive in extra work but it reduces the amount of unskilled handling. They now tell users not to rewind, not to repair, simply to document any breakages.

Mr DAUDELIN reminded the GM that the Guidelines had been extensively discussed and reflected the consensus of the Federation so they should be observed. He recognised that the recommendaton on the emulsion side had been against SMPTE recommendations.

Mr ALVES-NETTO felt that the Russian cans and boxes were the best for avoiding damage to the films.
As there seemed to be no further contributions on the topic at this point, Mr CASANOVA was invited to introduce the next Open Forum topic but, in spite of requests from the Chair, the discussion from the floor then moved back and forth between points 4 and 5. The points are kept separate in these Minutes.

Mr BENARD DA COSTA reported the major reason for using the diplomatic bag was speed. They had no choice as otherwise films could be delayed 4 weeks in Portuguese Customs. He suggested FIAF or Unesco could intervene at government level to ensure better handling. Mr DE VAAL replied that one could not educate the diplomatic services as they were not professional transporters and Mr DAUDELIN agreed FIAF could not include in its Guidelines instructions about diplomatic bags.

Mr BENARD DA COSTA also suggested there could be a campaign to train projectionists not just those concerned with shipping films. FIAF could draw up Guidelines and offer training and cover such topics as whether reels should be projected separately or mounted on spools.

Mr DAUDELIN then asked for comments about chaining on to large reels which some people felt exposed the film to extra risks. The point was not pursued.

Mr CINCOTTI reported that his archive send hundreds of copies abroad to archives and embassies and nearly always used the Italian diplomatic bag with almost total satisfaction. However, the Foreign Affairs Ministry entrusted the task to the specialised transport companies so they always arrived in good condition. This was not the case when the films were returned so he blamed the film users.

Mrs MITROPOLOS said they had no problems using the diplomatic bag as long as they sent someone from the Cinematheque to deliver the bag in person.

Mr KLAUE pointed out that the Guidelines were not secret and one could supply them to the shipping agencies in the hope of educating them, even though one couldn’t force them.

!! POSSIBILITIES FOR LOCAL INITIATIVES
No decisions were taken but for convenience the various suggestions made are listed below:

- supply Guidelines in language of user
- supply Guidelines to those in archives responsible for despatching film
- supply Guidelines for those receiving the films
- supply Guidelines, and training, to projectionists
- supply Guidelines to shipping organisations
- supply Guidelines to Customs officials
- supply Guidelines to those responsible for diplomatic bags
- amend Guidelines to take into account use by unskilled projectionist and local conditions (eg spool within archive to reduce handling)
review Guidelines to determine definitively how film should be sent:
- emulsion in or out
- beginning in or out
- amend Guidelines highlighting need for documenting damage
- amend Guidelines highlighting request not to attempt repairs
- amend Guidelines requesting receivers to report condition on arrival, if unsatisfactory
(The current Guidelines, covering 12 points, are dated June 1982.)

14.5 Difficulties in obtaining supplies of raw stock

Mr. CASANOVA reported on the difficulties of obtaining raw stock supplies. In some cases they had to use colour stock for black and white film as B/W was unobtainable. He suggested that as the problem was shared by a number of archives now and might affect others in the future, a small Commission of stock experts (perhaps a Sub-Commission of the Preservation Commission) should be set up to study the different types available and by centralised purchase obtain better delivery and better prices.

Mr. SCHOU confirmed he had already discussed the matter with Mr. CASANOVA that day and two items on the Preservation Commission programme would help on the question of stock selection: M1, the programme of printing tests and L3, the catalogue of stocks and characteristics.

Mrs. FERNANDEZ JURADO pointed out that the problem for several of the archives in Latin America was not just of selection but of obtaining stocks. The archives in Europe probably did not realise that B/W was just not available and not produced in Buenos Aires. It might help if several archives could buy in bulk but suggested this could be pursued outside the Open Forum.

Mr. CINCOTTI said that there was no problem with B/W stocks in Italy and suggested they might use Italian laboratories.

Mr. MACOTELA urged the Assembly to take this problem seriously and suggested a Sub-Commission was needed as it was practically impossible to get B/W, especially 16 mm, in Mexico. Mr. CASANOVA added that there were also problems with B/W 35 mm. He felt one way FIAF could do something for developing countries was to help both in obtaining supplies and in obtaining discounts for collective purchase.

Mr. KLAUE mentioned that B/W stock was a worldwide problem not confined to Latin America. He stressed however that FIAF had no employees and insufficient resources to get involved in group purchase schemes: any project would have to be undertaken by members of the archives themselves. As a start, FIAF could perhaps initiate a project to compile data on stock needs and approach the manufacturers for help.

Mr. SCHOU reported that the local Kodak representative in Melbourne had already offered to follow up a report that B/W stock was not obtainable in Bangkok. However, before seeking help from manufacturers at an international level it was first necessary to know
the reasons, real or "official", given locally for non-availability.

Mr CASANOVA reported the reason was quite simply commercial. The Mexican representatives were not interested in B/W and preferred to sell colour; as sole agents they could set their own prices (they were 25 - 30% more expensive than in the USA) and they didn't have to compete on delivery. He had been waiting since last October for deliveries from Oruro. He reiterated his plea that the best solution would be a Sub-Commission which could set up two-way communication between the manufacturers and the archives to try and resolve these problems, in order to get a better price and better delivery.

Mr FRANCIS appreciated Mr CASANOVA's point and said he had had great difficulty in sending even a free gift of stock to Brazil. He suggested it might be possible to bypass the monopoly system, whether government or commercial, by stressing the academic, non-commercial role of archives. This is where Unesco might be able to help by pressurising governments to recognise that archives were "conservation centres" concerned with the nation's heritage, and not ordinary commercial laboratories.

Mr SPEHR felt it should be recognised that there were several different problems and Unesco might be persuaded to help in some way:

- import/export regulations which were hard on film materials
- monopolies by intermediaries
- manufacturers choosing not to deal in certain countries

Mr KUIPER mentioned that they had wanted to test polyester-based stock but Kodak had wanted a minimum order of some 54,000 feet. To assist in future negotiations with manufacturers, he felt it might be useful to collect information on needs over say a three-year period; however, there would still remain the political, administrative and Customs problems at local level.

14.6 Problems in defining and identifying "original versions" Authenticity of dubbing, sub-titles and intertitles

Mr GARCIA MESA raised the problem of defining what was meant by the "original version" of a film. When films were produced for international markets, sound films had dubbing or sub-titles in different languages, silent films had translations of inter-titles. Apart from unintended misinterpretations of language or situation, deliberate changes might be introduced for various reasons, including cuts or additions to help the film sell and be more comprehensible in another country. Variations might be introduced by the film-makers themselves or by others, with or without authorisation.

Archives need some source of reference to help them assess how the version deposited with them varies from the "original", containing at least some basic information about the dates and lengths in metres of the original film and versions produced in different languages. He suggested a start might be made by republishing for silent films the producers' original lists of credits and intertitles; it was a long job but not difficult and he felt it could be published cheaply enough for all archives to have available as a regular reference tool.
14.7 Cineteca Nacional Rebuilding

At the end of Day 1, Mr MACOTELA had given a 20-minute slide presentation (68 slides) showing the progress made in re-establishing activities at the Cineteca Nacional since the disastrous fire on March 24, 1982.

They were now housed in a modern complex which included 4 air-conditioned cinemas each with 560 seats, 35mm and 16mm projection facilities and an audio-mixer; a bookshop selling books and records on cinema and communication; a Center of Information and Documentation which includes a library specialising in films and communication, a reading room, a computer terminal, a videocassette library with monitor sets; an exhibition gallery and further exhibition areas in the cinemas. There is parking for 550 cars, a cafe and later there will be a restaurant.

He also showed slides of three sets of plans:

- the project to house in one building the Film Board (Dirección de Cinematografía) and the Mexican Film Institute together with 4 films theaters of their own which would be next to the 4 Archive theaters;

- the plans for the new nitrate vaults to be built outside the city area with provision for 10,000 rolls in 5 separate rooms;

- the plans for the acetate collection to be housed in a new building next to the archive, with offices, workshops, projection rooms, seven storage rooms with provision for 100,000 rolls.

The presentation closed with slides of some of their many publications and posters of recent programmes.

As there had been no time for discussion the day before, Mr DAUDELIN asked Mr MACOTELA to take questions during the Open Forum.

Mr DAUDELIN began by expressing surprise at the number of cinemas and Mr MACOTELA explained that they were not in competition with the "salles d'art et essai" as there were very few cinemas at all in Mexico City; with a population of 17 million, they had only 220 cinemas in total. In order therefore to promote film culture, they arranged previews and provided the public with access to new "quality" Mexican and foreign films which they would not otherwise be able to see. Tickets were cheap (100 pesos or US 60 cents) with 50% educational reductions.

Mr CINCOTTI said members were impressed with the speed of reconstruction but asked why the construction of the vaults had not been the first priority. Mr MACOTELA explained that the cinemas were already built and when they came on the market, they were able to take the opportunity to buy them at a good price. The vaults were certainly a priority, the GM had seen slides of the plans and they hoped to get the building work done very quickly. He mentioned that although only 7 films had been saved, they now had, thanks to gifts and exchanges, more than 1000 35mm copies and 600 16 mm.
14.8  50th Anniversary Congress

Mr BORDE mentioned that since his suggestion of a 16mm compilation of previous Congresses, he had had offers of all formats and asked Mr SCHMITT if he would be able to make the conversions.

Mr SCHMITT replied that since noting the request for ideas in the Bulletin he had already thought it would be interesting to make a short compilation of films and photographs, covering two main themes:

- souvenirs of the evolution of the Federation via its Congresses and other activities
- presentations of individual archives showing main activities, buildings, equipment, etc.

If the idea were accepted, he suggested the most urgent task was to appoint a coordinator, collect material and set a maximum time allocation for individual archive contributions.

As a second project, he proposed a compilation of FIAF treasures, films which had been saved or restored by individual archives, with each archive contributing their rarest, oldest or most typical national production. The choice could be of shorts or features, silent or sound. Alternatively, they could confine it to a selection of the oldest restored films from each archive or indeed its single oldest film.

Mr TOEPLITZ welcomed these ideas although he thought the "FIAF through the years" souvenir compilation would be of limited interest outside the Federation and they would have to examine whether the cost would be justified. He was much more enthusiastic about making a film of FIAF work and mentioned that 3 years ago in Poland they had made a film showing the archives work with examples of films before and after restoration. He felt a half-hour film of this type would be extremely useful for FIAF and for new archives in their relations with Unesco and their own government bodies, where the individuals concerned did not always have the patience to read through documents with the same message.

However, in addition to a film that would be useful in obtaining funding and support, something more should be done to attract public interest. Perhaps a FIAF Festival Programme could be produced showing "unknown treasures" for a period of say two weeks around the time of the Anniversary Congress. He felt this should not rely on individual countries but should be planned by a FIAF Committee so that it became a glamorous occasion to attract the general public.

Mrs ORBANZ mentioned that many established Festivals had retrospectives. In the case of Berlin for instance, they could choose to have their 1988 Retrospective devoted to this theme. FIAF could try to encourage all the Festivals to do something similar so the achievements of archives could be promoted through the whole year.

Mr DE VAAL indicated they would be preparing a Special Issue of the FIAF Bulletin and invited contributions and photographs.
Mr STROCKHOV said Gosfilmofond had lots of films from the history of cinema worldwide, very good laboratories and good supplies of black and white stock. If the Working Party provided the list of films required, they would be very pleased to make free copies. In a later intervention, he said they would be happy to make free restorations of films from other archives if they were needed for the FIAF Festival screenings.

Mr FRANCIS suggested that, to spread awareness of FIAF influence, all films exchanged by archives throughout 1988 should carry a special leader saying "FIAF, conserving films for 50 years".

Mr CASANOVA supported Mr TOEPLITZ, Mrs ORBANZ and Mr FRANCIS’ ideas and suggested that FIAF should contact all the Festival organisers to try and arrange a FIAF presence at each through this programme. Later, Mr KULA pointed out that it was unlikely that competing Festivals would be willing to show a programme that had been shown elsewhere and Mr CASANOVA clarified that different archives could develop different themes within the overall context of preservation.

Mr SPEHR reported that they were writing the history of their own organisation and could schedule publication in that year. He suggested archives could all prepare public screening programmes of films preserved in their own archive.

Mrs WIBOM supported the idea of a Festival programme and a film of archive activities which could be widely shown. She suggested that a natural partner for the event would be French Television who themselves had a rich treasure of interviews with French and international directors. Television generally had done much to promote old films.

Mr KULA was enthusiastic about the possibilities of linking the various projects already considered by the GM in the past two days: Mr GARCIA-MESA’s suggestions for helping to establish the authenticity of silent films, the work on restoration in general and in particular the 1986 Australian Symposium on Restoration. He had already tentatively discussed with Kevin Brownlow at Thames Television the possibility of a feature programme on restoration.

There were already horror stories of “over-restoration”: for instance, subtitles used instead of intertitles as they were faster, or films being recut simply to suit modern audience tastes. There could be worse to come so it was excellent for FIAF to start establishing standards to set against such commercial practices.

!! ACTION PLEASE
Suggestions welcomed for discussion by EC in November 1984.

14.9 1st Meeting of Portuguese-speaking archives

Mr BENARD DA COSTA reported that at Mexico in 1982 the Portuguese-speaking archives had considered the possibility of collaboration and, following encouragement at Stockholm, they planned a meeting of the 5 Portuguese-speaking archives under FIAF auspices. He was pleased to announce that the Portuguese Minister of Culture
would be sponsoring the first such meeting which would be held late 1984/early 1985. Collaboration would cover such topics as films relating to the history of Angola and Mozambique which were held in Portugal and Portuguese films surviving in Brazil but not in Portugal.

14.10 Support for archives from directors and producers

Mr CINCOTTI referred to past disputes between producers and archives and was happy to report on a generous gesture towards the archive initiated by the director John Cassavetes. During a visit to talk to students at the Centro Sperimentale and a brief discussion on the work of the Cineteca Nazionale, he had suggested that the preview for his latest film, "Love Streams", should be held in Rome for the benefit of the nitrate programme. The producers, Cannon Films, had agreed and paid all the expenses for a gala occasion which had raised $3,800 for the archive, enough to save one film.

14.11 National Moving Image Data Base Network

Mr Bob ROSEN expanded on a topic mentioned by Mrs HARRISON in the Cataloguing Commission Report. The National Center would plan the implementation of a multi-function computerised data base which initially would provide for exchange of information between archives to assist in planning preservation priorities. Later it would be possible for researchers to access the data for locating films and other data searches. Eventually, they hoped to link it in with information networks held by the producers. To ensure success, they had to decide on a common format and they had agreed to use MARC and the Library of Congress cataloguing rules. In perhaps 5 or 10 years, they hoped to be thinking of international networks, linking with other FIAP members and they would of course keep members informed of progress.

14.12 25th Anniversaries of UNAM, Mexico and Havana

Mr CASANOVA mentioned that in 1985 both archives would be celebrating their 25th Anniversary. UNAM was publishing a short history of the Filmoteca and producing a short film. They had agreed with the Cuban Archive that they would exchange programmes and asked help from everybody in supplying additional Mexican or Cuban films.

