FIAF 1992
Montevideo
Minutes
Minutes of the
48th GENERAL MEETING

22 – 23 April, 1992
Montevideo
GENERAL ASSEMBLY, MONTEVIDEO
April 22 - 23, 1992

AGENDA

FIRST SESSION

1. Official opening
2. Adoption of the agenda
3. Confirmation of the status and voting rights of the members, present or represented
4. Report of the President on behalf of the Executive Committee
5. Approval of the Minutes of the General Meeting in Athens
6. Relations with Unesco and other international organisations
7. Centenary of the Cinema: report of the working group
8. Projects and publications underway
9. Membership questions: - new affiliates
   - reconfirmation of Full Members
   - other membership questions

SECOND SESSION

11. Adoption of the 1993 budget
12. Report of the Fundraising Committee

(This part of the session is reserved to Full Members)
13. Membership questions: - new membership candidature: Bologna
14. Modification of the Statutes and Rules
15. Election of Honorary Members

THIRD SESSION

17. Report of the Preservation Commission

FOURTH SESSION

22. Closure of the General Meeting
ANNEXES

1. Report of the President on behalf of the Executive Committee
2. Delegates to FIAF 48th General Assembly
3. Membership statement. List of Provisional Members and Associates
4. FIAF accounts for 1991
5. Draft Budget for 1993
6. 1993 Congress: Mo i Rana
7. 1994 Congress: Bologna
8. Guidelines for Commission work
9. Report from the Preservation Commission
10. Report from the Documentation Commission
11. Report of the International Index to Film/Television Periodicals
12. Report from the Cataloguing Commission
13. Towards a philosophy of film archiving (R. Edmondson)
14. Symposium: Programming in Film Archives
15. Program of the workshop
MINUTES

Day 1 First Session
Chairman Robert DAUDELIN, President of FIAF

FIRST SESSION (April 22, 9.00 – 13.00h)

1 OFFICIAL OPENING

Mr Manuel MARTINEZ CARRIL, Director of Cinemateca Uruguaya, hosts of the Congress, welcomed everyone to Montevideo. On behalf of his colleagues in the region, he thanked FIAF for having accepted to hold its 1992 Congress in Latin-America where cinematographic culture had been developing for more than 50 years in spite of many economical difficulties. He gave the floor to the Uruguayan Minister of Education and Culture, Mr Guillermo Garcia Costa and thanked him for his presence in this Congress.

Mr Guillermo GARCIA COSTA, Minister of Culture, welcomed the representatives of film archives in the name of the Uruguayan Government. He spoke highly of the necessity of culture for individuals and society, saying that in a world of scientific and technological progress, our relation to culture was based on cinematographic art and techniques. He also elaborated on the substantial contribution of cinema to education. He finally assured the audience of the Uruguayan government’s support to cultural events such as this Congress and re-affirmed the government’s fraternity towards Cinemateca Uruguaya and the archives’world.

Mr DAUDELIN responded on behalf of the Federation and thanked the Uruguayan government for their hospitality in El Banco de la Republica. He commented on the substantial development of Latin-American archives (notably Cinemateca Uruguaya) over the past decade, which had fostered cooperation between Latin-American archives and their colleagues from all over the world. This second Congress in Latin-America was therefore a crucial date: not only was it the outcome of this fruitful cooperation, but it would also vitalize the hopes of the Federation in view of all the work done by the Latin-American archives.
He finally warmly thanked Cinemateca Uruguaya for organising the Congress.

Mr DAUDELIN informed the EC of the absence of Ms Eva ORBANZ for health reasons. He said that with the help of Ms VAN DER ELST, he would take up the issues that are normally conducted by the Secretary General.

2 ADOPTION OF THE AGENDA

Mr DAUDELIN informed the General Assembly of the EC decision to invite all FIAF affiliates to participate in the discussion on FIAF’s finances. He therefore insisted that all FIAF affiliates be present during the first part of the second session, when Agenda items 10, 11 and 12 would be discussed, as those were issues directly concerning FIAF’s finances.

He made some announcements concerning the organization of the Congress, and called for suggestions for the Open Forum.
The President asked for comments or proposals for changes in the Agenda. There being none, the Agenda was adopted.

3 CONFIRMATION OF THE VOTING RIGHTS OF THE MEMBERS, PRESENT OR REPRESENTED

Mr DAUDELIN, in the absence of the Secretary General, read out the list of delegates (Full Members, Provisional Members, Associates and Visitors) asking everyone to identify themselves to their colleagues as their names were called. He began with the Full Members and asked for confirmation of who was voting for each Archive (Annex 2). There were at that point 36 voting members present.

Mr DAUDELIN had received a voting proxy from STIFTING DEUTSCHE KINEMATHEK and GOSFILMOFOND. Mr JEAVONS had received a voting proxy from the ISRAEL FILM ARCHIVE.

4 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr DAUDELIN read out the Report on the work of the Federation, the Executive Committee and the individual affiliates during the previous year, summarized below (Annex 1 in French).

The year 1991 had been characterized by a quasi worldwide economic crisis, reflected in the FIAF archives' annual reports. The financial problems encountered by most archives had affected not only the Congress (less participants) but also FIAF's membership itself (loss of affiliates), and this was worrying.

However, in spite of a general crisis, various archives (even the poorest) had made substantial progress or developed important schemes (building of new vaults and laboratories, development of training programmes, creation of new screening rooms...). The important work of young archives in 1991, their enthusiasm and their professionalism, were fundamental incentives for the Federation in this period of hardships.

More than ever, FIAF's identity and finality needed to be strengthened and reaffirmed in this crucial period: the Federation had to become the strongest allied force of film archives in their struggle for keeping alive cinema and film showings.

The archive world was experiencing important changes. It was encouraging to see that in many countries new legislations had come up to formalize the status of film archives, namely in the field of legal deposit. As encouraging were the achievements of computer science whereby the archives could offer better quality services. This raised the question of access to the collections, which was to be debated during the symposium. The word video had come up very often in the reports regarding deposit and preservation. This was another topic to be discussed during the symposium.

As to the publications of FIAF, there had been a new edition for the Basic Manual of film archives, the Bulletin had received a new look and the sound-nitrate era catalog on computer now comprised 14000 titles.

5 APPROVAL OF THE MINUTES OF THE PRECEDING GENERAL ASSEMBLY

The Minutes of the last General Assembly, in Athens, were approved.
6  RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANIZATIONS

Unesco

Mr DIMITRIU and Ms van der ELST had represented FIAF at the XIXth Meeting of the General Information Program Division at Unesco in Paris (26 February 1992). During the meeting, Mr DIMITRIU had elaborated on the following points:
1. General characteristics of the evolution of archives in the world’s context (particularly in the context of N-S and S-E relations).
2. Survey of FIAF’s mission and organisation.
3. Main changes occurred in FIAF in 1991 (mainly in the definition of our affiliates’ categories) and projects for 1992.
4. Measures proposed by FIAF to Unesco in a letter signed by Ms Eva Orbanz and prepared in Brussels together with Mr Wolfgang Klaue, and divided in four categories:
   - support to preservation of the audiovisual heritage in developing countries;
   - training of staff;
   - to promote scientific research and diffusion of the results.