On an administrative matter, Mr CASANOVA asked archives to check their mailing lists as, although they changed their address over a year ago, mail was still being sent to the old address and getting lost.

15 CLOSURE OF THE GENERAL MEETING

Mr KLAUE then formally closed the meeting, thanking everyone for their presence, participation, interest and recommendations. He reminded them that all the work of the Federation and particularly the Commissions was in response to their needs and suggestions so he would have liked to have seen more resonance, whether approval or criticism,
when the formal Reports were presented. However, he thought the Open Forum session had been particularly valuable and their contributions would be studied very carefully.

He had the overall feeling that they were on the right path and all would continue to do their best for the Federation. He felt the Congress in Vienna had been very useful and had offered possibilities to meet friends, exchange experiences, films and film programmes.

He expressed thanks for the excellent working conditions, the perfect organisation, the great Austrian hospitality. On behalf of the Federation, he thanked the Bundesministerium für Unterricht und Kunst, the Minister himself and his section chief, Dr Schwanda. In thanking the two archives, he suggested that they had offered a model of cooperative effort in arranging a FIAF Congress. He expressed special thanks to the staff of both archives who had been extremely helpful throughout very long hours: Mrs Kötner, Mr Monschein, Mrs Russki, Mrs Robert, Mr Kaminski, Mr Navratil and Dr Schuchmig, and to the interpreters for their excellent work.

End of Congress
ANNEX 1.
## ANNEX 1

### Delegates to FIAF 48th Congress

1. Members
2. Observers
3. Honorary Members
4. Visitors
5. Apologies

### Key
- Voting delegates are underlined
- * indicates delegate not present at opening session
- ** indicates unable to vote on technicality
- $ indicates Proxy

### Members

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**Note:** The table lists delegates to the FIAF 48th Congress, categorized by their role and city. Each delegate is associated with a specific organization, and some delegates are marked with additional notes such as being unable to vote on technicality or being a proxy.
Gosfilmofond
Dept of Film, Museum of Modern Art
Norsk Filminstitutt
National Film, Television and Sound Archives
National Film Archive of India
Ceskoslovensky Filmovy Ustav Filmovy Archiv
Choson Minjuui Iimmonghwaguk
Kugga Yonghwa Mundonggo
Cinemateca do Museu de Arte Moderna
Dept of Film, International Museum of Photography
Cineteca Nazionale
Bulgarska Nacionalna Filmoteka
Cinematheque, Svenska Filminstitutet
Arkivi Shteteror I Filmit
RPS te Shpiperise
Cinémathèque de Toulouse
Filmoteka Polska
Motion Picture, Broadcasting & Recorded Sound
Division, Library of Congress
Archives, American Film Institute
Oesterreichisches Filmmuseum
Deutsches Institut fur Filmkunde, Filmmarchiv

2 Observers

Alger
Cinémathèque Algérienne
Al-Archive Al-Kammy Lil-Film
Mohamed EL-BOKHARI
Boudegmaa KARCHE
Cairo
Bangladesh Film Archive
A K ABBUR ROUF
Mohamed EL-BOKHARI
Obaka
Bundesarchiv-Filmarchiv
Friedrich KAHLENBERG
Koblenz
Cinemateca Boliviana
Pedro SUSZ KOHL
La Paz
Cinematheque Municipal de Luxembourg
Fred JUNCK
Luxembourg
La Cinémathèque Française
Pierre KAST
Paris
Cinémathèque Universitaire
Dominique HAAS
Reykjavik
Kvíknyjasafn Islands
Bernard MARTINAND
Sao Paolo
Cinemateca Brasilierrra
Hubert HAAS
Seoul
Korean Film Archive Inc Foundation
Helender SVEINSSON
Teheran
Filmkhanneh Melll Iran
Nourollah MORAVI

Mark STRUTCHKOV
+ interpreter
Eileen BAGGER
Mary Lea BANDY
Anne PEDERSEN
Sam KULA
P K NAIR
Jiri LEVY
PAK Sun Tae
KIM Yong Sok
Cosme ALVES-NETO

John KUIPER
Guido CINCOTTI
Juan CHOULEV
Milka STRAYKOVA
Rolfe LINDEORS
Anna-Lena WIBOM
Abaz HDXHA
Maria GEZARI
Raymond BORDE
Guy-Claude ROCHENONT
Roman WITEK
Tadusz PANICICZ
Paul SPEHR
Harriet HARRISON
Robert ROSEN
Rudolf BIENERT
Walter FRITZ
Alfred LEHR
Peter KONLECHNER
Peter KURELKA
Heinrich WILLE
Gerd ALBRECHT
Eberhard SPIESS
3  Honorary Members

Einar LAURITZEN  Stockholm
Vladimir POGACIC  Beograd
Jerzy TOEPLITZ  Warsawa

4  Visitors

Istanbul                      Sinema-TV Enstitüsü
Manila                        Film Archives of the Philippines
Paris                         Cinémathèque Gaumont
Paris                         Les Amis de George Méliès
Thailand                      Thai National Archive
Washington                   Human Studies Film Archives, National
                            Museum of Natural History
USA                           Películas: Archives of Latin American Conflict, 1890's-1940's
(Madrid)                      FIAT
(Kopenhagen)                  IAMHIST
(Wien)                        IASA

Sami SEKERLOGLU  Ernie DE PEDRO
Richard SYDENHAM  Laure FORESTIER
Madeleine MALTETE-MELIES  T SENAMARONG
Barbara JOHNSON
Pamela WINTLE

Fernando LABRADA  Karsten FLEDELIUS
Dietrich SCHULLER

5  Apologies

Apologies for absence were received from the following

MEMBERS

Bucuresti  Archiva Nationala de Filme
Budapest  Filmarchiv, Magyar Filmtudományi Intezet
Milano  Cineteca Italiana
Torino  Museo Nazionale del Cinema

OBSERVERS

Jakarta  Sinematek Indonesia
Luanda  Cinemateca Nacional de Angola
München  Filmmuseum, Münchner Stadtarchiv
Wellington  New Zealand Film Archive

No information was received from Bogota, Brazzaville, Caracas, Hanoi, Lima, Los Angeles, Lyon, Montevideo.
ANNEX 2.

[Text of the annex appears here.]

The text is not legible enough to be transcribed accurately. It seems to be a continuation of some formal or official document.
Report of the President on behalf of the Executive Committee to the General Assembly of FIAF in Vienna

For its report on the period between the FIAF Congress in Stockholm in June 1983 and this year's Congress in Vienna the Executive Committee has chosen again the form which has been in use for many years now: the report will be divided in two parts, the first giving an assessment of the activities of FIAF members and observers and the second information on the activities of the Executive Committee and the Secretariat of FIAF.

A study of the annual reports shows - and this is a pleasant result - that in most countries the activities of film archives have stabilized and some archives have made remarkable progress. While the reports of the preceding year told us that economic restrictions drastically affected the activities of film archives. The reports of this year no longer contain such alarming signals. As the overall economic situation has not changed fundamentally, it can be assumed that many archives succeeded in adapting themselves to the new conditions and preventing further curtailments of their budget. These facts are evidence of the greater reputation of archives and of their standing in the cultural life of their countries, of the growing response from the public and of their higher authority in the relations with government bodies and other financial sources. The reasons for success were the commitment of the staff of archives and their passion to save the moving image heritage. Some decades ago there were only a few people who initiated the film archive movement. Today these pioneers are followed by some thousands of colleagues in the film archives of all continents who continue their work and who are inspired with the same passion as Langlois and Lindgren, Griffith and Iris Barry.

The information we gathered from the reports of members and observers is not always complete nor can it easily be compared. Nevertheless we would like to draw your attention to some most impressive figures. Archive holdings increased by more than 30,000 titles, both feature and non-feature films. It indicates the immense work of archives in retrieving and handling incoming films. Some countries
have reported us the interesting phenomenon that film production companies and distributors as well as labs are getting rid of old films by bringing them in large numbers to film archives. This shows that they put faith in the work of archives. It is a unique chance to increase the archive holdings and to close gaps. Public campaigns were run to retrieve films such as the Last Film Search in Australia or large-scale surveys were made to tap potential sources for films. These efforts were crowned by success. Discoveries of lost films in such countries as India, Sweden, France and Hungary enriched the archives involved.

All archives made efforts to continue their programmes with regard to the preservation of their collections. According to the information at hand approximately 80 million metres of film were examined as to their technical state of preservation, were restored or cleaned. Some million metres of nitrate material were copied onto acetate base. Though these figures of the annual reports are incomplete, they give us an idea of the scope of work which was done to preserve the moving image heritage and of the funding expended on printing. The preservation of the moving image heritage has entailed such large and world-wide expenditure as would have been unimaginable some years ago.

The preservation of nitrate films has remained one of our most urgent problems, primarily for archives in the traditional film-producing countries. There are indications that even under most advantageous storage conditions the technical state of nitrate material deteriorates rapidly and that the rate of transfer should be accelerated. In some countries this alarming state of affairs has led to the adoption of constructive long-term programmes for the recopying of nitrate films. However, some countries have not yet fully realized the urgency of this problem. We strongly emphasize again from this platform that the campaign "Nitrate can't wait" which was initiated some years ago has not lost its validity at all.

It is very good to note that the steps taken to preserve colour films in archives have increased. Three archives have informed us that optimum storage conditions for the preservation of colour films have been secured. However, there is no other indication in the reports that measures to restore faded colour films have been taken. This problem should be further studied. Though many archives have recognized the problems connected with restoring and copying colour films, their financial situation sets limits to their activities. We repeat the appeal contained in last year's report of the Executive Committee to make even greater efforts to achieve more noticeable progress in preserving colour films. As films today are produced nearly a 100 per cent in colour, their preservation
remains the top problem of present and future archives.

It is encouraging to note that during the period under review 24 archives have either finished archive buildings or brought them to the stage of construction, that new work areas of screening facilities have been put to use and that they were able to acquire new technical equipment. This includes investments for equipping archives with professional video technology. This has primarily been done in those archives which decided to integrate TV productions into the scope of their activities. The application of video technology in archives is growing further. Video cassettes and video discs become subjects of collections. Video technology is primarily applied to the benefit of the users of archives to increase access to holdings. It is not yet a substitute for preserving films.

The number of archives working with computers or preparing the use of computers for cataloguing work is also growing.

The fact that a growing number of archives declares the filmographic work an integral part of their activities is a positive sign. We can gather from the annual reports that some significant filmographic projects were re-invigorated or newly initiated so that gaps in information and documentation on national film productions could be closed.

Also in the past year tens of thousand of books, posters, stills, scripts, advertising material and other items of information have been added to the holdings of the documentation departments in archives. These departments have strengthened their reputation as centres of information and documentation in the field of moving images. Increasing numbers of users are evidence of the growing importance also of these archival activities.

The annual reports have impressed us equally by their description of the varied contribution to the spreading of film culture. Archive film theatres have not only screened classical works of film art but have also given a platform to young and unknown film-makers and to cinematographies which otherwise would not have any chance in commercial cinemas. Archives which restored classical films and presented them to the audience with their original music have particularly done well. Last year these films included "La passion de Jeanne d'Arc", "Das Kabinett des Dr. Caligari", "La Nave", "La Hiendonelle et Le Mensonge" and many others. The Cinémathèque Royale de Belgique continued with great courage its experiment with a small cinema where exclusively movies from the silent period - always accompanied by music - were screened. The cultural activities of archives also included large retrospectives at international festivals, exhibitions, publications on the history of film, instructional courses and seminars on the spreading
of film culture, the support of film clubs or the cooperation with high film schools. The use of archives for the purpose of information and studies, for the procurement of film sequences for compilation films, for film history or scientific research has been growing.

The fact that film archives have developed so positively is in part also a result of the implementation of the UNESCO Recommendation on the Safeguarding and Preservation of Moving Images. However, the introduction of a legal deposit for national productions is only advancing slowly. In the present report we would like to draw your attention once more to this Recommendation. Every archives should use it on the national level to obtain maximum support.

Permit me to comment now on some aspects of the activities of the Executive Committee and of the FIAF Secretariat.

At its meeting after the Stockholm Congress the Executive Committee analysed briefly the results of this congress. Another meeting took place in Toulouse in January 1984 and one more has been held before this Congress in Vienna. We would like to thank the host archives in Stockholm, Toulouse and Vienna for supporting the work of the Executive Committee.

As you know, the Executive Committee has to supervise the entire administrative work of the Federation. However, we would like to stress two objectives contained in the overall programme of FIAF on which our attention focussed in the period under review:

1. FIAF policies towards developing countries
2. Further development of the collaboration with UNESCO.

At its congress in Stockholm FIAF has faced a number of demands, requests and ideas from the part of existing or developing archives from Asia, Africa and Latin America. Their suggestions mainly concerned the establishment of a permanent flow of information, support in training, moral support in setting up archives and - what is most important - convincing governments, advice in the technical and administrative fields, the exchange of films and film programmes, financial aid and the establishing of a Commission for developing countries. The Executive Committee and the Secretariat have studied these suggestions, have arranged for the requested contacts for the purpose of information and have sent out a number of complimentary FIAF publications.

UNESCO supported the preparation of three regional seminars on the promotion of film archives in Asia, Latin America and Africa. The seminar in Asia took place in Poona in February 1984 in cooperation with the National Film Archive of India. It can be said that the seminar was very successful.
Initiatives were taken to develop archives in Hong Kong, Malaysia, Sri Lanka and Thailand, and the basic principles of the work of film archives were discussed with participants from 9 countries of this region. FIAF has lent considerable support to preparing and holding this seminar.

Preparations are under way to hold a seminar for Latin America in Brazil and another for Africa in Mozambique.

A FIAF summer school will take place in Berlin, GDR, in 1984. The majority of participants will come from developing countries. Substantial support for participants from developing countries is given by FIAF and the Staatliches Filmarchiv der DDR.

With the help of UNESCO it has also been possible to invite some representatives of developing countries to take part in this year’s congress.

UNESCO also enabled FIAF to send several delegates from developing countries to undergo training in advanced archives.

A proposal is being prepared for UNESCO to send experts into various countries which have asked for advice for establishing film archives.

The Executive Committee has studied the question of setting up a Commission for developing countries. We decided against it again as the conditions for the work of such a Commission have not changed, i.e. the travelling expenses for the meetings of the Commission will have to be paid by the members themselves. The Executive Committee considers one of its major tasks to be the continuation of the work for developing countries.

When the programme of the Preservation Commission was newly formulated, the special problems of archives in developing countries had also been taken into account.

The period following the Stockholm Congress was marked by a significant increase in the relations between FIAF and UNESCO. FIAF was represented at the 1983 General Conference of UNESCO. FIAF was also represented through the National Film Archive of the Democratic Peoples Republic of Korea at the First World Conference of Ministers for Culture and Education from Developing Countries which took place in the Democratic People’s Republic of Korea in September last year. The director spoke on behalf of FIAF at the plenary meeting of this conference, and lectured on the tasks of film archives to a number of delegates. Though FIAF was invited to take part in a UNESCO meeting in Tashkent on the programme for the development of communication, it could not participate, a fact which was regretted very much by FIAF. However, FIAF was
represented in Rome in December last year when UNESCO had invited us for an expert consultation on modern media in mass communication and its impact on the social and cultural development.