The implementation of those measures required Unesco’s co-financement.

Mr DIMITRIU pointed out the necessity for FIAF to present a striking self-image to the top of Unesco’s hierarchy. In his opinion, one should write a letter directly addressed to Unesco’s General Director and explaining FIAF’s means, goals and achievements. Some FIAF delegates should then be given the opportunity to comment on this letter and answer possible questions. This was, according to him, the only chance for FIAF to be taken into favourable consideration, which could foster more substantial support from Unesco.

He was also confident Unesco could be of some influence in our requests for financial support from governments or national institutions, especially because they usually were not aware of the archival world’s stakes and requirements.

Mr DIMITRIU had been asked by Unesco to update the programme concerning regional archival centers in Latin-America. He called for information on that subject so as to prepare a complete lobbying paper.

Ms GALVAO reported that the Latin-American project was still focused on preservation. She said that Cinemateca Brasileira, Cinemateca de la UNAM and Fundacion Patrimonio Filmico Colombiano had already worked on the preparation of a symposium on preservation. She added that Cinemateca Brasileira was now building a new regional laboratory to meet the needs of Southern Latin-America.

Other International Organisations

Mr DIMITRIU reported that during the past year FIAF had continued its friendly relations with ICA (International Council of Archives), IFLA (International Federation of Library Associations), IASA (International Association of Sound Archives) and FIAT (International Federation of Television Archives). This had been done mainly through the Annual Round Table of these organisations (Torino, 11-12 March, 1992), where the following points had been discussed:
1. World Directory of Moving Image and Sound Archives: the project was being carried on as expected;
2. coordination of future venues for congresses and symposia of each organisation;
3. proposal from Mr Egeter van Kuyk to co-produce a video on the importance of audio-visual archives;
4. request to share the research costs of the Technical Coordinating Committee (made of FIAF-FIAT-IASA-IFLA's Preservation Committees).

Mr DIMITRIU also mentioned FIAT's proposal to exchange with FIAF the results of respective researches, to be published in FIAT's Panorama and the FIAF Bulletin, but he thought such a cooperation needed more than a yearly meeting.

The next Round Table of Audiovisual Archives was planned in February 1993, organized by IFLA.

Dr SCHOU mentioned that the next Joint Technical Symposium was planned in Barcelona, 15-17 August 1993. He added that Anne Fleming was the new rapporteur for the TCC.

7 CENTENARY OF THE CINEMA : REPORT OF THE WORKING GROUP

Mr ROSEN reported the working group had met with a particularly interesting challenge: on the one hand it was essential that FIAF showed as high a profile as possible in the centenary so as to make clear the link between the role of archives and the anniversary of the cinema. More than that, the challenges of preservation would have to be foregrounded as part of the agenda. The other side of this was that most members were having extreme difficulties with their budget; it was therefore imperative that we operate with great economic and financial care. The question was: how do we make the biggest impact with the minimum resources?

It seemed we could turn up to three areas where we have incontrovertible strength to build an approach towards the centenary:

1. Our membership: in spite of economic difficulties, our affiliates continue to put forward extraordinary programmes. So one aspect of FIAF's approach towards the centenary was to give a unified, coordinated, international presence to all of the celebrations taking place in all archives around the world. This approach was three-folded:
   a. through the development of a common logo for FIAF in relation to the 100th anniversary that hopefully all of the archives around the world will use in promoting their own programmes;
   b. through the maintenance of a clearing house and a calendar, through the Secretariat, that will list all of the activities around the world and make them known to all members;
   c. through a concerted effort with the media, to say that the activities taking place in Latin-America as well as in Scandinavia are part of a worldwide coordinated celebration, so that there will be press releases going out from a central occasion about all of these activities.

2. Our Congresses: the 1995 Congress (probably in Los Angeles) would focus around the collective accomplishments of FIAF in the area of preservation during the first hundred years. In that instance the symposium would celebrate all what we have done, and at the same time, it would point to what has not been done. In a very self-conscious way it would underline the challenges that are faced by all the countries of the world in finding the resources to save what survives of the moving image heritage before it is too late. This symposium would then also try to define a plan of action to be implemented before the turn of the century.
3. Our name: the name of FIAF could become associated with projects that are being undertaken in a wide area of domains (film production, history of cinema, filmographies, ...). We will have to look at those activities very carefully to make sure that they really are what we want to be associated with. This will lead to FIAF’s presence all around the world in many areas.

Mr JEAVONS presented a few possible projects for the centenary that had been mentioned to the EC and that would involve the full cooperation of FIAF or of many of its component parts. He firmly underlined the cinema medium world and FIAF equally needed each other for approaching the centenary. Those projects were:

1. Creation of a world filmography
This would obviously not be as detailed as national filmographies. He strongly believed this was a feasible concept, mentioning the example of the preparatory study for a European filmography (already being made under the Lumière project). The British Film Institute was willing to adopt this project and to publish it. This would require a 100% standardized cooperation from every member archive of FIAF.

2. Creation of the centenary video
The plan was to celebrate and promote the achievements of FIAF all around the world. Mr JEAVONS thought Unesco could be asked to co-finance this project; he had already been approached by a professional company to create the video.

3. Proposal of Kevin Brownlow and David Gill
to engage fully with FIAF in the production of a series of programmes to celebrate the other silent cinema of Europe. FIAF could put its logo on this project which would cost us only time and engagement.

4. Engagement in a selection of broadcasting of the audiovisual world, dedicated to the history of cinema, which would take place around 1995.

5. Promoting the history of nitrate
Mr SMITHER had submitted to the EC the Imperial War Museum’s proposal to write a book telling all about the nitrate film stock.

Mr JEAVONS suggested to further discuss those and other proposed projects during the Open Forum.

Ms WIBOM listed some of the centenary projects already mentioned during the Athens Congress and the leaders of those projects reported on their progress. Mr BOARINI namely mentioned Cineteca del Comune di Bologna was working on a filmography of Italian cinema up to the year 1920.
Ms GALVAG said the Latin-American archives had been developing a similar project for a couple of years and Mr JEAVONS suggested to put the expert of the Lumière project (European filmography) in touch with them with a view to collaborating for the consistency of methodology.

Ms WIBOM invited every delegate to report about their plans for the 100th anniversary of cinema during the Open Forum.
P1  **FIAF Summerschool**
Mr JEAVONS updated his report concerning the preparation of the Summerschool to be held in July 1992. He underlined that the 27 participants represented a great variety of nationalities. The participation fee amounted to $1,000 and the training video was partly sponsored by Unesco. He had been disappointed to hear that the staff of a number of archives had not been informed of the summerschool, which they highly regretted. He believed that in the future, information on seminars of that kind should absolutely be spread down to the archives' personnel so that everybody gets a chance to ask whether he/she can participate in it or not.