The preparations for the three regional seminars which I mentioned earlier were made in collaboration with UNESCO as well.

Following this year’s congress in Vienna, UNESCO will hold an expert consultation on problems concerning the moving image heritage which was prepared in close cooperation with FIAF. Agreement was reached, in general, as to the support by UNESCO for the printing of the book on film preservation which was edited by the Preservation Commission of FIAF under the direction of Herbert Volkmann.

We should express our special thanks to UNESCO for their activities in connection with the preservation of moving image heritage. The positive development in collaboration with UNESCO has also increased the work of FIAF which is now almost reaching the limits of the possibilities of the present structure of the Federation.

At its meetings the Executive Committee has also dealt with problems of membership. Subject to the consent of this General Assembly the Bundesarchiv-Filmarchiv, Koblenz, Federal Republic of Germany, and Cinemateca Brasileira, Sao Paulo, Brasil, will be admitted as new members to our organization.

FIAF is now in contact with a relatively high number of potential observers of our organization in Japan, Thailand, Tunisia, in the United States of America, Hong Kong, Simbabwe, Mozambique, Tanzania, Sri Lanka and in other countries. FIAF is watching and promoting the further development of these institutions. The status of membership of the archives in Rochester, Copenhague, Brussels, New York and London, National Film Archive, was examined and reconfirmed.

The Executive Committee confirmed the working programme of the newly established Preservation Commission and dealt with the working programmes of the other commissions, which will report later on their activities. We would like to thank the chairman and members of the commissions that through their voluntary, additional and unpaid work they have made an important contribution to the compilation and generalization of the experiences made by film archives and to important projects of the Federation. Without their commitment and enthusiasm an essential part of the internal and international tasks of FIAF would not have been feasible.
The Executive Committee also discussed if a Legal and Copyright Commission should again be established. We decided against it for the time being as among FIAF members and observers there is not a sufficient number of experts available in this field. However, it was decided to compile a documentation on the legal basis of archival work comprising statutes, deposit contracts, laws on archives, etc. and to make this available to newly-established archives. It was also decided to establish a reserve fund to secure expert legal advice when it should be needed in future.

The Executive Committee has overseen the development of various FIAF projects. A detailed report will be given later in the course of the congress. We would like to thank all members who have been involved in FIAF projects. On the other hand we would like to call upon all members to take over new and interesting tasks for the benefit of the Federation and all its members and observers.

The Executive Committee has taken up proposals made at the Open Forum in Stockholm and has discussed some ideas with regard to the preparations for the 50th anniversary of the foundation of FIAF which will be celebrated in 1988. This will be explained under item 10 of the agenda. The Executive Committee also took up the suggestion to draft standards for the compilation of yearly statistics. The Guidelines for visitors to congresses and for FIAF subscriber service were drafted, discussed and adopted.

The Bulletin of the Federation was regularly published. According to the opinion of the Executive Committee it has gained in its informational value. The question should be put for discussion again if the Bulletin or parts of it could be used for other types of public information on FIAF activities.

The Executive Committee has also taken care to regularly examine FIAF's financial situation. All planned activities and publications and the work of the Secretariat within the present scope can be continued with the income from membership fees, sale of publications and contracts with UNESCO. Through recruiting new members regularly and spending the budgetary means wisely, the yearly rates of inflation can be absorbed so that in the foreseeable future subscriptions will not have to be raised.

According to our assessment the volume of work to be done between the meetings of the Executive Committee and the demands put forward on the FIAF Secretariat in Brussels have considerably increased. In the last year it became particularly evident that the Secretariat had to fulfill a number of additional tasks of an operative nature which Mrs. Van der Elst managed admirably. We owe thanks to her for having tackled the
higher number of secretarial tasks with such great experience, commitment and conscientiousness.

The Executive Committee believes that the past year has been quite a successful year for the majority of FIAF members and observers as well as for the Federation itself. As far as the preservation of the moving image heritage is concerned, considerable progress has been made internationally. This is a particular credit to FIAF, and our members and observers; and also to UNESCO, as they included the saving of the moving image heritage in their programme. The forthcoming UNESCO expert consultation on problems of archives for moving images will formulate the respective tasks and objectives for a longer period. The implementation of this programme will not only require our passion for the collection and preservation of films but also our readiness to cooperate despite differing social systems and political positions but also - what is most important - a peaceful future. Let us make every effort to achieve this.
ANNEX 3.

The 1962 International - was provided for the formulation of the
United Kingdom, and was delivered on September 20th, 1961.

The 1962 film edition will be annotated as follows:

From FLAF Edition:
1. The film is provided in a complete form without any
   editorial annotations.

From Annotated Edition:
2. The film will be divided into sections and annotated.

The conditions of the licence shall have a clause that FLAF to cover
printing costs.

The first television edition will be divided into sections:

Radio Times has been working on the publication of a second volume for the 1964 season. The
radio edition is planned to be in print by the end of the year.

The British Film Institute has announced that the film will be
released in the United States in the summer of 1964.
1. **International Index to Film and Television Periodicals (PIF)**

1. **Microfiche service**

   The monthly cumulating microfiche service, replacing the card service of the Film and the Television Indexes, was started in April 1983. There have been some technical difficulties most of which have now been overcome. The final dispatch for 1983 will also include the information from the 1982 cards, which will provide the connection between the 10-year microfiche cumulation of the Film Index and the microfiche service.

2. **Film volumes**

   The 1982 film volume was printed for the first time in the United Kingdom, and was delivered on November 25th, much sooner than usual. Publication was made possible by a loan from FIAF which will be repaid from standing order sales. The 1983 film volume will have quite a different appearance since it will be printed from the computer output, in three-column format, and with a soft cover. We plan to publish it several months earlier, in July 1984. Because of cash-flow problems we shall need a loan from FIAF to cover printing costs.

3. **Television volumes**

   The first television volume (1979-80) was published in 1983 with the help of a grant from the British Film Institute of £1,600. Sales have been disappointing and placed the publication of a second volume in some doubt. However the offer of a grant from the Independent Television Companies Association of £3,500 and a loan of £1,750 from Cineteca Nazionale in Rome means that we can persist in this venture which we feel must in the end be successful. The second television volume (1981-82) is planned to be published in the summer of 1984.
4. 10-year microfiche cumulation of the Film Index

The production costs of the 10-year cumulation have proved higher than initially budgeted because of the fact that it is on 133 fiches instead of on 85 as our approximate estimate has been. They have been covered by pre-publication sales, however, and now the publication is in profit.

A booklet to accompany the fiches is being prepared so that an ISBN is given and the publication listed in national bibliographies. Outline of contents as follows: List of contents, History of PIP, List of Indexers, Abbreviations, Explanation of cross-references, List of FIAF publications, Transliteration of Cyrillic characters.

5. Promotion

With the financial help of FIAF two publicity sendouts were done in 1983. In 1984 there will be another major mailing of the two publicity brochures - one covering the PIP services and publications, and one covering all other FIAF publications. FIAF has contributed £400 for this purpose.

6. PIP Supporters' meeting

A meeting of the Supporters with the PIP working group was held on May 29th, 1983, the eve of the Stockholm Congress. The budgets and accounts were presented and the Editor reported on the current situation. Several recommendations were made concerning the production and promotion of the television volumes. Most of the Supporters present expressed the view that efforts should be made to increase the number of the supporters of the PIP by enlisting archives whose financial situation permits it, even if they could only contribute one half or one quarter of the established amount which the present Supporters are paying.

The next meeting of the Supporters will take place during the General Meeting in Vienna.

7. Budgets

The 1983 accounts, prepared by Brigitte van der Elst, and the revised budget for 1984 and a draft budget for 1985, prepared by the PIP working group, were sent to the Supporters and were submitted to the Executive Committee for approval at their meeting in Toulouse in January 1984.

II. Second and third meetings of PIP Indexers

At the meeting of the Documentation Commission in Madrid in October 1981 it was decided that it was essential to organize one or more meetings of PIP Indexers for the purpose of improving their work which would make the task of the Editor an easier and more productive one. The first meeting was held in London in 1982 with the assistance of the British Film Institute.
During 1983 the second and third meetings of PIP indexers took place.

The second meeting was for indexers from North America and was held in Ottawa from 2nd to 4th May. The National Film, Television and Sound Archives hosted the meeting which was organized by Jana Vosíkovská. No fee was charged for attending the workshop but participants had to meet their own accommodation costs. The sessions were held in the NFTSA building.

The participants were:
- René Beaugard, La Cinémathèque Québécoise, Montréal
- Margaret Brit, NFTSA
- Gloria Grant, NFTSA
- Barbara Humphrys, Library of Congress, Washington
- Louise Lavallee, La Cinémathèque Québécoise, Montréal
- Nancy Mavie, NFTSA.

The workshop was given by Michael Moulds, Editor of the International Index to Film and Television Periodicals.

The programme followed the plan of the first workshop in London: a brief history of the Periodical Indexing Project; analysis of the indexing form; practical exercises followed by discussions; reports by participants on their use of the indexes in their libraries; discussion of the FIAF subject headings.

On May 4th the participants toured the NFTSA technical section and/or the documentation and media cataloguing sections.

The third and last meeting was organized by the Staatliches Filmarchiv der DDR who, by undertaking the staying costs of the participants, made it possible for indexers who had not been able to participate in the two previous meetings to attend. The meeting was held in Berlin, GDR, from 8th to 10th November 1983. Both the hotel accommodations and the seminar room in which the sessions took place were excellent and the participants were given all necessary assistance by the staff of the Center for Cultural Work with Foreign Countries at the Ministry of Culture who co-operated with the Staatliches Filmarchiv in organizing the meeting. Alfred Krautz was the organizer on the part of the Documentation Commission.

The following indexers took part in the meeting:
- Svetlana Bochkova, Gosfilmofond, Moscow
- Jill Buckland, British Film Institute, London
- Ronald Monteiro, Museu de Arte Moderna, Rio de Janeiro
- Maria Pálfi, Magyar Filmtudományi Intézet, Budapest
- Aura Puran, Arhiva Nationale de Filme, Bucharest
- Eberhard Spiess, Deutsches Institut für Filmmunde, Wiesbaden/Frankfurt
- Rolf Dietmar Wentz, Stiftung Deutsche Kinemathek, Berlin
- Witold Wiczak, Filmoteka Polska, Warsaw.
Also present was Milka Staykova, president of the Documentation Commission.

Three indexers were unfortunately prevented from participating in the workshop at the last moment: Dolores Devesa of Filmpoteca Española, by a strike in Madrid, and Milada Hábová of Československy Filmový Ústav and Lissi Zilinski of the Hochschule für Film und Fernsehen der DDR, by illness.

Michael Woulfe conducted the meeting.

The programme was the same as of the two previous meetings. Following the recommendations of indexers who had participated in them, the groups for practical exercises comprised smaller number of people which gave ample opportunity for each member of the group to express his or her opinion of the subject under discussion.

The comments of all participants were favourable. They expressed satisfaction with the workshop, saying they had learned a lot about solving problems in indexing and that they had found the contacts and discussions with people from other archives who were doing the same work very useful and stimulating. Several of the participants suggested that it would be useful if such workshops were held periodically.

On the last afternoon the participants visited the vaults of the Staatliches Filmmarchiv der DDR and were given a farewell dinner on the premises. Wolfgang Klauer, Director of the Staatliches Filmmarchiv and President of PIAP, greeted the participants and thanked them for the work they had been doing throughout the years for the International Index to Film and Television Periodicals.

The Documentation Commission would like to express their warm gratitude to the National Film, Television and Sound Archives in Ottawa and to the Staatliches Filmmarchiv der DDR for their great help in organizing the second and third meetings of PIAP indexers.

A total of 27 indexers from 21 archives and other institutions took part in the three meetings.

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

Volume 3: "The Balkan Countries" was published by Saur Verlag in Munich in December 1983. Free copies have been sent to the member-archives.

Volume 4: "Germany until 1945" is being prepared by Alfred Krautz and Eberhard Spiess with some help from the Stiftung Deutsche Kinemathek. It is to be published in 1984.

Volume 5: "Italy until 1945". The Italian film historian Dr. Vittorio Martinelli is working on this volume helped by Dr. Guido Cincotti.
Alfred Krautz has learned from the publisher that the first two volumes (Poland/GDR and France) are selling well. He has presented a number of reviews published in different countries, all of them favourable. The publisher has suggested that supplements to the volumes are published every 5 years.

IV. International Bibliography of Dissertations on Cinema

A circular letter will be sent to the FIAF archives in 1984 to remind them to continue sending information on this subject and to appeal to those who have not participated so far, to join the project.

V. International Directory of Film and TV Documentation Sources

The information from the previous edition of the Directory has been input onto Infodoc's microcomputer. A questionnaire will be circulated to the member-archives of FIAF and FIAT after being discussed and approved by the Documentation Commission. It has been decided that the new edition will list all FIAT archives even if they do not reply to the questionnaire. We intend to publish the next, third edition of the Directory by the end of 1984 with the financial support of FIAF who have granted £1,100 towards its production.

VI. Revised edition of the "FIAF" classification scheme for literature on film and television. Classification workshop

Since the publication of the Classification scheme Michael Moulds and Karen Jones have discussed classification problems and possible alterations several times during the meetings of the FIAF working group. Karen has sent a circular letter to all known users of the scheme asking for their problems and suggestions.

After discussing the replies in Copenhagen in November 1983, Karen Jones and Michael Moulds suggested that an editorial committee should be appointed to maintain revision and updating of the scheme in close cooperation with the users of the scheme. The following members were proposed and have later confirmed their willingness to join the editorial committee: Michael Moulds, Karen Jones, Rosemary Curtis (The Australian Film and TV School), Margareta Nordström (Svenska Filminstytutet), all responsible for the full version of the scheme, and Jan-Hein Bal (Nederlands Filmmuseum) to be responsible for the abridged version of the scheme. A first draft of the scheme will be prepared in sections and circulated within the editorial committee for discussion at a meeting of the committee in Copenhagen in the beginning of June 1984. After that a second draft will be prepared and circulated for comments to all known users of the scheme with an invitation to attend a classification workshop which is planned to take place in Lisbon in October 1984. The Cinematoteca Portugal has kindly agreed to host the workshop. Information about the exact dates and membership fee will be announced in the FIAF Bulletin. The revised edition of the scheme is hoped to be published by the FIAF London office in the beginning of 1985.
VII. Meetings

The PIP working group met during the Stockholm Congress. They were given all kind of assistance by Margareta Nordström, Head of the Documentation Department of Svenska Filminstitutet, and her staff for their sessions and for arranging a display of PIP publications during the General Meeting and Symposia.

They also met in Copenhagen in November to discuss current problems of the PIP and to prepare budgets.