He finally introduced his new senior colleague, Dr Henning SCHOU who was now the Head of Preservation at the National Film Archive. Mr SCHOU would lead the Summerschool.

P2  **FIAF Bulletin**
Mr Paolo CHERCI USAI commented on the last issue of the FIAF Bulletin (n°44). He drew the attention to the Bulletin's new presentation, whereby the publication had become a place not only for information but also for proposals and discussions. Moreover, this was a good way of making FIAF more visible in the outside world and could also be used for fundraising. However, it was obvious that in its new form the Bulletin had become a more expensive and time-consuming enterprise. The cooperation of all FIAF archives was therefore not only welcome but absolutely necessary.

The editorial board was to meet on April 25, late afternoon. Mr CHERCI USAI invited every delegate to inform the editorial board about topics for discussion and special articles (no repetition of annual reports!) they would like to have published in the next issues.

P3  **International Index to Film and TV Periodicals**
In the absence of Mr MOULDS, editor of the project, Mr MAGLIOZZI said he would report on it while commenting on the Documentation Commission's report.

P4  **International Directory of Cinematographers, Set and Costume Designers in Film**
Mr Krautz, who had not yet arrived, was to report on it later. A written report was distributed.

P5  **Publication of the Athens' Symposium on "Independant Cinema"**
Since Tainiotsiki tis Ellados was not in a position to publish the Acts of the Symposium on "Indepenant Cinema", one had to find another publisher for these papers. Given the financial situation of FIAF, the Secretariat could not afford to do this job. Mr DAUDELIN asked those archives with significant publishing facilities to give FIAF a hand to achieve this project. Mr MARCHAND kindly proposed Cinémathèque Française's contribution to finance the publication. This was to be further discussed during the Open Forum.

P6  **Promotion of FIAF**
Referring to the conclusion of Mr DIMITRIU's report on "relations with Unesco", Ms AUBERT fostered the idea of creating a leaflet on FIAF, presenting its achievements and its objectives. She thought this document should be based on worldwide statistics resulting from a standardized questionnaire sent to all FIAF archives and giving a clear indication of the archives' vital contribution to cinema heritage.
Mr DAUDELIN called for concrete suggestions about how to set up those questionnaires and handle them.

P7 International projects

P7a Feasibility study for upgrading the Vietnamese Film Archive
Ms WIBOM reported on a project from the Swedish Film Institute to study the conditions of the Vietnam Film Archives and recommend a plan for their upgrading. The objective of this visit was three-folded:
1. to investigate the situation of film preservation in a film archive facing a tropical climate;
2. to carry out a factfinding investigation of the technical equipment for film restoration and preservation as well as other specialized equipment and routines;
3. on the basis of the findings of the above investigations, to recommend an action plan to improve the conditions of the Vietnamese Film Archives.

Ms WIBOM proposed to involve FIAF expertise in this project, saying FIAF could therefore receive a percentage of the money allocated to the project. Mr DAUDELIN asked to those who had already visited the Vietnamese Film Archive to report to Ms WIBOM about their conclusions.

P7b Glossary of Audiovisual Terms
Dr Schou reported that IASA, initiator of the project, had approached the Preservation Commission to contribute to the work on film related terms. Ms HARRISON, involved in this project on behalf of the Cataloguing Commission, said the publication should come out in May 1992.

P7c Cinémathèque africaine
Ms AUBERT reported she had been to Ouagadougou (Burkina-Faso) to investigate the possibility of creating an African Film Archive, which would be linked with the Fespaco and centralize the film collections of black Africa. Most African film producers had agreed with this project. Ms AUBERT was confident in the success of such a scheme but of course it needed financial support; she said the CNC was willing to play an active role in the set up of this cinematheque by raising funds from the French ministries.

P7d Preservation Center for Latin-American archives
What had to be reported here had already been mentioned earlier by Ms GALVAO (cfr. above, point 6).

P8 Other projects
1. Ms Sylvia ORAZ said Cinemateca de Rio de Janeiro was working on the publication of the FIAF Symposium 'Acts of La Habana (1990) on the Latin-American cinema in the years 30, 40 and 50. She explained there were two separate publications underway as a result of economic shortcomings: the first volume, published by the company Catedra in Spain, was foreseen for the end of 1992 and the second volume would be published in Portuguese in the second half of 1992, financially supported by the Brasilian National Center for Help to Scientific Research.

2. Mr OBHAI reported the Japan Film Archive had started to preserve Asian region films with the Japanese government's help.
9. MEMBERSHIP QUESTIONS

9.1. Admission of new Affiliates
The Executive Committee had admitted two new Provisional Members:

- Beverly Hills : Academy Film Archive
  Mr DAUDELIN presented the institution, saying it had started collecting films since 1929. The present collection was now holding 4,000 feature films and 6,000 full-length films, mainly about the history of American and more especially Hollywood cinema.

- Barcelona : Arxiu d'Audiovisuals (Filmoteca) - Generalitat de Catalunya
  The archive had existed since 1972. Mr DAUDELIN explained they had first carried out diffusion activities in cooperation with Filmoteca Espanola and then gradually developed preservation activities, which were at present time one of the institution's priorities. The collections namely included all the Catalan cinematographic production since 1986, besides a large number of animation films, documentaries and newsreels. Mr DAUDELIN finally pointed out the excellent reputation of the institution's publications and screenings activities.
  He finally introduced their curator, Mr Anton Gimenez i Riba, who was attending this meeting. Mr GIMENEZ i RIBA thanked the Executive Committee for admitting Generalitat de Catalunya into the Federation as Provisional Member.

9.2. Reconfirmation of Full Members
Mr DAUDELIN listed the Full Members that had been reconfirmed in 1991:
- Rio de Janeiro : Cinemateca do Museu de Arte Moderna
- Tirana : Arkivi Shteteteror I FIlmit I R.P.S. Te Shqiperise
- Toulouse : Cinémathèque de Toulouse
- Budapest : Magyar Filminstuzet
- Wien : Österreisches Filmarchiv
- Wien : Österreisches Filmmuseum

He then listed the Full Members to be reconfirmed in 1992:
- Lisboa : Cinemateca Portuguesa
- Habana : Cinemateca de Cuba
- Los Angeles : National Center for Film and Video Preservation at the American Film Institute
- Lausanne : Cinémathèque Suisse
- Pyongyang : National Film Archive of D.P.R.K.
- Beijing : China Film Archive
- Mondevideo : Cinemateca Uruguaiana
- Los Angeles : UCLA Film and Television Archive

9.3. Other membership question
Following the new definition of FIAF's categories of affiliation decided in Athens, the Observers had been asked to indicate their choice for a new category (Provisional Member or Associate). The EC in Jerusalem had examined each case separately and approved most of them. The present ratio was: 10 Associates and 28 Provisional Members (see list in annex 3).

Mr DAUDELIN invited delegates to read the paper "Membership categories in FIAF", available on the premises in French or English. This paper had been written by Mr ROSEN following the decisions taken in Athens and the EC members in Jerusalem had accepted it as an official document to describe the affiliation categories in FIAF (Annex 3).
DAY 1  Second Session
Chairman       David FRANCIS

10 REPORT OF THE FUNDRAISING COMMITTEE

Mr FRANCIS, Chairman of the session, recalled that all delegates were requested to participate in the budget discussion, because this was a crucial point concerning the future of the Federation.

Ms WIBOM, Treasurer, elaborated on FIAF's financial situation, saying it had come to a point where it could no longer meet the Federation's growing needs. The Executive Committee had agreed there were two solutions to those problems: to reduce our current expenses, which we were already trying to do, and to augment our income. For obvious reasons, the financial future of FIAF could not be simply depending on increases in the membership fees. The Fundraising Committee had therefore been created to find new sources of income: it had already raised US$ 10,000 for the Development Fund, US$ 50,000 for regional projects respectively in Vietnam and in Thailand, and it had found US$ 10,000 for the "100th Anniversary Endowment Fund". This fund was intended to reach the amount of US$ 1,000,000 by the year 1995, the interest of which would be afterwards used to cover part of the Federation's running costs, so that the affiliates' subscriptions could be used for special projects.

Ms WIBOM said she would be happy to hear suggestions to find other ways of increasing the Federation's income.

11 FINANCIAL REPORT

Final accounts for 1991
Ms WIBOM called for questions from the floor on the final accounts for the year 1991 that had been sent to everyone before the Congress (Annex 4). There being no question, she came back to the budget forecast for 1992, which had been approved in Athens. Ms WIBOM and Ms VAN DER ELST had met in Lausanne in January 1992 to prepare the budget forecast for 1993 and see what unforeseen expenditure could be postponed, reduced or even deleted because at this stage FIAF's income for 1992 was still highly unexpectable.

The non-payment of so many subscriptions by the time of this Congress was probably due to financial difficulties, especially in the case of archives problems of foreing currency. Being aware that FIAF should at all cost try to avoid loosing affiliates for only financial reasons, the Executive Committee had agreed that FIAF's Treasurer could grant exceptional terms of payment for archives in great financial difficulty. Ms WIBOM therefore invited the representatives of those archives to discuss their situation with her or Mr JEAVONS, vice-Treasurer.

12 APPROVAL OF THE 1993 BUDGET

Ms WIBOM commented on the draft budget for 1993 (Annex 5). As for the 1992 budget, they had tried to reduce the expenses as it was still impossible to know how many affiliates would be able to settle their subscriptions, which represented 95% of FIAF's income.
Mr FRANCIS recalled the Executive Committee’s suggestion that the deadline for the payment of membership fees was set up by the Rules before the General Assembly. This should be enforced more strictly because it would give us a more realistic view of our budget: if subscriptions were to be paid before the Congress, we would know the exact amount of this source of income and would therefore feel more confident in our forecasts.

In the name of the Latin-American archives, Ms FERNANDEZ JURADO deplored the problem of governments which never carried into effect their promises for financial support.

Ms Thelma de Souza Mello thought it unfair that the Third World countries, which were struggling to survive, had to pay as much as the industrialised countries. She suggested that a meeting of the third world countries be held on this topic. This idea of re-adjusting the fees for developing countries was endorsed by Mr R. Gonzales, from Havana.

Ms WIBOM said FIAF was fully aware of the great burden membership fees could represent for some Latin-American archives, but the Federation’s costs were unavoidably growing, following world inflation. Mr FRANCIS added the Fundraising Committee badly needed the audience’s suggestions to find ways of raising additional money so that one day we might even be able to precisely reduce subscriptions.

For a better understanding of the budgets, Ms BAYLIE suggested that the amounts be also expressed in US dollars on the budget sheets. Ms WIBOM said the EC would examine this proposal.

Mr FRANCIS reported it had been suggested in the EC to charge Congress participants with a participation fee, which would reduce FIAF’s financial contribution to the organisation of the Congress, and also because not all the affiliates did attend the Congress.

As had already been done by Ms BAYLIE, Ms BANDY raised the issue of how to deal with different fiscal years among the various archives (from January 1 to December 31 for the ones, July 1 to June 31 for the others). She suggested that, when they can afford it, archives with fiscal years going from July 1 to June 31 pay their annual subscription in advance. This proposal was warmly welcomed by the Treasurer.

Mr KONLECHNER suggested that some "rich" archives could acquire prints of some developing archives’ national production to help them pay their subscription. Ms WIBOM encouraged such initiatives and elaborated on the possibility for archives with a low currency to pay their subscription not in dollars but by executing some projects for FIAF (publications,...) and remunerating this work in their own currency.

Mr DIMITRIU said FIAF’s expertise was not properly marketed and insisted it needed to be promoted following a more commercial approach. But Mr KONLECHNER spoke against publicity for an association such as FIAF.

Both Mr FRANCIS and Ms AUBERT conducted everybody in the Assembly to what they said was a crucial question: what advantages do you get from FIAF? Which of these are really vital for you? Are you ready to pay for them or at least find new ways of financing them? For Mr FRANCIS, all this was a question of defining collectively our priorities in what we expect from FIAF.
Talking about the subscriptions' problem, Mr GILMOUR advocated for "equality of hurt rather than equality of payment": he proposed to establish a sliding scale in the payment of dues, based on the wealth of the archive or on some categorisation of the archives. This categorisation would be defined at the time of reconfirmation, when each archive would be asked to indicate the level of its resources. Mr Francis thanked Mr GILMOUR for his positive contribution to the discussion and said the Executive Committee would examine his proposal.

The FIAF budget for 1993 was then unanimously voted by a show of hands.

The following part of the session (points 13, 14 and 15) was reserved to Full Members only.

13 MEMBERSHIP QUESTION: NEW CANDIDATURE FOR FULL MEMBERSHIP

Bologna: Cineteca del Comune di Bologna

Mr DAUDELIN outlined the institution's growing involvement in preservation activities. Referring to their admission questionnaire, he reported their collection now comprised over 6,500 titles. It was completed by an important documentation center and a library with over 15,000 books. Their laboratory allowed significant restoration activities to be carried out. "Cinema Ritrovato", the Cineteca's yearly festival, was dedicated to films restored or forgotten. In cooperation with the University of Bologna, Cineteca del Comune di Bologna had set up a yearly seminar on film and photograph restoration, called "Imagine Ritrovata". The archive was also involved in research on Italian silent movies.