The Set Designers working group held a meeting in Berlin (GDR) during the third workshop of PIP indexers. The participants in this meeting were Alfred Krautz and Eberhard Spiess, members of the Documentation Commission, and Michelle Snapes (BFI, London), Dujar Ripeanu (Bucharest) and Konrad Schwalbe (Potsdam-Babelsberg), who are taking part in the activities of the working group in the capacity of experts. The Staatliches Filmmarchiv der DDR organized the meeting and undertook the staying costs of the participants.

A full meeting of the Documentation Commission will take place in Plovdiv, Bulgaria, March 27-30, 1984. A joint session will be held with the Cataloguing Commission which is meeting at the same time, to discuss ideas for future joint projects. Bulgarska Nacionalna Filmoteka is host of the two meetings.

Members of the Documentation Commission:

Milka Staykova, Bulgarska Nacionalna Filmoteka, president
Karen Jones, Det Danske Filmmuseum
Alfred Krautz, Staatliches Filmmarchiv der DDR
Michael Moulds, Editor, International Index to Film and Television Periodicals
Aura Puran, Arhiva Nationala de Filme, Bucharest
Eberhard Spiess, Deutsches Institut für Filmkunde
Frances Thorpe, British Film Institute
Jana Vosikovska, National Film, Television and Sound Archives, Ottawa.

Milka Staykova
President of the Commission
ANNEX 4.

The following observations were made on the...
The Cataloguing Commission met in Plovdiv, March 27-30, 1984. For the first time in over ten years, our meetings were held jointly with the meetings of the Documentation Commission. This plan worked very well. Most of our working sessions were held separately, but one half-day joint session was allotted for formal discussions of mutual problems. In the meantime, at breaks and at meals, we came to know one another, and many informal discussions took place involving mutual concerns.

1. Cataloguing Commission Matters

Commission members prepared reports which showed much progress on all fronts:

A. Projects Nearing Completion for Publication

Work on the bibliography of national filmographies and the polyglot glossary of terms useful for film cataloging is nearly complete, and we believe that the manuscripts will be ready for submission to the Secretariat in Brussels before the end of the year. We are also reviewing a draft cataloging chapter for submission to the editors of the revised Handbook for Film Archives.

Substantial progress has been made on the computer survey project. During the early spring of 1984, Roger Smither (IPl) received additional survey responses from FIAF members, bringing the total number of responses to 34, a sufficient
amount to provide useful analysis and evaluation. Mr. Smither has prepared a first draft of the analysis which already shows some intriguing trends: (1) Of the 34 institutions responding, 5 are currently using computer systems, 21 are planning for computer usage, and 8 have no current plans to utilize computers. (2) All of the 7 institutions who reported computer usage during the previous survey have changed from the systems then in use either to something different or to no computerization at all. (3) There is a decided trend away from the use of computer bureaus for input toward in-house, on-line systems utilizing mini- and even micro-computers. (4) There is also a trend toward cooperation with television and film producers in the sharing of computer systems for cataloging activities.

Mr. Smither has still not heard from several archives whom we believe are either using or have imminent plans to use computer systems. We would like to give these institutions one more chance to respond. However, since this field is one of constant and continuous change, we do not wish to wait too long, or the information Mr. Smither has so far compiled is likely to be hopelessly out-of-date. We therefore count on a December 1984 date for the submission of the manuscript to the Secretariat in Brussels.

B. Reports upon Which Work Is Continuing

Work continued through the year on the standard rules for cataloging, planning for the union list of holdings from the nitrate era, and the sample technical data form project. Reports in all three areas were submitted to the Commission. Roger Holman
(WFL) presented the Executive Committee's proposals for the union list, i.e., that the project should be limited (at the beginning) to sound features, produced in a country other than one's own archive, and ending with the date that ends the nitrate period for that country. The Commission approved his draft data form and reaffirmed our intention to utilize the ISBD standards for abbreviations of names of states. Mr. Holman also presented proposals for standard FIAF member name abbreviations. No agreement between the Commissions was reached on this point, and Roger Holman (CC) and Frances Thorpe (DC) will study the topic further. Mr. Holman and Brigitte van der Elst will oversee the further development and implementation of this project.

Following the success of the "Botemkin Package" presentations and discussions led by Günter Schulz (EFA) and Rolf Lindfors (SPI) in Stockholm, the Commission was asked to provide sample technical data forms which could be offered to developing archives for their adaptation and use. Dr. Schulz studied the matter, analyzed the various extant forms, and provided a draft paper for the Commission's deliberations. He has coordinated his work with the East European Preservation Sub-Commission. The end result will be a publishable document, describing methods for collecting technical data, listing pertinent categories, providing examples of forms, and including a glossary of technical terms.

The Commission discussed plans for our contribution to the 1985 Technical Symposium in New York. Jon Gartenberg
(MOHA) will prepare sessions on the use of computers in cataloging, and Harriet Harrison (LC) will present a session on basic film cataloging.

II. Joint Commission Matters

The two Commissions agreed to continue sharing information about their activities and projects. Everyone recognized that the exigencies of computerization with their concomitant implications for networking are compelling the adoption of a wide range of standards. The Commissions decided that they would first study transliteration rules standards and common abbreviations standards.

The following persons attended the Cataloging Commission working sessions:

Harriet Harrison (LC)
Jon Gartenberg (MOHA)
Roger Holman (MFI)
Wolfgang Klaue (SPA)
Rolf Lindfors (MFI)
Márta Luttig (MFI)
Günter Schulz (SPA)
Roger Smither (IWE)
Ani Velchevska (BF)

Observers: Galina Gencheva (BF)
Galina Tsoncheva (MFI)

A special thanks is owed to the Булгъарска Национална Филмомъква for their very generous contributions to the success of our commission work by hosting the joint meetings. We will not soon forget their warm hospitality, the pleasant surroundings, and their careful attention to our every need.
ANNEX 5.

...
REPORT FROM THE PRESERVATION COMMISSION

1. MEETINGS

The second meeting of the Commission was held in Bois d'Arcy on January 14-15 by invitation from Frantz Schmitt. Unfortunately Larry Karr was not able to attend (see the report from the North-American Subcommission, item 4).

It became clear during this meeting that two days were not sufficient for a thorough discussion of all the points on our comprehensive work programme. It was therefore decided that the next meetings should last 3 days: April 3-5, just prior to the Vienna Congress (by invitation from Österreichisches Filmmuseum) and probably 3 days early in November.

The East-European Subcommission held its inaugural meeting in East Berlin from 14-15 February (see report from the East-European Subcommission, item 3).

2. PROGRESS REPORT

For a complete list of Commission projects, see Annex: "Outline of Preservation Commission Projects, April 1984."

2.1 Preservation Manual

The members have finished the proof-reading of the motion picture section of the manual. By January 1984 corrections and constructive criticisms of the video sections were received from several sources. The Commission is attending to the necessary revisions of these sections and anticipates that the final corrections and editorial revisions will be completed by the next meeting of the Commission.
2.2 Development of FIAF test film

This test film is designed to be used for the objective assessment of picture and sound quality, e.g. using artificially shrunken negative.

Plans for the shrinking of the film samples in a range from 0% to 2.5% in increments of 0.2% are completed and the printing of the samples is underway.

Visual features to be provided on the test films include:

1) Sensitometer strip
2) Resolution chart on the Tull grid system
3) Flare target
4) Optical alignment chart including
   - Silent frame
   - Academy frame
   - 1.66:1
   - 1.75:1
   - 1.85:1
   - "Scope"
   - Full height (i.e., with narrow frame line and without sound track area)
5) Sound frequencies 40 Hz - 12 KHz
6) Cross modulation test

A paper titled, "A Quality Control Programme for Printing Archival Film Material," based on the development of this test film will be presented at SMPTE's First International Conference, Sydney in June by Henning Schou.

2.3 A manual on basic film handling

Harold Brown has asked Kevin Patton of the National Film Archive (London) to write up more fully the notes on basic film handling which were available at the Stockholm Symposium. A copy of this is to be sent to all members of the Commission and circulated more widely when appropriate.
2.4 Production of FIAF educational film/ videotape: "Burning of Cellulose Nitrate Film".

Canberra has additional film materials to be added to this compilation film. Bois d'Arcy has offered to transfer 16 mm film to videotape after the originals are assembled.

2.5 Extensive generation printing tests

This series of printing tests includes the extensive use of various film stocks from several manufacturers and will utilize a programme involving extensive duplication of composite as well as split negatives and fine grain positives. The programme will be illustrated by slides produced by the Staatliches Filmarchiv der DDR at the Vienna Conference. The members agreed to include in some of the tests a face, fine and coarse visual texture, a resolution chart and a grey scale. The NFA (London) has generously produced at its own cost some camera original for these tests.

3. REPORT OF THE EAST-EUROPEAN SUBCOMMISSION
Inaugural meeting, 14 - 15 February, 1984

3.1 Participants: Mr Karnstaeedt Staatliches Filmarchiv der DDR
Mr Opela
Dr Pollakowski Tschechoslowakisches Filmarchiv
Zentralstelle für Filmtechnik
Mr Rozgcnyi Ungarisches Filmarchiv
3.2 The working programme of the subcommittee was approved. Its individual items are derived from the programme of the Preservation Commission and correspond to what is possible for the members of the committee.

3.2.1 Working out of written material on the "Treatment of nitrate material"

3.2.1.1 Structure of nitrate films
   - chemical composition
   - danger of self-ignition (burning nitrate reels cannot be extinguished by any extinguishing agent whatsoever)
   - individual phases of the decomposition of nitrate material
   - effects of nitrous gases on acetate material

3.2.1.2 Tests which distinguish between nitrate and acetate materials

3.2.1.3 Treatment of nitrate material
   - regular inspection of nitrate material
   - projection of nitrate material
   - treatment of nitrate material in aqueous solutions

3.2.1.4 Ageing tests

3.2.1.5 Storage of nitrate material
   - constructional quality of storage facilities
   - fire precaution in storage facilities for nitrate material
   - marking of nitrate material

3.2.1.6 Transportation of nitrate material
   - inside archives
   - outside archives (by road, rail, ship, air)
   - containers

Members will write chapters as enumerated under 3.2.1 and the relevant texts will be sent to each other by mid-October.
3.2.1.7 It was decided to carry out tests in the Staatliches Filmarchiv in order to illustrate the advantages and/or disadvantages of the rewinding (airing) of nitrate material. After one year these ageing tests will be repeated at exactly the same place on the reel.

3.2.2 Protection of film material against microbial damage

The Prague archive has the largest experience in this field. Mr Opela will submit a report on the results and experiences in this field at the next meeting.

At the next meeting a decision will be taken as to how this subject has further to be dealt with. However, it is considered very important to work out recommendations on the protection against microbial damage so that practical recommendations can be given to archives in countries with high air humidities.

3.2.3 Working out of recommendations on how to obtain technical data of picture and sound recordings in film archives

A paper was submitted by Dr Schulz, member of the Cataloguing Commission, as a contribution to this subject of discussion. The revision of this paper was discussed.

3.2.4 Preservation of coloured film material made on the basis of old colouring methods

It was found in the discussion that at present archives are not in a position to reprint films on the basis of the old colouring methods. In case of any material where there is a danger of deterioration the only preservation possible is to copy the content of the material onto safety colour duplicating film. Only in case of tinted and toned films is it possible to tone the acetate material anew. The Subcommission intends to give a survey on old colouring methods which will include technical data. All members of the Subcommission engaged themselves to carry out first investigations by the next meeting.
3.2.5 Possibilities of format-changing printing

The Preservation Commission is to give to archives a survey on where the possibility of format changing printing exists (8,16 and 35 mm are excluded). In the Hungarian People's Republic, in the Czechoslovak Socialist Republic and in the German Democratic Republic such printing is not possible. Mr. Karnstaedt undertakes to find out what the situation in other socialist countries is. He will inform the Preservation Commission of the result of his inquiries.

3.2.6 Carrying out of deep-freeze storage tests

Long-term storage tests shall be launched in order to examine the reactions of colour material more closely. As the Staatliches Filmmarchiv of the German Democratic Republik can store film material at temperatures between -5°C and -7°C and at relative air humidities between 25 % and 30 %. The Subcommittee will draft a test programme which will be approved at the next meeting.

4.1 REPORT OF THE NORTH-AMERICAN SUBCOMMISSION

The work of the Subcommission has been hampered by the departure of its chair from his position at the American Film Institute. Larry Karr has taken a full time position starting January 1, 1984 with SEI-Hamilton Reid Associates, a Washington DC-based consulting firm specializing in automation and computerization of libraries, associations, business, etc. Among his first projects will be the US Holocaust Memorial Education Center, which is presently planning a Museum and Education Center that will open in 1989, and use the best of existing technology to integrate data, textual information, stills, recorded sound, and moving images into a uniform system to serve all of the needs of the Museum. SEI—HRA is the company which did the analysis of the requirements for a computerized system for the AFI Catalog.
4.2 Peter Williamson of MOMA and John Kuiper of IMP/GEH have agreed to serve on the Subcommission. Another potential candidate from LOC, Robert Carneal, appears to be too busy to be able to participate. Sam Kula is a potential member, as is John E. Allen of John Allen Film Laboratories.

4.3 Jim Wheeler of Ampex provided some very valuable advice on the magnetic section of the Preservation Manual.

4.4 In the course of working on a study for MOMA of the needs and requirements for storage facility, I have investigated two commercial underground storage operations, one in the process of contacting their equivalent colleagues abroad, in the hopes of providing information on other storage facilities outside the United States, with particular emphasis on tropical climates. Underground storage potentially offers a solution in such areas.

4.5 The Subcommission recommended that Peter Williamson would be Acting chairman until such time as Larry Karr's personal circumstances were solved. This has been approved by the Executive Committee.

5. EXTERNAL ACTIVITIES

The President participated in the UNESCO sponsored "First Asian Seminar on Developing Film Archives" and visited film laboratories in Bombay and Madras on 15–28 February.

6. CONSULTANTS

The Commission and Subcommissions have approached a number of people who are willing to serve as consultants. Others are needed and the members of FIAF are encouraged to propose names for this list.

7. FUTURE MEETINGS

The Head Commission hopes to meet next on the 10–12 November, 1984. The next meeting of the East-European Subcommission will take place in Karlovy Vary on 23–24 November.
8. MEMBERS OF THE PRESERVATION COMMISSION

Dr HENNING SCHOU,
National Film Archive, National Library of Australia, Canberra
President

Dr LAWRENCE F. KARR,
Chairman of the North American Subcommission

Mr HANS-ECKHARDT KARSTÄDT, Staatliches Filmmuseum der DDR, East Berlin
Chairman of the East European Subcommission

Mr PETER KONLECHNER, Österreichisches Filmmuseum, Vienna

Mr HAROLD BROWN, National Film Archive, London

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

Henning Schou
President of the Commission
ANNEX

Outline of Preservation Commission Projects
April, 1984

Short-Term Projects:

S-1) Updating of "Preservation, Restoration and Transfer of Moving Images" edited by Herbert Volkmann.

S-2) Development of FIAF test film.

This is part of an extensive programme to establish FIAF standards for preservation work - just as the Society of Motion Picture and Television Engineers (SMPTE) does for film and television work etc.

See also M-2.

S-3) A manual on basic film handling.

Based on Harold Brown's workshop during the 1983 FIAF Congress.

See also M-3.