Mr DAUDELIN then commented on the very favourable report of Mrs WIBOM who had recently visited the Cineteca, and announced that the EC had voted unanimously for proposing their admission as a Full Member.

Decision by secret vote: unanimously in favour of their admission as Full Member.

Mr Boarini and Mr Farinelli were then asked to come in. Mr Boarini warmly thanked the Federation for admitting Cineteca del Comune di Bologna as a Full Member.

14 MODIFICATION OF STATUTES AND RULES

The Executive Committee had made a proposal to amend Rule 40 as follows:

Delete the phrase: "The number of Honorary Members is limited to 5.
Replace it by:
The General Assembly has the right to elect a limited number of Honorary Members to honor those who have given long and dedicated service to the Federation and supported its aims.
Proposals for the election of an Honorary Member...". The rest of the article remains unchanged.

Mr Francis explained the Executive Committee's motivation in recommending this change:
1) the Executive Committee members should not be limited by a number when they want to honor "those who have given long and dedicated services to the Federation and supported its aims". It was clear that in proposing this change, the meaning was also to define who deserved honors.
2) being more flexible, the modified rule would allow us to benefit freely from the expertise and advice of more people who had devoted their lives to the Federation.

The modification of Rule 40 was voted by a show of hands: 35 in favour 1 abstention

15. ELECTION OF HONORARY MEMBERS

Mr FRANCIS reported the Executive Committee had received a number of letters of recommendation for Wolfgang Klaue and Harold Brown and had voted unanimously for proposing the nomination of both of them as Honorary Members. He asked for a secret ballot vote to be taken on this proposal.

Decision: Harold BROWN and Wolfgang KLAUE were both elected as Honorary Members.

DAY 2 Third Session
Chairman Anna-Lena WIBOM, Treasurer

16. FUTURE CONGRESSES

16.1 1993: Mo I Rana

Mr DAUDELIN said that The National Film Archive of Bangkok had recently informed the Secretariat that much to its regret, it was no longer in a position to hold the 1993 Congress. Luckily and very soon after the cancellation of Bangkok's invitation, Norsk Filmstiftutt had kindly proposed to host the 1993 Congress in Mo I Rana (North of Norway). The Executive Committee had immediately accepted the invitation and was very grateful to the Norsk Filmstiftutt for organising the Congress on such a short notice.

Mr PEDERSEN from Norsk Filmstiftutt briefly elaborated on the document concerning the Congress project that had been distributed to all delegates (Annex 6).

Mr DAUDELIN announced there would be two symposia: one symposium to be organized by FIAF on the preservation of newsreels collections; Norsk Filmstiftutt would take responsibility of the second symposium on "The legal deposit of film, television and video".

16.2 1994: Bologna

Mr BOARINI referred to his written report (Annex 7) which he briefly commented. He specified there might be a chance to obtain better hotel prices and added that since Cineteca del Comune di Bologna's annual Festival (Il Cinema Ritrovato) was coinciding with this Congress, by combining both budgets it might be possible for Cineteca to contribute to the hotel costs of those having serious exchange rate problems. As regarded the Symposium, there were two proposed themes (see annex): 1. "Before Cinematograph" 2. "Towards a Theory for Film Restoration".

The Executive Committee would examine those proposals with the Cineteca.
16.3 1995: Los Angeles (?)  
Mr DAUDELIN said there existed a proposal to hold this Congress in Los Angeles, but the final decision concerning the venue for 1995 could only be taken next Spring in Mo I Rana when the invitation had become official. He underlined this Congress would be organized around the celebration of the Cinema Centenary, which would be the hard task of all our colleagues from Los Angeles and the working group on the Cinema Centenary.

16.4 1996 and after  
On behalf of Generalitat de Catalunya's Executive Board, Mr GIMENEZ i RIBA officially invited FIAF to hold its 1996 Congress in Barcelona, saying this Congress would coincide with the celebration of the hundredth anniversary of the first public cinema screening in Spain, and more precisely in Barcelona.  
Mr DAUDELIN thanked Mr GIMENEZ i RIBA for his kind invitation and recalled that any proposal to hold a FIAF Congress had to be officially formulated in a letter addressed to the General Secretary.

Mr Chen Jinglian repeated the China Film Archive's invitation to hold the 1996 FIAF Congress in Beijing. Mr DAUDELIN said the Executive Committee had kept in mind the invitation they had formulated in Athens.

He added that the decision on the Congress venue for 1996 would be voted by the General Assembly in Mo I Rana.

The chair then announced the arrival of Ms Penelope Houston from London, of Anne-Marie Cholat from Cinémathèque Française, Mr Luis Albert from Puerto Rico and Mr Pacheco dos Santos from Luanda.

Before giving the floor to the various Heads of Commissions for their report, Ms WIBOM thanked Ms AUBERT for the new guidelines (Annex 8) she had drafted for the work of Commissions. Those guidelines recommended that the Commissions:
1. clearly define their long and short term objectives;
2. improve their image (detailed description of the area of expertise of each Commission member);
3. improve communications with the Executive Committee and the FIAF membership (Commission annual reports of progress and difficulties, adequacy between Commission’s aims and archives’ needs).

17 REPORT OF THE PRESERVATION COMMISSION

Dr SCHOU commented on his written Report (Annex 9). As regards publications, he added the following:
- Handling, Storage and Transport of Cellulose Nitrate Film  
The Spanish translation of this publication was available at the Secretariat.
- The Matting and Polishing of Motion Picture Film  
Being available as an audio-visual package, this paper could be used for giving ready-made lectures. The Commission also intended to incorporate photocopies of this paper in the Technical Manual.
- Terms and Methods for Technical Archiving of Audiovisual Materials  
This publication was a joint project between the Preservation Commission and the Cataloguing Commission and was published by Saur.
Dr SCHOU reported the Commission was very eager to keep going the project of Harald Brandes: to carry out long-term experiments on the effects of storage conditions on triacetate or polyester based films in hot and humid countries (cfr. the Preservation Commission's report in the Minutes of the General Meeting in Athens).

Referring to the American National Standards Institute's recommendations, Dr SCHOU encouraged keeping the relative humidity in storage as low as possible in order to avoid the Vinegar Syndrome. This issue raised a series of questions from the floor to Dr SCHOU and brought about a general discussion.

Dr SCHOU informed the Technical Coordinating Committee would be hosted by IFLA in Barcelona in August 1993.

Ms WIBOM thanked Dr SCHOU for his Report and all the Commission Members for their collaboration.

18 REPORT OF THE DOCUMENTATION COMMISSION

Ms WIBOM introduced Mr MAGLIOZZI as the new Head of the Documentation Commission. Mr MAGLIOZZI was welcomed by a general applause.

He commented on his written Report (Annex 10), starting with the list of projects in progress.