S-4) Production of FIAF educational film/videotape:

1) Burning of cellulose nitrate film. See also M-4.

S-5) Recommendations concerning handling of cellulose nitrate film.

S-6) Revision of Preservation chapter in Handbook for Filarchives.


Medium-Term Projects:

M-1) Extensive generation printing tests

using various film stocks (initially Kodak, Agfa-Gevaert and ORWO black-and-white duplicating and release print stocks).

A programme involving extensive duplication of composite as well as split negatives and fine grain positives has been developed.

The programme is available upon request.

See also L-6.
M-2) International survey of printers and their capabilities. This is part of the programme for development of FIAF standards for preservation work (see S-2).

M-3) A manual on practical film and video preservation procedures. An archivist's "How to..." covering such topics as hand repair, scratch removal, de-shrinkage, printing, chemical restoration treatments, sound re-recording etc. To be published, and updated, on loose-leaf sheets or folders in the SMPTE style.

M-4) Production of educational films/videotapes including slide presentations.

M-5) Information on long-term storage of magnetic material.

M-6) Information on treatment against bacteria and fungi.

M-7) Cold storage of motion picture films and videotapes. The present state of the art.

M-8) Survey of non-standard gauge printing facilities.


M-10) Publication of papers presented at the FIAF/FIAT joint technical Symposium.

Long-Term Projects:

L-1) Preservation of moving images in hot and humid countries.

L-2) Development of a literature on videogrammes. Survey and encourage further development of new potential preservation techniques such as video disc and holography.

L-3) A catalogue of all major film stocks including information on the chemical-physical characteristics such as data relating to dye fading.
L-4) Research into stability of colour film stocks after rejuvenation treatments including washing.

L-5) Preservation of old colour stocks by duplication.

L-6) Generation printing tests using various colour stocks. An extension of M-1.

L-7) A dictionary of old printing equipment.
ANNEX 6.
1. Embryo 3 (New York)

2. Silent feature film catalogue (Brussels)
   Catalogue des films muets de long métrage (Bruxelles)

3. Unesco Courier - special issue on film preservation (P. Daudelin)
   Courrier de l'Unesco - Numéro sur la conservation des films

4. Publication of the papers from the Rapallo Symposium "White telephone comedies"
   Actes du Symposium historique de Rapallo (Roma)

5. Publication of the papers from the Stockholm Technical Symposium
   Actes du Symposium technique de Stockholm

6. Annual bibliography of FIAF members' publications
   Bibliographie annuelle des publications des membres de la FIAF (Ottawa)

7. International bibliography on the cinema (Bucuresti)
   Bibliographie internationale sur le cinéma

8. Bibliography of catalogues of ancient cinematographic equipment (Montreal)
   Bibliographie des catalogues d'équipement cinématographique ancien

9. Revised edition of the "Handbook for Film Archives" (E. Bowser - J. Kuiper)
   Edition révisée du Manuel des Archives du Film

10. Glossary of laboratory terms (P. Spehr)
    Glossaire des termes de laboratoire

11. 9.5 mm Encyclopedia (London NFA)
    Encyclopédie des films en 9.5 mm

    Enquête sur l'utilisation des films des collections des membres

13. Summer School 1984 (Berlin/DDR)

14. Fiftieth FIAF anniversary (W. Klaue)
    50e anniversaire de la FIAF

15. Statistics on film archives' activities (W. Klaue/S. Kula)
    Statistiques concernant le travail des archives du film
Project: EMBRYO III

The following archives have submitted entries, or told us that we could use the information from EMBRYO II:

<table>
<thead>
<tr>
<th>Amsterdam</th>
<th>Montevideo (Sodre)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beijing</td>
<td>Montreal</td>
</tr>
<tr>
<td>Berlin (SP)</td>
<td>Moscow (national production only)</td>
</tr>
<tr>
<td>Berlin (DK)</td>
<td>Munchen</td>
</tr>
<tr>
<td>Bucuresti</td>
<td>New York</td>
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<tr>
<td>Budapest</td>
<td>Oslo</td>
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<td>Buenos Aires</td>
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<td>Canberra</td>
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<td>Habana</td>
<td>Rochester</td>
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<td>Helsinki</td>
<td>Sofia</td>
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<tr>
<td>Jerusalem</td>
<td>Stockholm</td>
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<tr>
<td>Kobenhavn</td>
<td>Torino</td>
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<tr>
<td>Koblenz</td>
<td>Washington (LOC)</td>
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<tr>
<td>London (NFA)</td>
<td>Washington (AFI)</td>
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<td>Los Angeles</td>
<td>Wellington</td>
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<tr>
<td>Madrid</td>
<td>Wien</td>
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<tr>
<td>Milano</td>
<td>Wiesbaden</td>
</tr>
</tbody>
</table>

The total number of entries is approximately 10,000 - 11,000, of which 587 films are substantially unidentified (title and date unknown).

We propose a deadline of May 1985 for completion of the work, in order to be able to include any discoveries that may be made by the Seminar for Identification of American Slapstick for the New York congress. Any additional entries or corrections would be welcome up to that time.

We propose that it be published by FIAF, either in 1985 or 1986. We can prepare typewritten camera-ready copy by the end of summer 1985. If we can list the films in double columns, we estimate 250 - 300 pages, plus 150 pages for introductory material and the index, depending on the kind of type and format. That estimate should be regarded as a maximum, we will try to do it in less. It may be possible to compress the index to fewer pages. The publication will include the list of contributors and a list of FIAF publications. Ron Magliozi, the compiler of the publication, will write an introduction about the work and how to use it. Eileen Bowser will write a brief preface about FIAF's activities, the purpose of the publication, its limitations, and the possibilities and problems of access for researchers and scholars. These added texts will be submitted to the FIAF Executive Committee for comment.

Finally, we propose a change of name. EMBRYO suggests the biological model of film history, which is no longer considered appropriate by today's film historians. Nor is there any point in using EMBRYO III, since the earlier editions were limited to internal use. We are open to suggestions. One possibility is: TREASURES OF THE FILM ARCHIVES; The Short Silent Fiction Film 1894-1930.
Cinémathèque Royale

Rapport sur le Catalogue FIAF des films muets de long métrage mars 1984

Cinémathèques ayant demandé des fiches et les ayant renvoyées :

Amsterdam - 32     London IWM - 26     Praha - 79
Beijing - 13        Milano - 50        Rochester - 625
Berlin DK - 26      Montevideo CU - 90    Torino - 15
Budapest - 62      Montréal - 27        Washington - 504
Helsinki - 33       New York - 90        Wien FA - 17
København - 52      Oslo - 31           Wien FM - 31
London NFA - 111    Ottawa - 55
Obs : Montevideo SODRE - 42, Wellington - 22

Total : 2035 fiches dans lesquelles il y a ± 1200 nouveaux titres, c'est-à-dire des titres qui ne figuraient pas dans la dernière édition du Catalogue.

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

Lausanne - 350     Moskva (650)*    Warszawa - 7
Lisboa - 60        Rio de Janeiro - 130    Wiesbaden - 150
Madrid - 75        Roma - 40
Obs : Koblenz - 400, Luxembourg - 200, München - 300, São Paulo - 50
*Moskva a demandé des fiches pour recopier avec la translittération exacte les titres de l'ancien Catalogue

Total : 1782 fiches (sans Moskva) qui doivent encore nous parvenir.

Ont répondu n'avoir pas de films muets, ou rien à ajouter depuis la dernière édition :

Beograd, Canberra, Mexico CN, Tirana (?), qui a demandé une dizaine de fiches en 1972 mais jamais rien renvoyé) et Jakarta (Obs)

N'ont pas bougé :

Athinai        Buenos Aires     Poona
Berlin SPA     Habana           Pyongyang
Bois d'Arcy    Istanbul         Sofia
Bruxelles      Jerusalem        Stockholm
Bucuresti      Mexico UNAM      Toulouse

Remarque : un rappel est à nouveaux envoyé, le dernier datant du 29 avril 1983.

Bruxelles, le 26 mars 1984
nc/crb
Cinémathèque Royale

Rapport sur le Catalogue FIAP des films muets de long métrage mars 1984

Etat des travaux

Ancien Catalogue

La re-vérification systématique des titres de la dernière édition du Catalogue a été entreprise, vu le grand nombre de livres de références parus ces dernières années, qui permettent l'identification jusqu'ici impossible de certains films et l'adjonction éventuelle de renseignements, comme, par exemple, un réalisateur, un acteur ou une date de production.

A ce jour, ont été vérifiés les films danois, allemands, français et italiens. Les films anglais, hongrois, autrichiens, russes et américains (depuis 1921) ne présentent pas de difficultés puisqu'il existe des filmographies nationales et peuvent être très rapidement revérifiés.

Pour les films des autres pays, après des recherches qui donnent souvent des résultats, il faut se contenter des renseignements fournis par les Cinémathèques qui les possèdent.

Des lettres ont été envoyées à plusieurs Cinémathèques au sujet des problèmes d'identification probables de leurs films, qui nous ont déjà répondu pour la plupart.

Nouveaux titres

Les + 1200 nouveaux titres (ne figurant donc pas dans l'ancien Catalogue) ont été systématiquement vérifiés au fur et à mesure de leur arrivée, sauf encore pour les films italiens dont l'identification éventuelle est quasi impossible.

Bruxelles, le 8 mars 1984
nc/crb
Due to the unusually early date of the Vienna Congress it has not been possible to print the Bibliography in time for the Congress. As now scheduled the Bibliography will be mailed to the membership by the end of May.

This year the Bibliography has been compiled and edited by Gloria Grant under the supervision of Jana Vosikovska. As always the Bibliography can only be as comprehensive as the information supplied by the membership.

As announced last year in connection with the compilation of the Bibliography Jana Vosikovska has undertaken to prepare a complete filmography of films and television production produced by or in association with FIAF members, and a questionnaire will be circulated to the membership in November 1984.
Dear Colleagues,

We have the pleasure to inform you that the lo-th volume of the International Bibliography of Cinema, reflecting the editorial phenomenon between 1975-1979, is under press.

On the suggestion of the Executive Committee we will continue the editing of this publication, beginning with the volume 1982-83, and only after that with the one referring to the period 1980-81. That is why, I will ask you to be so kind and send us the necessary information according to the form here enclosed, in the following order:

- dates of the books published in your country in the period 1982-83: up to July 1, 1984

We underline the importance of mentioning some essential information on the subject, as well as on the profession of the star-subject, in the case of monographies, biographies or autobiographies. This will save a lot of time.

The bringing up to date of this publication, whose delay was due to circumstances irrespective of our own will, depends on the punctuality and accuracy of your answer. Thank you in advance.

Best regards,

[Signature]

Director

ADRESĂ: ROMÂNIA, BUCUREȘTI, CĂSUȚĂ POSTALĂ 126
TELEFON: 13. 34. 05 - 38. 37. 75
LISTE DES CATALOGUES 
D'APPAREILS DU CINEMA MUET 

compilée 
par 
René Beauclair 
et 
Pierre Véronneau 

CINEMATHEQUE QUEBECOISE / MUSEE DU CINEMA 
MONTREAL 
1984
1. All about the Cinescope: cameras, projectors and ra-light specialties.
   - London: Cinemas Traders, 19--.
   8f. : ill.
   Provenance: Filmoteca Espanola, Madrid.
   Photocopie
   A-71

2. Anweisung zur Inbetriebsetzung und Bedienung der AEG-Theatermaschine
   auf Saule. - Berlin: AEG, 1924.
   22p. en 12f. : ill.
   Provenance: Danske Filmmuseum, Copenhague.
   Photocopie.
   Texte en allemand.
   <<Bo/Kino 1020 a>>.
   A-28

3. Aparatos cinematograficos accesorios. - Barcelona: L. Gaumont, 1925?.
   34p. : ill.
   Provenance: Filmoteca Espanola, Madrid.
   Photocopie.
   Texte en espagnol.
   A-67

4. Aparatos y accesorios para la enseñanza y para los aficionados.
   - Barcelona: Pathé Frères, 1910.
   14p. : ill.
   Provenance: Filmoteca Espanola, Madrid.
   Photocopie.
   Texte en espagnol.
   Les pages 4 et 8 manquent.
   A-69

5. Apparat Model II. - Kobenhavn: P. Brock, 191-.
   2p.
   Provenance: Danske Filmmuseum, Copenhague.
   Titre fictif
   Photocopie d’une partie du catalogue.
   Texte en danois.
   Catalogue de détaillant.
   A-52

Provenance: Danske Filmmuseum, Copenhague.
Photocopie d'une partie du catalogue.
Texte en danois.
Catalogue de déttaillant.
A-51


Provenance: Cinémathèque québécoise, Montréal.
Photocopie.
Une partie du texte est effacée sur l'exemplaire décrit.
A-74


Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en espagnol.
A-73


Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en espagnol.
Catalogue de déttaillant.
A-75


Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Catalogue de déttaillant.
A-14

Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Les pages 87 et 88 manquent.
A-19


Provenance: Filmoteca Española, Madrid.
Photocopie.
A-66


Provenance: Cinémathèque québécoise, Montréal.
Photocopie.
<<Form 380 9-1-08 50M>>.
A-57


Provenance: Cinémathèque québécoise, Montréal.
Photocopie.
<<From 370 6-1-08 50M>>.
A-55


Provenance: Cinémathèque québécoise, Montréal
Photocopie.
A-54

16. Ernemann Familie-Normal-Kino for Teater Film. - København : Kino-Scandia, 191-.

2p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Titre fictif.
Texte en danois.
A-24
Provenance: Danske Filmmuseum, Copenhague.
Photocopie.
Texte en allemand.
<<Nr 221>>.
A-9

Provenance: Danske Filmmuseum, Copenhague.
Photocopie.
Texte en allemand.
<<Nr 261>>.
A-10

Provenance: Danske Filmmuseum, Copenhague.
Photocopie.
Texte en allemand.
<<Nr 253>>.
A-7

Provenance: Danske Filmmuseum, Copenhague.
Photocopie.
Texte en allemand.
<<Nr 301>>.
A-8

Provenance: Danske Filmmuseum, Copenhague.
Photocopie.
Texte en allemand.
<<Nr 316>>
A-3
22. Ernemann <<Monarch>> Projektør. - København: Kino Scandia, 19--.
4p.: ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en danois.
A-5

23. Ernemann Stahl-Projektor <<Imperator>>, Modell 1912. - Dresden:
Heinrich Ernemann, 1912.
4p.: ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Nr 211 M 1312 B>>
A-11

24. Ersatz und Reserveteile zum Projektor der AEG-Theatermaschine auf
Säule. - Berlin: AEG, 1922.
1 dépl.: ill. & Suppl. (1f.)
Provenance: Danske Filmmuseum, Copenhagen.
Texte en allemand.
<<Bz/kino 1007 1922>>.
A-30

25. Ersatz- und Reserveteile zum Projektor der AEG-Theatermaschine auf
Säule. - Berlin?: AEG, 1923.
6p.: ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1007>>.
A-31