Concerning point 3.1, "International Index to Film and Television Periodicals" (Annex 10bis), he called for suggestions to finance the conversion of databases into CD-ROM, which many companies were already eager to distribute. He added Michael Moulds would be happy to welcome a temporary collaborator on leave of absence from any FIAF archive and who would then be involved in the CD-ROM project.

Mr KONLECHNER was not very much in favour of CD-ROM; he believed that, contrary to data transmission through micro-fiche, the CD-ROM system was slow and did therefore not provide up-to-date information. Mr MAGLIOZZI said he would report Mr KONLECHNER's point of view to Mr MOULDS.

As to point 3.4, "FIAF Handbook on Film Documentation", Mr MAGLIOZZI explained it was a project whereby the Commission, in the frame of its reorganization, wanted to define a master plan for documentation work. This publication would not only define what "documentation" is but also describe the tasks required by each type of documentation. Pointing out the vastness of this enterprise, Mr ROSEN asked Mr MAGLIOZZI to what extent the FIAF membership could contribute to it. Mr MAGLIOZZI said he would write a condensed version of the publication's outline for the Bulletin and would certainly appreciate comments or suggestions from the FIAF membership.

He finally drew the attention of the Assembly to all the work done by each member in the Commission.

Ms WIBOM thanked Mr MAGLIOZZI for his Report and added the membership would be very much interested in following up his work.
19 REPORT OF THE CATALOGUING COMMISSION

Ms HARRISON started by thanking Christian Dimitriu and Cinematheque Suisse for generously hosting the Commission’s 1991 meeting in November. She introduced the members of the Cataloguing Commission present in Montevideo, saying they would be happy to answer individual delegates on any questions relating to Cataloguing at the Workshop that was due to be held on April 25, and called for suggestions for items to be discussed at the Workshop.

Referring to her written Report (Annex 11), Ms HARRISON then commented on:

1) the Commission’s project completed over the past year, i.e. Terms and Methods for Technical Archiving of Audiovisual Materials, a joint publication of the Cataloguing and Preservation Commissions.

2) the Commission’s ongoing projects, namely:
   - expansion and refinement of FIAP Cataloguing Rules in response to questions raised in Athens’ workshop and elsewhere;
   - Union Catalog of Sound Nitrate Era Feature Films;
   - development of a common format for the organizing and exchange of catalog data, specifically designed for film archives. She added a major effort was underway in Latin-America to build a regional network of film archive data. With partial funding from the Organization of American States, the network was designed to support preservation activities, research/user information needs, and shared cataloguing activities.
   In response to Mr KONLECHNER’s remark, and as one of the leaders of this project, Ms GALVAO elaborated on the efficiency of the Micro-Isis format, explaining that the intended exchange of information did not require a common software among the users.

3) the Commission’s new projects in collaboration with other Commissions:
   - development of guidelines for archival selection criteria, to be undertaken jointly with the Commission for Programming and Cultural Uses;
   - development of rules for constructing filmographies, to be undertaken jointly with the Documentation Commission.

Ms WIBOM thanked Ms HARRISON for her Report and the Cataloguing Commission members for all their work.

20 REPORT OF THE COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS

Mr Joao BENARD DA COSTA commented on the Commission’s various projects listed in his written Report (Annex 12) and presented the Symposium on Programming in film archives that was due to take place in Montevideo on April 25.

He also explained the Commission’s purpose in proposing to change its name into “Commission for Programming and Access to Collections / Commission de Programmation et d’Accès aux Collections” instead of “Commission for Programming and Cultural Uses” and asked the chairman of the session to submit this modification to the audience’s vote. The renaming of the Commission as proposed by Mr BENARD DA COSTA was unanimously voted by show of hands.

Ms WIBOM thanked Mr Joao BENARD DA COSTA for his Report.
OPEN FORUM. PROPOSALS FOR NEW PROJECTS

Ms GALVAO started by welcoming the newly arrived from various archives and gave the floor to the speakers of the Open Forum.

1. Mr Manuel MARTINEZ CARRIL made a slide-illustrated presentation of Cinemateca Uruguya and explained the institution was working on a self-supporting basis, generated by its activities and its members' subscriptions.

2. Mr Gregory LUKOW reported on the past year activities of the Association of Moving Images Archivists (AMIA), which now included about 120 individual members from various archives and about 30 institutional members (manufacturers, vendors, laboratories and suppliers). He indicated the membership had elected Mr William MURPHY as President of the Association, Mr Christopher HORAK as Vice-President and himself as General Secretary. He presented the AMIA Newsletter, and the newly established Committees, the one on Preservation and the other on Documentation and Cataloguing. He also commented on the association's various projects and closed the topic by expressing AMIA's wish to host FIAF colleagues at its future annual conferences, the next one being due in Dec. '92 in San Francisco.

3. In the name of Cinémathèque Française, Mr Alain MARCHAND first read aloud Mr Yasha David's letter to all participants of the FIAF Congress, calling for documentation, help and suggestions to prepare the exhibition on the work of BUNUEL in the context of the 20th century, due to be held in 1994.

Secondly, he said Cinémathèque Française wished to examine the possibilities of achieving the publication of the Acts of the Athens Symposium on Independant Cinema, which would be framed within a larger project devoted to this type of cinematographic expression that the Cinematheque intended to set up by 1994. He said a working group was now being formed for this project and added FIAF would be kept informed on a regular basis of its activities.

He finally commented on certain projects of Cinémathèque Française linked to the centennial for 1993, 1994, 1995 and 1996.

4. Being aware of the imperiousness of film preservation, Ms Lili CHAU elaborated on possibilities of collaboration between FIAF and the United Nations. She said she would approach the officials within the department of Public Information in the United Nations to discuss the possibility of helping FIAF in the preparation of a video on preservation.

5. Ms Ingrid HERNANDEZ reported Biblioteca Nacional of Venezuela was preparing a catalog which, in the frame of the 500th anniversary of the meeting of the two worlds, would compile everything that had been done on the subject of Latin-American Indians. She therefore called for materials from those archives which might be documented on that issue.

6. Mr Daniel SANDOVAL thanked those members of FIAF who had contributed to the starting of CINEMATECA NACIONAL DE CHILE by offering fruitful advice and expertise during their visit in Santiago.
7. With reference to the 1993 FIAF Symposium in Mo I Rana, Mr Wolfgang KLAUE proposed to prepare a Directory of Newsreels Collections. The Directory should be a guide and reference book for all kinds of users, researchers, historians, archivists, TV and filmmakers. The publication should contain information on newsreel collections in institutions in and outside FIAF and their accessibility. It would compile data on about 1,000 newsreel series. The basis for this compilation would be FIAF archives but cooperation with the International Newsreel Association and ICA would be necessary. This project should be carried out without FIAF funds. Sponsors would have to be found (Unesco, foundations, bigger archives,...). Mr KLAUE added that if a vote at the present General Assembly showed significant interest of FIAF archives in this project, he would be ready to coordinate it in cooperation with the team preparing the symposium on "Newsreels Collections in Film Archives". He concluded a first draft of this Directory should be ready for the symposium in Mo I Rana.

This proposal was commented and welcomed by Bob ROSEN. Ms AUBERT thought we should coordinate what was already underway about newsreels; she knew a larger similar project was being carried out, headed by MAP-TV. Mr KONLECHNER was very enthusiastic about this project but insisted that one should not give out the control over what we hold, especially not to Television. Mr JEAVONS said there were already many patterns for identifying newsreels, namely in Great-Britain.

Mr HORAK underlined that fiction materials cataloguing and newsreels cataloguing were two different approaches and suggested the Cataloguing Commission set up some regulations for newsreels cataloguing. Mr SMITHER announced this was one of the Cataloguing Commission's objectives especially in view of the 1993 Symposium.

8. Mr Reynaldo GONZALEZ expressed Cinemateca de Cuba's feeling about OAS' selective attitude in supporting the Latin-American archives in their cataloguing project and suggested that FIAF Commissions' papers be also published in Spanish, inducing to make Spanish become the third official language of FIAF.

Mr MARTINEZ CARRIL briefly commented on Mr GONZALEZ's point on OAS but he pointed out that being rather a CLAIM concern, this issue should not be discussed in this meeting.

9. Mr Guillermo FERNANDEZ reported on the terrible accident Fundacion Cinemateca Argentina had endured last December, whereby a party-wall in process of construction had collapsed down on the cinemateque's building. Mr FERNANDEZ screened a video film showing the archive just after the accident and commented on the damage to vaults, equipment and films. Ms Paulina FERNANDEZ JURADO instantly called to more developed archives for free second-hand technical equipment, saying they would do their best to get round the problems of delivery for that kind of materials in Argentina. In response to Mr Libertini, Mr FERNANDEZ explained what immediate measures they had taken to save films from the heavy dust. Ms BOWSER said this sad experience pointed to the need for every archive to have an emergency plan in case of such a disaster. She thought this plan could become a valuable Commission project.
10. Mr José Manuel COSTA formally announced the creation of ACCE (Association des Cinémathèques de la Communauté Européenne), gathering the FIAF archives of the European Community (but in future the association might be extended to the Eastern European countries). The Executive Committee of ACCE was leading the Projet Lumière, for which it had already received concrete support from the European Community. This project was meant to achieve the following by 1992:
1. creation of a European filmography;
2. creation of a database for filmographic materials in European archives;
3. identification and research of the European film heritage in and outside Europe.

Supported by the European Community, the Association was also meant to support preservation projects presented by various European Community archives. To this end, there were questionnaires ready to be filled by those archives willing to participate in the project.

More information could be obtained from the members of the ACCE Executive Committee, that is: Michelle Aubert, Hooos Blotkamp, Vittorio Boarini, Gabrielle Claes, Clyde Jeavons, Juan Alvarez Valencia, José Manuel Costa and one observer from the European Community.

11. Mr BOARINI reported on the Film project, which Cineteca del Comune di Bologna had also undertaken with the support of the EEC in the frame of FORCE. It was a course offering highly professional training in film restoration, with the help of a well-equipped restoration laboratory.

Following this successful experience, they had undertaken last March another project called Team, also supported by the EEC and intending to develop training materials (courses, books, videos, slides, etc...) and to circulate them all around Europe with the ultimate aim of creating a common methodology in film restoration. The participating archives were London, Bois d'Arcy, Brussels, Bologna, Amsterdam, Koblenz and Madrid.

He said this project might result in a FIAF Symposium in Bologna in 1994, with the participation of all FIAF archives.

12. Mr Ray EDMONDSON’s paper, Towards a philosophy of film archiving, had been circulated (Annex 13) to everyone and Mr Graham GILMOUR was asked to briefly comment on it on behalf of Mr Edmondson.

13. Ms Guadalupe FERRER ANDRADE reported on the new vaults that were to be built for CINETECA NACIONAL DE MEXICO. This project had been conceived by a well-known architect in Mexico, based on FIAF’s recommendations and financed by the archive’s own resources.

She also said Cineteca Nacional de Mexico was eager to receive the remaining questionnaires it had sent to FIAF archives in the context of a publication on how cinema has reflected the discovery of the New World and its evolution towards independence.

She finally mentioned Cineteca Nacional’s wish to show restored films from archives abroad at its Film Festival in November, which was to celebrate the 25th anniversary of international cinema screening in Cineteca Nacional de Mexico.
14. Mr Ulises ESTRELLA reported Cinemateca Nacional del Ecuador had recently discovered a series of craft films dating from the first decade of the 20th century and containing very interesting information about the history of Ecuador, adding the cinemathèque was aiming at setting up by the cinema centennial (1995) a series of criteria for identifying this type of films in any country. In that respect, they were very interested in any discussion or exchange of information regarding the methodology of historical research.

15. Mr Ivan TRUJILLO commented on the next regional seminar on film preservation FILMOTECA DE LA UNAM was going to hold in June 1992 in Mexico. He also said that in view of Maria Felix’s 50th anniversary in 1992, the archive was aiming at collecting a copy of her 47 films by the end of the year and was calling for collaboration from archives abroad to complete this project.

16. Mr Clyde JEAVONS gave notice to the Assembly that the National Archive in London had achieved to receive all video recordings of the entire UK parliamentary proceedings. Being currently assessing the statutory ramifications of receiving this continuous collection, the National Film Archive wanted to know if other archives had similar agreements.
Mr Gregory LUKOW described a case of that kind in the United States.
Ms Lili CHAU said she could inform Mr JEAVONS on what was being done in that respect in the United Nations.

17. With reference to the discussion and various reactions that had proceeded from the oral report of the Preservation Commission earlier in the day, Mr DAUDELIN asked Dr SCHOU to clarify the issue of relative humidity v/s absolute humidity. The Head of the Preservation Commission elaborated in detail on a series of technical aspects in response to the audience’s interrogations.

22 CLOSURE OF THE GENERAL MEETING

First of all, Mr DAUDELIN paid a tribute to the FIAF colleagues who had been attending their last FIAF Congress: Graham Gilmour, who was now retiring, Christian Dimitriu, who was leaving Cinémathèque Suisse though remaining in the Executive Committee until the end of his mandate, and Eileen Bowser, who was going to retire by the end of the year. He thanked all of them for their long and fruitful collaboration.

He also rendered a last homage to Luis de Pina, who had died the previous year shortly after the FIAF Congress in Athens.