26. Der Erzieherische Wert der Kinematographie für Schule und Haus. -
Dresden: Heinrich Ernemann, 191--.
4p.: ill.
Provenance: Danske Filmmuseum, Copenhagen.
Texte en allemand.
<<Nr 217 M 12 12 B>>.
A-23
27. Der Erzieherische Wert der Kinematographie für Schule und Haus. - Dresden : Heinrich Ernemann, 191--.
4p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Nr 315>>
A-4

28. Gebrauchsanweisung für den Einemann <<Monarch>> Projektor für Theater-
Normal-Film, Verloch-Edison-Perforation. - Dresden : Heinrich Ernemann,
19--.
4p. : ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
A-6

29. Harringtons' cinematographic catalogue and operators' guide. - Sydney :
Harringtons, 1915.
44p. en 23f. : ill.

Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Catalogue de détailant.
A-15

30. TCA Klein-Kino <<Teddy>>. - s.l. : s.n. : 19--.
4p. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en allemand.
<<234 60 925>>.
A-78

31. ICA Preisliste über Kinematographen und Zubehör. - Dresden : ICA,
1922.
46p. : ill.

Provenance: Filmoteca Espanola, Madrid.
Photocopie.
Texte en allemand.
<<5201 a.10.1222>>.
A-78
32. ICA Theater-Projektoren. - S.l. : s.n., 1923?.
   20p. : ill.
   Provenance: Bulgarska Nacionalna Filmoteka, Sofia.
   Photocopie de l'original.
   Texte en allemand.
   <<Castell-Nr 449 10.126>>.
   A-1

33. ICA Theater-Projektoren. - S.l. : s.n., 1925?.
   16p. en 5f. : ill.
   Provenance: Filmoteca Espanola, Madrid.
   Photocopie.
   Texte en allemand.
   <<264.20.1025>>.
   A-53

   6p. : ill.
   Provenance: Filmoteca Espanola, Madrid.
   Photocopie.
   Texte en espagnol.
   <<15.4.1923. No 122>>.
   A-65

35. The Improved AEG Kinematograph projector with and without stopping device. - S.l. : s.n., 1923.
   6p. : ill.
   Provenance: Danske Filmmuseum, Copenhagen.
   Photocopie.
   <<Publication E 464>>.
   A-50

36. Instrucciones generales sobre las proyecciones. - Paris : L. Gaumont, 1902?.
   16p. en 8 f. : ill.
   Provenance: Filmoteca Espanola, Madrid.
   Photocopie.
   Texte en espagnol.
   Manuel d'opération.
   <<No 548>>.
   A-77
37. Instructions for setting and operating the Zeiss Ikon high capacity Ernemann II and III machines. - Dresjen : Zeiss Ikon, 192-.
   27, 22p. : ill.
   Provenance: New Zealand Film Archive, Wellington.
   Photocopie.
   Manuel d'opération.
   A-13

38. Instructions for setting up and operating the Edison Home Kinetoscope with the Baby arc equipment on direct current. - Orange, N.J. :
   Thomas A. Edison, INC., 1912.
   7p. en 4f.
   Provenance: Cinémathèque québécoise, Montréal.
   Photocopie.
   <<Form 439 4-10-12 bm>>.
   Manuel d'opération.
   A-58

39. Instructions for unpacking, setting up and operating the Edison Home Kinetoscope with Nernst lamp lighting equipment. - Orange, N.J. :
   Thomas A. Edison, Inc, 1913.
   19p. : ill.
   Provenance: Cinémathèque québécoise, Montréal.
   Photocopie.
   <<Form 489 2-12-13 cm>>.
   La page 6 manque
   Manuel d'opération
   A-59

   28p. en 16f.
   Provenance: New Zealand Film Archive, Wellington.
   Photocopie.
   Manuel d'opération.
   A-16

41. Katalog over Kinomaterial og Tilbehør. - København : AEG Dansk Elektricitets Aktieselskab, 19--.
   7p. : ill.
   Provenance: Danske Filmmuseum, Copenhagen.
   Photocopie.
   Texte en danois.
   A-45
   4p. : ill.
   Provenance: Danske Filmmuseum, Copenhague.
   Photocopie.
   Texte en allemand.
   <<Bo/Kino 1035>>.
   A-48

   4p. : ill.
   Provenance: Danske Filmmuseum, Copenhague.
   Photocopie.
   Texte en allemand.
   <<Bo/Kino/V/1038>>.
   A-49

44. Kinematographen Pathé Frères : Apparate und Zubehörteile. - Wien:
    Sportdruckerei Lamarque, 1910.
    76p. : ill.
   Provenance: Bulgarska Nacionalna Filmoteka, Sofia.
   Photocopie de l'original.
   Texte en allemand.
   Les pages 75 et 76 manquent.
   A-2

45. Kinematographische Vorführungsapparate der AEG : die Neue Theatermas-
    chine. - Berlin : AEG, 1921.
    5p. : ill.
   Provenance: danske Filmmuseum, Copenhague.
   Photocopie.
   Texte en allemand.
   <<Bo/Kino 1006>>.
   A-38

46. Kinematographische Vorführungsapparate der AEG : Die Neue Theatermaschine.
    - Berlin : AEG, 1923.
    4p. : ill.
   Provenance: Danske Filmmuseum, Copenhague.
   Photocopie.
   Texte en allemand.
   <<Bo/Kino 1006 a 5000.12.23>>.
   A-39
4p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1006a>>
A-40

4p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Theater-Kino>> <<Bo1041>>
A-29

4p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Wortrags-Kino>>.
A-26

50. Kinox Krupp-Enemann: el cinematografo ideal para la familia. - Barcelona? : s.n., 19--.
4p. : ill.
Provenance: Filmoteca Espanola, Madrid.
Texte en espagnol.
Photocopie.
<<No 647>>
A-79

1p. : ill.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Liste Kino 1037>>.
A-27
52. L. Gaumont. - Barcelona : L. Gaumont, 192-.  
32p. : ill.  
Provenance: Filmoteca Espanola, Madrid.  
Photocopie.  
Texte en espagnol.  
Titre fictif.  
A-68

53. El Major proyector cinematografico es el Pathé reforzado. - S.l. : Vilaseca y Ledesma, 191-.  
4p. en 3f. : ill.  
Provenance: Filmoteca Espanola, Madrid.  
Photocopie.  
Texte en espagnol.  
A-76

15p. en 9f. : ill.  
Provenance: New Zealand Film Archive, Wellington.  
Photocopie.  
Manuel d'opération.  
A-18

55. Maquina Gemela. - S.l. : s.n., 19--.  
4p. en 3f. : ill.  
Provenance Filmoteca espanola, Madrid.  
Photocopie.  
Texte en espagnol.  
A-72

1f. : ill.  
Provenance: Danske Filmmuseum, Copenhague.  
Texte en allemand.  
<<Bo/Kino 1017 jan 24>>.  
A-37.
Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1023>>.
A-44.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/kino 1008>>.
A-22

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/kino 1014>>.
A-21

60. Die Moderne Vortragmaschine mit Stillstandsverrichtung. - Berlin: AEG, 1924?. 1lf.
Provenance: Danske Filmmuseum, Copenhagen.
<<Bo/Kino 1010>>.
A-20

Provenance: Cinémathèque québécoise, Montréal.
<<Form 490. April 15, 1911. This catalogue supersedes Form No.485.
Exemplaire incomplet.
A-36
67p. : ill.  
Provenance: Cinémathèque québécoise, Montréal.  
Les pages 53 et 54 manquent.  
A-53

63. Pathé 9.5mm. - S.l. : s.n., 1930?.  
35p. : ill.  
Provenance: Cinémathèque québécoise, Montréal.  
Texte en anglais.  
Manuel d'opération.  
A-61

64. Pathéscope presents the 200-B plus projector. - London : Pathéscope Limited, 1927?.  
15,1p.  
Provenance: Cinémathèque québécoise, Montréal.  
Manuel d'opération.  
A-63

65. The Pathéscope 9.5mm projector, Type H. - Paris : Pathé Cinema, 193-.  
15p. : ill.  
Provenance: Cinémathèque québécoise, Montréal.  
Manuel d'opération.  
A-62

22p. : ill.  
Provenance: Cinémathèque québécoise, Montréal.  
Manuel d'opération.  
A-60

15p. en 12f. : ill.  
Provenance: Danske Filmmuseum, Copenhague.  
Photocopie.  
Texte en allemand.  
Ouvrage d'information générale.  
A-25

Provenance: New Zealand Film Archive, Wellington.
Photocopie.
Manuel d'opération.
A-12

69. <<Successor>>: die Moderne Vorführungsmaschine für Mittlere und Kleine Kinotheater. - Berlin: AEG, 1926. 4p.: ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en allemand.
<<Bo/Kino 1032>>.
A-46

70. Successor. - Köbenhavn: AEG Dansk Elektricitets Aktieselskab, 1928. 4p.: ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
Texte en danois.
<<Kino 2015-1928>>. - p.4
A-47


Provenance: Cinémathèque québécoise, Montréal.
<<No 218>>.
Manuel d'opération.
A-64

72. <<Triumphator>> cinema projector large type. -- S.l.: AEG, 1926. 4p.: ill.

Provenance: Danske Filmmuseum, Copenhagen.
Photocopie.
<<X Publication E 1093>>.
A-43
   4p. : ill.
   Provenance: Danske Filmmuseum, Copenhagen.
   Photocpy.
   Texte en allemand.
   <<Bo/Kino 1034>>.
   A-42

   4p. : ill.
   Provenance: Danske Filmmuseum, Copenhagen.
   Photocpy.
   Texte en danois.
   <<Kino 2016-1928>>.
   A-41

   1f. : ill.
   Provenance: Danske Filmmuseum, Copenhagen.
   Photocpy.
   Texte en allemand.
   <<Liste Kino 1040>>.
   A-34

76. Vortragsmaschine "Lehrmeister" mit Stillstandsvorrichtung. - Berlin?: AEG, 1926.
   1f.
   Provenance: Danske Filmmuseum, Copenhagen.
   Photocpy.
   Texte en allemand.
   <<Liste Kino 1033>>.
   A-33

   1f.
   Provenance: Danske Filmmuseum, Copenhagen.
   Photocpy.
   Texte en allemand.
   <<Liste Kino 1036>>.
   A-32
78. Williamson Topical Cinematograph Cameras. - London : W. Butcher, 1921?.
   1 dép. : ill.
   Provenance: New Zealand Film Archive, Wellington.
   Photocopie.
   A-17

79. 3 Punkte Machen die AEG-Theatermaschine zur führenden marke. -
Berliner : AEG, 1925.
   14p. en 8f. : ill.
   Provenance: Danske Filmuseum, Copenhague.
   Photocopie.
   Texte en allemand.
   <<Bo/Kino 1022>>.
   A-36

80. 3 Vorzuge der AEG Kinomaschine. - Berlin : AEG, 19--.
   1 f. : ill.
   Provenance: Danske Filmuseum, Copenhague.
   Photocopie.
   Texte en allemand.
   A-35
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Zeiss Ikon. Ernemann III VOIR Ernemann III
PROJECTS AND PUBLICATIONS UNDER WAY
PROJETS ET PUBLICATIONS EN COURS

Item 9. Revised edition of the "Handbook for Film Archives"
Edition révisée du Manuel des Archives du Film

The year 1984 will be spent in collecting materials, suggestions and photos from the FIAP members and observers, and the revisions and updating to be provided by the FIAP commissions.

During 1985, we plan to edit the revised edition, and it should be ready for publication in 1986.

We would like to remind all members and observers that we need your help and depend on your remarks to produce a truly useful revision. Although several members have already given us some suggestions, we have not yet received any photographs. Please look over the first edition of the Handbook and see if you have any photographs which might be more informative. Thank you for your help.

The Editors,
Eileen Bowser and John Kuiper
ANNEX 6 (7)
PROJECTS AND PUBLICATIONS UNDER WAY

PROJETS ET PUBLICATIONS EN COURS

ITEM 12. Survey: Use of the films in the collection

Only 24 responses to the survey had been received at the time of the Executive Committee meeting in Toulouse in January 1984. It was decided to postpone further discussion of the results until a larger number of members and observers replied, and a notice to this effect was in the last Bulletin. Since then, five additional responses have been received.

We believe that this subject should be of vital interest to nearly every FIAF archive. If your archive does not appear among those listed below, please send your response no later than June 1984. If you think you have already sent it, please send another copy. If you need another copy of the questionnaire, please ask the Secretariat.

A very few archives seem to have misunderstood the purpose of the questionnaire. We are not asking questions about the policy toward loans of the archive's own prints. This survey is about the making of copies of films in the collection for outside users, whether it includes excerpts or complete films.

ARCHIVES WHICH HAVE ALREADY RESPONDED TO THE SURVEY:


Eileen Bowser
New York
FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (F.I.A.F.)

BALANCE PER 31 DECEMBER 1983

( in Belgian Francs)

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>LIABILITY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets</strong></td>
<td><strong>Credits</strong></td>
</tr>
<tr>
<td>Debtors</td>
<td>348.020,-</td>
</tr>
<tr>
<td>Quick assets</td>
<td></td>
</tr>
<tr>
<td>Bank</td>
<td>Balance</td>
</tr>
<tr>
<td>1,425.315,-</td>
<td>Accumulated balance</td>
</tr>
<tr>
<td>Cash</td>
<td>at 31 December 1982</td>
</tr>
<tr>
<td>975,-</td>
<td>1,893.557,-</td>
</tr>
<tr>
<td></td>
<td>+ surplus of income</td>
</tr>
<tr>
<td></td>
<td>over expenses 1983</td>
</tr>
<tr>
<td></td>
<td>686.539,-</td>
</tr>
<tr>
<td>Reserve Fund</td>
<td></td>
</tr>
<tr>
<td>Interest account in Sw. Frs</td>
<td></td>
</tr>
<tr>
<td>at SGB Brussels (111,971,- Sw.F.) p.m.</td>
<td></td>
</tr>
<tr>
<td>2,928.116,-</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PROFIT AND LOSS ACCOUNT

<table>
<thead>
<tr>
<th>DEBIT</th>
<th>CREDIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expenditures</td>
<td>Income</td>
</tr>
<tr>
<td>3,150.387,-</td>
<td></td>
</tr>
<tr>
<td>Surplus of income over expenditures</td>
<td>3,836.926,- B.F.</td>
</tr>
<tr>
<td>686.539,-</td>
<td></td>
</tr>
<tr>
<td>3,836.926,- B.F.</td>
<td></td>
</tr>
</tbody>
</table>

======

======
# Detailed Balance Sheet Per December 31, 1983

## Assets

### Debtors

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unpaid subscriptions for 1981 - 82</td>
<td>142,538,--</td>
</tr>
<tr>
<td>Unpaid subscriptions for 1983</td>
<td>490,062,--</td>
</tr>
<tr>
<td>Loan £3700 to P.I.P. towards production of TV volume 1979-80</td>
<td>262,570,--</td>
</tr>
<tr>
<td>Loan £7500 towards production of film volume 1982</td>
<td>606,656,--</td>
</tr>
<tr>
<td><strong>Bank (SGB Brussels)</strong></td>
<td>1,501,826,--</td>
</tr>
<tr>
<td>Current account</td>
<td>482,467,--</td>
</tr>
<tr>
<td>Interest account in ECU (23257,93 ECU)</td>
<td>942,848,--</td>
</tr>
<tr>
<td><strong>Cash</strong></td>
<td>1,425,315,--</td>
</tr>
<tr>
<td>Petty cash Brussels office</td>
<td>975,--</td>
</tr>
<tr>
<td><strong>Petty cash Brussels office</strong></td>
<td>2,928,116,-- B.F.</td>
</tr>
</tbody>
</table>

## Liabilities

### Creditors

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriptions paid in advance by Seoul, Perth, Tehran</td>
<td>243,020,--</td>
</tr>
<tr>
<td>Summer School 1984</td>
<td>105,000,--</td>
</tr>
<tr>
<td><strong>Balance</strong></td>
<td>348,020,--</td>
</tr>
</tbody>
</table>

## Balance

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated balance at 31.12.82</td>
<td>2,580,096,--</td>
</tr>
<tr>
<td>+ surplus of income over expenditure 1983</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,928,116,-- B.F.</td>
</tr>
</tbody>
</table>

**Note:** Average exchange rates for 1983

- 1 Swiss franc = 23 B.F.
- 1 ECU = 40.54 B.F.
- 1 £ = 80,- B.F.
### DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON FOR THE YEAR 1983

#### EXPENSES

<table>
<thead>
<tr>
<th>Current expenses</th>
<th>Expenditures</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff salaries</td>
<td>469,430,-</td>
<td>475,000,-</td>
</tr>
<tr>
<td>External work fees</td>
<td>125,632,-</td>
<td>55,000,-</td>
</tr>
<tr>
<td>Social Security, Insur., Taxes</td>
<td>309,716,-</td>
<td>310,000,-</td>
</tr>
<tr>
<td>Office rent and charges</td>
<td>280,849,-</td>
<td>300,000,-</td>
</tr>
<tr>
<td>Office supplies &amp; equipment</td>
<td>92,292,-</td>
<td>120,000,-</td>
</tr>
<tr>
<td>Postage &amp; telephone</td>
<td>175,002,-</td>
<td>175,000,-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>15,214,-</td>
<td>20,000,-</td>
</tr>
<tr>
<td></td>
<td>1,468,135,-</td>
<td>1,455,000,-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Special expenses</th>
<th>Expenditures</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Congress + Symposium</td>
<td>721,150,-</td>
<td>700,000,-</td>
</tr>
<tr>
<td>Executive Committee</td>
<td>149,158,-</td>
<td>140,000,-</td>
</tr>
<tr>
<td>Commissions</td>
<td>212,932,-</td>
<td>210,000,-</td>
</tr>
<tr>
<td>Special missions</td>
<td>63,006,-</td>
<td>105,000,-</td>
</tr>
<tr>
<td>Adminstr. publications &amp; Bulletin</td>
<td>184,898,-</td>
<td>140,000,-</td>
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<tr>
<td>Special publications</td>
<td>215,543,-</td>
<td>400,000,-</td>
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<tr>
<td>Publicity for FIAF publications</td>
<td>80,565,-</td>
<td>80,000,-</td>
</tr>
<tr>
<td>Summer School</td>
<td>55,000,-</td>
<td>55,000,-</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td></td>
<td>30,000,-</td>
</tr>
<tr>
<td></td>
<td>1,682,252,-</td>
<td>1,860,000,-</td>
</tr>
</tbody>
</table>

|                                  |              |        |
|                                  | 3,150,387,-  | 3,315,000,- |

### INCOME

<p>| 1983 subscriptions               | 3,319,884,-  | 3,200,000,- |
| FIAF publications                 | 149,582,-    | 200,000,- |
| Bank interests + differ. on exchange rates | 128,026,- | 40,000,- |
| Unesco contract ($ 5000)          | 239,434,-    | 200,000,- |
|                                  | 3,036,926,-  | 3,640,000,- |</p>
<table>
<thead>
<tr>
<th>City</th>
<th>1981</th>
<th>1982</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bogotà</td>
<td>400,-</td>
<td>400,-</td>
<td>400,-</td>
</tr>
<tr>
<td>Brazzaville</td>
<td>400,-</td>
<td>400,-</td>
<td></td>
</tr>
<tr>
<td>Bucuresti</td>
<td></td>
<td></td>
<td>2.850,-</td>
</tr>
<tr>
<td>Cairo</td>
<td>400,-</td>
<td>400,-</td>
<td></td>
</tr>
<tr>
<td>Caracas</td>
<td>350,-</td>
<td>400,-</td>
<td>400,-</td>
</tr>
<tr>
<td>Hanoi</td>
<td>400,-</td>
<td>400,-</td>
<td></td>
</tr>
<tr>
<td>Jerusalem</td>
<td></td>
<td></td>
<td>2.850,-</td>
</tr>
<tr>
<td>Lima</td>
<td>400,-</td>
<td>400,-</td>
<td></td>
</tr>
<tr>
<td>Madrid</td>
<td></td>
<td></td>
<td>2.850,-</td>
</tr>
<tr>
<td>Milano</td>
<td></td>
<td></td>
<td>2.850,-</td>
</tr>
<tr>
<td>Paris/Cin. Universitaire</td>
<td>400,-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rio de Janeiro</td>
<td>2.850,-</td>
<td>2.850,-</td>
<td>2.850,-</td>
</tr>
<tr>
<td>Torino</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Washington / L.C.</td>
<td>2.850,-</td>
<td>2.850,-</td>
<td>2.850,-</td>
</tr>
</tbody>
</table>

632,600,- Belgian francs
NOTES EXPLICATIVES

Bilan détaillé (p. 2)

Débiteurs


Créditeurs


Compte Pertes & Profits (p. 3)

External work: couvre 1°) les honoraires de la firme d'Audit qui contrôle les comptes de la FIAF et prépare aussi désormais nos déclarations fiscales. 2°) du travail de secrétariat tel que la dactylographie du Bulletin qui se fait maintenant à Bruxelles, et la préparation des Minutes de l'Assemblée générale par Jill Johnson à Londres.

Publications administratives: Budget dépassé de ± 20% à cause de la nouvelle méthode de préparation du volume des Rapports. Par contre, certaines des publications spéciales prévues en 1983 n'ont pas pu être imprimées car elles n'étaient pas prêtes.


Cotisations impayées (p. 4)

Le Trésorier rappelle aux membres qui n'auraient pas encore versé leur cotisation pour 1983 au moment de l'Assemblée générale de Vienne que, selon l'art. 34 du Règlement, ils risquent de perdre leur droit de vote à cette Assemblée générale.

Bilan général (p. 1)

### Draft Budget for 1985 (in Belnian Francs)

#### Income

<table>
<thead>
<tr>
<th>Description</th>
<th>1983</th>
<th>Budget 1984</th>
<th>Budget 1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>Members (2850 SF) and observers (400 SF) subscriptions</td>
<td>3,319,884,-</td>
<td>3,250,000,-</td>
<td>3,350,000,-</td>
</tr>
<tr>
<td>FIAF publications</td>
<td>149,582,-</td>
<td>200,000,-</td>
<td>200,000,-</td>
</tr>
<tr>
<td>Bank interests</td>
<td>128,026,-</td>
<td>60,000,-</td>
<td>80,000,-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3,510,000,-</td>
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</tbody>
</table>

#### Expenses

**Current expenses**

<table>
<thead>
<tr>
<th>Description</th>
<th>1983</th>
<th>Budget 1984</th>
<th>Budget 1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff salaries</td>
<td>469,430</td>
<td>514,000</td>
<td>539,000</td>
</tr>
<tr>
<td>External work force</td>
<td>125,632</td>
<td>55,000</td>
<td>125,000</td>
</tr>
<tr>
<td>Social Secur., Ins., Taxes</td>
<td>309,716</td>
<td>333,000</td>
<td>356,000</td>
</tr>
<tr>
<td>Office rent &amp; charges</td>
<td>280,849</td>
<td>320,000</td>
<td>343,000</td>
</tr>
<tr>
<td>Office supplies &amp; equipment</td>
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**Special expenses**

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|                                         | 3,150,387 | 3,257,000   | 3,733,000   |

**Balance: special reserve**

|                                         | 253,000   | -           | -103,000    |

|                                         | 510,000   | 3,630,000   |

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**VIEN/ 40th GENERAL MEETING**

**40e ASSEMBLEE GENERALE**

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**FEDERATION INTERNATIONALE DES ARCHIVES DU FILM**

**Secrétariat**

**Coudenberg 70**

**1000 Bruxelles Belgique**

**Adresse télégraphique FIAFILM**

** Téléphone 5111390**
DRAFT AGENDA FOR 1985
CONGRESS

Item #1: Slapstick Identification Seminar, dates uncertain, but will be held before the beginning of the Executive Committee meeting. Timing depends on the amount of film to be examined and schedules of the participants. Place: Film Study Center, MMA.

April 25: Arrival of Executive Committee.
April 26: 9:30 - 1:00 EC meeting, Trustees Room, MMA.  
1:00 - 2:30 Buffet lunch  
2:30 - 5:30 EC meeting, 2nd session  
7:00 pm Dinner for EC  
April 27: 9:30 - 1:00 EC meeting, 3rd session  
1:00 - 2:30 Buffet lunch  
2:30 - 5:30 EC meeting, 4th session  
Evening free  
April 28: 9:30 - 1:00 EC meeting, 5th session  
1:00 - 2:30 Buffet lunch  
2:30 - 5:30 EC meeting, 6th session (if needed)  
Set up room for General Assembly  
Arrival of delegates  
Evening free  
April 29: 8:00 - 9:00 Registration of delegates, University Club  
9:00 - 12:00 General Assembly, University Club  
12:00 - 1:30 Lunch, same place  
1:30 - 4:30 General Assembly, 2nd session  
7:00 - 9:00 Reception, place to be decided  
April 30: 9:00 - 12:00 General Assembly, 3rd session  
12:00 - 1:30 Lunch, same place  
1:30 - 4:30 General Assembly, 4th session  
8:00 - 10:00 pm General Assembly, 5th session for members only, Titus II theater, MMA

May 1: 10:00 - 1:00 Technical Symposium, Preservation  
Screening Room, 5th floor, MMA  
10:00 - 1:00 Computer Cataloging Workshop, Computer Room, 5th floor, MMA  
10:00 - 1:00 Basic Film Cataloging, Film Study Center, 5th floor, MMA  
1:00 - 3:00 Lunch, place to be determined  
3:00 - 6:00 Technical Symposium, repeated  
3:00 - 6:00 Computer Cataloging Workshop, repeated  
All day: Display of FIAF publications and order forms; Display of duplicate books, periodicals, etc., for delegates to take away; tours of Film Department may be arranged.

May 2: 7:30 - 9:30 Screenings, Titus II, Slapstick films.
10:00 - 1:00 Slapstick Symposium, Titus II Theater, MMA  
1:00 - 3:00 Lunch, place to be determined  
3:00 - 6:00 Slapstick Symposium, 2nd session  
7:30 - 9:30 Screenings, Titus II, Slapstick films.
DRAFT AGENDA FOR 1985
CONGRESS

May 3:
10:00 - 1:00  Slapstick Symposium, 3rd session
1:00 - 3:00  Lunch, place to be determined
3:00 - 6:00  Slapstick Symposium, 4th session
8:00 pm      Dinner Dance (Dan Leab, host)

May 4:
8:00 - 4:00  Excursion (if possible, will be a bus trip
to site of new vaults with picnic lunch);
busses to continue to JFK airport for
departing delegates.

May 4 or May 5:
Departure of delegates.

See separate pages for details of symposiums.
Plans for 1985 Congress in New York: Symposia and Workshops on May 1, 1985

Workshops and symposiums will be held in The Department of Film on 5th floor of Museum of Modern Art. Please note that the facilities will not accommodate all participants at one time. It is planned to repeat some of the sessions. For the same reason, simultaneous translation will not be possible. However, we plan informal translation in French/English and for Basic Film Cataloguing in Spanish/English.

TECHNICAL SYMPOSIUM: TECHNICOLOR: 3:00 - 6:00. Under the direction of Peter Williamson and Henning Schou. Details of this symposium will be found on the separate report to be distributed at the General Assembly here in Vienna. Proceedings will be recorded.

WORKSHOP: CATALOGING BY COMPUTER 10:00 - 1:00 and repeated at 3:00 - 6:00. Under the direction of Jon Gartenberg. Participants will be given an overview of MMA's computer cataloging process as well as practical experience on the computer. The various stages of cataloging will be demonstrated, from expected acquisitions through full cataloging, with an emphasis on the work that must be done before computer entry. Participants will then see the process of online cataloging and editing as well as the performance of standard and ad-hoc queries online and in hard copy printouts. Proceedings will not be recorded.

WORKSHOP; BASIC FILM CATALOGING: 10:00 - 1:00. Under the direction of Harriet Harrison. Participants will study principles of film cataloguing and will get practical experience in cataloging one or more films. They will work with flatbed film viewers and the documentation sources of the Film Study Center. This workshop is intended for delegates from new and developing archives and will be held only if there is a demand for it. Proceedings will not be recorded.

Throughout the day: Display of FIAF publications and order forms; display of duplicate books, periodicals, etc., for delegates to take away; tours of the Film Department may be organized on request. These activities are under the direction of Charles Silver and Ron Magliozzi.
We plan to trace the development of Technicolor's photographic processes, from its earliest years through the period when it dominated the field up to the present. Special emphasis will be placed upon restoration and preservation of the older processes, with screenings of the results. Finally, a review of the special characteristics of Technicolor prints should lead to recommendations for the storage and handling of these archival materials.

It is often forgotten that Technicolor was continually changing the process in order to produce better results. In some cases the changes were major (i.e., 3-color replacing 2-color), while minor modifications often went unnoticed (i.e., using different dyes). Taken together, Technicolor's developments allowed it to dominate a field crowded with competing processes. We urge archives to study the attached list and to submit short examples where possible, so that the symposium may study all of them together. Ideally, we would like to have the original and a restored copy.

A discussion of the various methods of copying and restoring Technicolor originals will take place with representatives of several U.S. laboratories present; it is hoped that members of archives' technical staffs will share their experiences and recommendations. Side-by-side simultaneous viewing of the originals and new copies is planned to be a major portion of the symposium. The Preservation Commission hopes that concrete recommendations will emerge.

Since not all archives are in a position to undertake copying of Technicolor originals, storage conditions become important to extending the life of the original. A review of the dye stability characteristics of Technicolor prints will provide useful guidance for archival storage.

Most importantly, the symposium will reveal the answer to that most vexing problem: "When is color by Technicolor not really Technicolor?"
The Museum of Modern Art can provide samples of many of the processes which will be discussed, but there are gaps in the coverage. If your archive can supply short samples of the following, please let us know. Ideally, we would like to have the original and a copy.

1. Technicolor 1918-1927. 2-color print, emulsion on two sides.
2. Technicolor 1918-1927. 2-color negatives restored.
3. Technicolor ca 1944. Monopack original, 35mm IB.
4. Technicolor ca 1950's. Eastman original, 35mm IB.
5. Technicolor ca 1950's. Eastman original, print to 35mm IB or 70mm.
7. Technicolor "problems". Very flexible definition, left up to you. An example might be two prints of the same film in which the colors are different.
8. The competition: Prizmacolor
   Gaumont color, ca 1912
   Kelley color
   Cinecolor two and three color
   Sennettcolor
   Chemicolor

To name just a few. If you have others, let us know!

Peter Williamson
The Museum of Modern Art Department of Film
April 1984
AMERICAN SLAPSTICK SYMPOSIUM

A Report on plans for the 1985 congress in New York

The symposium will take place 2 - 3 May 1985 in the Roy and Niuta Titus Theater II of The Museum of Modern Art. The public will be invited to attend within the seating limits of this small cinema. We expect to provide simultaneous translation in French/English but due to space limitations we will probably not be able to offer Spanish for this symposium. The proceedings will be recorded, and if justified, might form the basis of a FIAF publication.

There will be approximately ten speakers, each with one hour's time, to be divided between talking and showing films. At the end of the two days, the speakers will be asked to participate in a round table discussion with the audience. We have asked the speakers to avoid the work of the well-known comics and to make this event one of discovery of little-known films, as well as a study of the genre and its function within the American entertainment industry. Among those who have already indicated their interest in participating are: Raymond Borde, Walter Kerr (author of The Silent Clowns), Don Crafton (Yale University, author of Before Mickey), Pat Loughney (Library of Congress), and Eileen Bowser.

Prior to this symposium, we plan the Identification Seminar on the American Slapstick Film. We have asked all FIAF archives to contribute their unidentified slapstick during the coming year. We have heard from Copenhagen, Lisbon, Montevideo and Rio de Janeiro that they will lend films, while six other archives have indicated that they do not have such films to contribute. We hope that the other FIAF archives will respond soon. We are unable to set the dates for the seminar or extend invitations to experts until we know how many films to expect and when they will be in New York. We hope that the methodology adopted for this seminar will be useful as a model for future identification seminars. The results of the seminar will be reported to the participants at the Slapstick Symposium.

On a practical level, it would be quite impossible to ask our colleagues to decide in advance whether or not the films they could submit for the Identification Seminar are to be considered as slapstick, or even as American. For this reason, we only ask that you send us short silent comedies that you think are probably American in origin.

Eileen Bowser
April 1984 Vienna

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ANNEX 9

COSTS OF AUSTRALIAN AIR NAVIGATION SERVICES

The total cost of the Australian Air Navigation Services is estimated at $20 million per year. This includes the operation and maintenance of the navigational aids and the salaries of the personnel involved.

COSTS OF AIR TRAFFIC CONTROL

The cost of air traffic control is estimated at $15 million per year. This includes the salaries of the air traffic controllers and the operation and maintenance of the communication systems.

COSTS OF AIRPORT OPERATIONS

The cost of airport operations is estimated at $10 million per year. This includes the salaries of the airport personnel, the operation and maintenance of the airport facilities, and the provision of services such as refueling and baggage handling.

COSTS OF AIRLINE SERVICES

The cost of airline services is estimated at $5 million per year. This includes the salaries of the airline personnel, the operation and maintenance of the aircraft, and the provision of services such as catering and inflight entertainment.

COSTS OF OTHER SERVICES

The cost of other services, such as charter flights and general aviation, is estimated at $2 million per year.

TOTAL COSTS

The total cost of all services is estimated at $52 million per year.
The 1986 FIAF Congress will be hosted by the National Film Archive of Australia. The following is an outline of present planning for the congress. Costs are quoted in Australian dollars - current exchange rate is approximately $1 = 92 cents U.S.

CANBERRA - THE CITY

Canberra is the federal capital city of Australia. Its population is small (ca. 250,000) but it is one of the country's major tourist attractions and services and accommodates a huge number of visitors every year. It is the home of the national Parliament, the headquarters of government departments and of many national cultural institutions.

Geographically, it is about 100 km inland, and situated about midway on a direct line between Australia's two largest cities, Sydney and Melbourne.

DATES

It is proposed to hold the Congress over the following dates:

Executive Committee Meeting: 11-13 April
General Assembly: 14-15 April (Monday & Tuesday)
Excursion: 16 April (Wednesday)
Symposia: 17-19 April (Thursday to Saturday)

Some slight variation may be necessary and comment is welcome. The intention is to maximize the benefits of "shoulder season" airfares.

A "Seminar for Developing Archives" is planned to precede this congress, and is proposed for 7-11 April (Monday to Friday)
TRAVEL

General
Australia is well served by direct airline routes from Europe, Asia, Africa, North America and the Pacific. South American connections are via Los Angeles or Fiji. The largest international airports, and the ones closest to Canberra, are Sydney and Melbourne, and these are likely to be the points of entry for most delegates. Sydney – Canberra and Melbourne – Canberra connections by air, rail or road are frequent.

For many delegates airfares will be more expensive than usual because of Australia's distance from the northern hemisphere. As a guide, budget economy class round-the-world fare packages from Sydney to European cities cost around $1,500 (US $1,400) though it is possible, with astute planning, to pay much less (e.g., London-Sydney via Hong Kong: $800). However, the complexities of airline ticketing, including the various advance-purchase schemes and discounts are such that we recommend delegates look into the details of travel to Australia now so that there is time to make the most of the cost reduction schemes available.

The National Film Archive is ready to offer assistance to any individual member in planning their flight route or providing information on fares.

Sponsorship

The NFA will be able to provide some funds to help subsidize travel costs for those delegates who could not otherwise attend.

Domestic travel

We are pursuing the availability of discounted air travel for delegates within Australia.

ACCOMMODATION

Canberra has a wide choice of hotel accommodation. We are currently exploring a number of "group booking" options with major hotels and with the various colleges on the campus of the Australian National University. Collectively these avenues offer accommodation ranging from A$20 to A$80 a night. Our aim is to put together a package covering various price ranges which will
(a) achieve the price benefits of group bookings
(b) group delegates in the same establishment or in different establishments in close proximity. At this stage, we are expecting delegates to meet their own accommodation costs. We will attempt to keep those costs as low as possible.

VENUE

The possibilities of 4 venues are currently being evaluated in terms of cost, convenience and flexibility. All are in fairly close proximity to each other so some combination of the four may prove most effective. The venues are:

1. National Library Building

This is the building which houses the Archive's staff and operations. Facilities available for the congress are:

- 300 seat cinema (16 mm/35mm)
- small projection rooms
- meeting rooms of various sizes, including a conference room, council room and lecture room
- Exhibition areas suitable for receptions
- Secretarial support facilities.

2. Lakeside International Hotel

A major international standard hotel which offers similar facilities to above (except for the cinema) as well as accommodation. A frequent venue for international conferences.

3. Parkroyal Motor Inn

Again, similar facilities to the Lakeside and a frequent conference venue - costs more moderate that the Lakeside.

4. Australian National University

A variety of conference meeting venues and related facilities are available. The various university colleges offer a considerable range of accommodation. The "Academy of Science" building is being considered as a venue for the general assembly meetings.

Also in the same general geographic area is downtown Canberra, with the principal cinema theatres and restaurants.

Transport for delegates between accommodation and meeting places would be arranged according to the congress timetable. Lunches would be arranged to maximize the use of time.
SECRETARIAL/LOGISTICAL

Translation. We are planning for simultaneous translation in English, French and Spanish for the general assembly and symposia and English and French for the Executive Committee meeting.

Secretarial support. Physical facilities for quantity photocopying, typing, word processing, printing will be available: also normal telecommunications facilities. Staff will be provided to support the incidental secretarial needs of the congress, including the operation of a congress office, pigeon holes for the delegates etc.

FIAF Secretariat. Working space and facilities will be provided for the Secretariat.

Stationary etc. Necessary stationery consumables, writing materials and folders/carry bags will be supplied to all delegates and for the needs of the conference generally. A conference letterhead will be designed and printed.

Recording. Facilities to tape record all meetings will be provided.

HOSPITALITY

Where appropriate we will offer lunch and refreshments during meetings. We anticipate that there will be receptions and functions hosted by various film or civic organisations. A coach excursion, including a visit to a wildlife sanctuary, will be arranged. We will also host a closing party, with an appropriately Australian flavour. We will provide transport within Canberra between accommodation and venues for scheduled meetings and symposia.

Delegates will be met on arrival in Canberra and conveyed to their accommodation. Throughout the congress, staff will be available to provide information and assistance to delegates.

SYMPOSIAS

1. Symposium on computer applications for archives: to our knowledge no previous congress has held a symposium on this topic, which seems to be one of increasing importance. The aims would be:

   - to share information on current practices and systems for cataloguing and collection management.

   - to demonstrate systems on line. Besides our own in-house systems we could mount software from other archives that is compatible with facilities available to us.
- to provide a forum for discussing standardization, shares-working, linked systems, common data-elements and parameters.

- to discuss design of manual systems that can facilitate later computerisation.

Representatives of bodies in related fields - libraries, museums, sound archives, etc - would be invited to participate and contribute the results of their experience. Especially we would want to involve the FIAF Cataloguing Commission in preparations for this symposium. We will have access to the considerable computer resources, expertise and staff of the National Library. Suitable links will be established with international computer firms and their representatives invited.

This is a fairly major subject and it will be possible only to scratch the surface in the available time. We are aware that there is enormous disparity among archives in their progress into this field and will be taking this into account. Keeping in mind the likely audience, the sessions will be aimed at the heads of archives (the decision makers) rather than practitioners who use computer systems.

This symposium will require considerable preparation but we think it is timely and we expect to put a great deal of work into it. We think the objectives of the event should be:

(a) to emphasize the subject as a matter for international concern within FIAF

(b) to provide a forum for facilitating the principles of standardisation and cooperation which FIAF has been working to establish and promulgate.

(c) to develop mutual awareness among members about this field. We believe this to be relevant to all archives whether or not they currently run computer systems.

Incidentally, the NFA's own operations are now largely computerized and will be even more so by 1986. It is a field in which we are now fairly experienced.

2. Symposium on editorial restoration. Many archives are involved in creating "restored versions" of important films and the techniques, methods and rationale are of general interest. We envisage a combination of screenings, discussions and papers and all archives will be invited to enter films for the symposium. The possibility of arranging a national tour of a selection of the films is also being pursued. The NFA will use its own experience in this field as a basis for preparing the symposium. It will
invite the involvement of other archives with experience (e.g. the Münchner Filmmuseum) and will consider the possibility of bringing a notable expert (such as Kevin Brownlow) to Australia.

BUDGET

We have already undertaken to cover all costs of running the congress (apart from delegates' accommodation) so we will not be requesting any assistance from FIAF for this purpose (but see below). Many costs will be absorbed within the normal budgets of the Archive and the National Library. Significant individual items (such as translation facilities) will form part of our normal submission to government for the 1985/6 financial year. We are approaching a large number of organisations for assistance, such as our Department of Foreign Affairs, The Australian Development Assistance Bureau, the Australian Film Commission, established sponsors of the Archive, and many others, exploring the possibilities of cultural exchange agreements to assist with some individual air fares.

The NFA intends to add the FIAF congress subsidy to the subsidy we are already providing. Together, this may mean that the effect of travel costs - which on this occasion is such an important factor - might be more than neutralized so that a high attendance will be encouraged. Further, we believe that FIAF should contribute for this purpose more than it normally contributes to the running costs of congresses because in our view FIAF now needs to recognize the problem of international distance and make a greater than usual effort to subsidize "distant" congresses every few years. On this occasion we are probably contributing more, financially, than would normally be the case. We would be delighted if FIAF could reciprocate in the same spirit.

VISAS

We will assist in arranging visas should difficulty arise for any delegates. Canberra is also the location of most foreign embassies in Australia.

CONTEXT

While the 1986 congress will be an event in its own right it is important to recognize the context of other events within which it will occur:

(a) The NFA's 50th anniversary celebrations will take place at various times during the year.

(b) The NFA acquisition project THE LAST FILM SEARCH will officially conclude and much public and media attention will be devoted to the results of 5 years of activity.

(c) As possibly a "once in a lifetime" event for the Australian film community the congress will generate much attention at many levels.
will be a number of peripheral activities and opportunities for visitors to be involved in lecturing or presenting films in various situations. It is likely that a nationally presented series of film screenings will be planned to link with the congress.

(d) A proposed "seminar for developing archives", planned to precede the congress, will be an additional event of great practical importance and interest to the film community.

(e) Media coverage of, and interest in, the congress is likely to be much greater than is normally the case. In Australia the NFA, and events associated with it, has wide media interest.

RELATED VISIT OPPORTUNITIES

While Canberra is the national capital and a major tourist centre, it is not a major film/television centre. This activity is largely concentrated in Sydney and Melbourne and, while in Australia, delegates may wish to visit organisations in either or both cities. Dependent on demand, we will arrange the logistics (though not the costs) of visits to such bodies as:

Sydney: Australian Film and Television School
Films Australia (Government production studio)
Colorfilm and Atlab laboratories
Australian Film Commission

Melbourne: State Film Centre
Swinburne College film School
Film Victoria
Australian Film Institute

and television production studios in both cities. As noted above, these cities will be the point of entry to, and exit from, Australia for most delegates.

SEMINAR FOR DEVELOPING ARCHIVES

We propose to run a training seminar designed for the heads or senior officers of archives (and potential archives) in developing countries. It will be a 5-day course, to take place the week before the congress. This offers to potential delegates from these countries a two-week package (seminar plus congress) which will provide a strong and economical justification for their visit. We will be approaching appropriate funding bodies, such as UNESCO and ADAB, for assistance. We are planning to absorb ourselves
the costs of running the seminar and all related expenses except the cost of accommodation for delegates. This is where we will be asking for assistance from funding bodies and it is where FIAF itself may be able to assist. We will also seek FIAF's guidance in (a) identifying particular archives or individuals whom the course would benefit (b) developing the curriculum. We hope that some delegates to the congress from established archives will be available to participate in the course as lecturers/discussion leaders. We think the course should cover topics such as the following (we have noted particularly the document "Problems and Recommendations raised by Archives from Developing Countries at the Stockholm Congress"):

- the film archive concept - philosophical, administrative, ethical and legal principles
- the role of FIAF - information, support, publications, staff exchanges, visits by experts, film exchanges, archive-to-archive support etc.
- organisational structure of archives
- sensitization of governments and other sources of support (financial, legal, moral)
- developing relations with film and television industry and culture, and with kindred cultural bodies
- management of archives: setting priorities, standards and methods; developing equipment and facilities; providing services to users; developing staff and skills

Of course, this is very much a preliminary list and much work will need to be done to develop the most appropriate curriculum. The overall intention, however, is to provide something that is different in emphasis to previous FIAF courses: it will not deal (except briefly) with the technical, documentation and other skills employed in archives but will aim to help those in poorly funded or embryonic situations to develop their own conceptual framework and their own strategy for building national film archives in their countries.

We believe this seminar could be a very important event for FIAF. Certainly it will be important for countries in the Africa/Asia/Pacific region. Apart from whatever it achieves in personal development for the participants, we consider that there may be two other tangible outcomes:
(a) a documented set of principles or guidelines which developing archives can use as points of reference in seeking to sensitize their governments to the needs of film archiving

(b) the possible re-establishment of the FIAF commission for developing countries.