He then closed the General Assembly by thanking the participants, the interpreters and in particular Mr Manuel MARTINEZ CARRIL and his colleagues for their excellent collaboration and he reminded the participants of the dates of the two specialized symposia (Annex 14) and workshops (Annex 15) the following days:
1) April 25: - workshop on "Archives and Film Schools"
   - workshop on "Cataloguing in Film Archives"
2) April 26: Symposium on Programming in film archives;
3) April 27: Symposium on the origins of the cinematographic language in Latin-America.
ANNEX 1

A la fin des années 1980, quand nos collègues d'Uruguay nous ont invitée à nous réunir à Montevideo, ils ne pouvaient pas encore prévoir que le problème du monde compterait une accélération autrement forte.

Les changements profonds du paysage politique mondial, qui accompagnent d'une crise économique presque massive à la fin de la période récente, ont donc créé une série de fonds communs aux populations de la région. En effet, en 1986, des archives mises à disposition des archivistes de la FIAF

Toutefois, parmi la difficulté financière, à Washington, en 1987, nous avons fait le constat qu'il était difficile de bien évaluer les besoins sur le terrain, qui nous réunir aujourd'hui. Plusieurs sont encore là, même si leur est impossible de voyager. Ainsi, nous avons eu des émissions dans des festivals, mais le Cinémathèque Royale et le Musée d'Amsterdam, trois de nos adhérents les plus anciens et les plus actifs.

Cette conjoncture économique risque, à très court terme, de nuire à la fondation même de la FIAF mais comme nous le savons, elle assistera à la satisfaction des besoins de la population. Plusieurs rapports - et nés des rencontres de collègues de pays d'héritages différents qui, fondamentalement, des situations dramatiques sont autant de signaux d'alarme dont nous devons tenir compte dans nos débats des prochaines années.

Tous, dans la petite Albâtre du bout du monde, est l'un de ces lieux d'où des collègues se rendent nous arriver. Et pourtant, après avoir souvent organisé, sans difficultés actuelles, ils trouvent moyen de se rendre des précises réponses. Réalisées chez nous dans le domaine de la conservation.

Aussi, on peut constater une crise générale, il y a encore des émissions de cérémonie qui s'agencent à Québec, justement, mais aussi à mais aussi à Paris et à Stockholm, dont sont à la veille d'être mise en chantier, ce qui nous voit, à New York et à Valence.

Tous ces arches, dans les trois grandes - qui construisant nos laboratoires, voles, malgré et malgré.

Certains suédois, à Bologne et à Londres, mentionnent leurs places des récentes universités de formation pour les techniciens qui devront bientôt savoir. Le nombre de nos éditeurs et les visites des bois ou collègues, mais l'usage électronique peut rendre des souvenirs.

Nous sommes heureux de voir que, dans les arches, à Belgrade, où, quelques temps, il ne passait que trois ans à la fois, et à Amsterdam, un champ de la plupart des mosaïques du Vondelpark s'est réalisé une histoire.

Nous avons su que jamais - et encore plus en ce temps difficiles - le maintien de nos arches en une fédération forte, vivante et dynamique est une chose essentielle.

Plus que jamais les idées qui eux fonds la FIAF doivent être défendues, renforcées et illustrées.
RAPPORT DU PRÉSIDENT

A Canberra, au printemps 1986, quand nos collègues d'Uruguay nous ont invités à nous réunir à Montevideo, ils ne pouvaient sûrement pas prévoir que l'histoire du monde connaîtrait une accélération à nulle autre pareille.

Les changements profonds du paysage politique mondial s'accompagnent d'une crise économique presque générale à laquelle peu de pays échappent. Cette crise est la toile de fond commune aux rapports d'activités de 1991 des archives membres de la FIAF.

Tous nos rapports parlent de difficultés financières, à Washington, aussi bien qu'à Sofia. Cette conjoncture difficile a bien entendu des effets sur le congrès qui nous réunit aujourd'hui : plusieurs sont absents parce qu'il ne leur est pas possible de voyager. Ainsi, nous nous réunissons sans le Gosfilmofond, sans la Cinémathèque Royale et sans le Filmmuseum d'Amsterdam, trois de nos adhérents les plus anciens et les plus actifs.

Cette conjoncture économique risque, à très court terme, d'ébranler le fonctionnement même de la FIAF qui, comme vous le savez, vit essentiellement de nos cotisations respectives. Plusieurs rapports - et même des lettres - de collègues de pays d'hémisphères différents qui font face à des situations dramatiques sont autant de signaux d'alarme dont nous devrons tenir compte dans nos débats des prochains jours.

Tirana, dans la petite Albanie du bout du monde, est l'un de ces lieux d'où des collègues éprouvés nous écrivent. Et pourtant, après avoir évoqué dramatiquement leurs difficultés actuelles, ils trouvent moyen de se réjouir des progrès récemment réalisés chez eux dans le domaine de la conservation !

Et pourtant, en ces temps de crise générale, il y a encore des entrepôts de conservation qui s'édifient : à Tirana, justement, mais aussi à Prague et à Stockholm; ou qui sont à la veille d'être mis en chantier, comme à New York et à Valencia.

Il y a même des archives - et pas les très grandes - qui construisent des laboratoires : Bogota et Valencia à nouveau.

Certains audacieux, à Bologna et à Londres, mettent même en place des programmes universitaires de formation pour les techniciens qui devront bientôt assurer la relève de nos équipes et garder vivants les beaux métiers que l'image électronique veut rendre désuets.

Il y a aussi des nouvelles salles dans les archives : à Belgrade, où pourtant la vie n'est pas non plus très simple ces temps-ci, et à Amsterdam où l'hôtel des mariages du Vondelpark s'est refait une toilette !

Mais plus que jamais - et encore plus en ces temps difficiles - le regroupement de nos archives en une fédération forte, unie et dynamique est une chose essentielle.

Plus que jamais les idées qui ont fondé la FIAF doivent être défendues, réaffirmées et illustrées.
Mais la FIAF change. En quinze ans, le profil de notre fédération s’est profondément modifié : les nouvelles catégories de membres adoptées l’an dernier à Athènes traduisent ce changement.

A Jérusalem, lors de la réunion du Comité directeur de novembre dernier, nous avons poursuivi cette discussion sur le membership avec le souci de trouver l’équilibre nécessaire à la vie harmonieuse de notre fédération.

Qu’on soit membre, membre provisoire ou associé, il faut que la FIAF soit notre allié le plus sûr dans le combat que nous menons tous pour sauver les films et garder vivants le cinéma et le spectacle cinématographique.

Il est d’ailleurs remarquable que plusieurs rapports font état cette année de législations nouvelles, ou à la veille d’être soumises à un parlement ou à une assemblée nationale, qui en quelque sorte officialisent le statut des archives du film et apportent des garanties supplémentaires à la protection du patrimoine cinématographique. Ainsi en est-il à Budapest, Belgrade, Washington et Bogota, ainsi qu’en Indonésie, en Bolivie et en France où, avec la collaboration des archives, on a récemment rouvert le dossier du dépôt légal des oeuvres de cinéma.

Parmi les autres questions à l’ordre du jour de nos rapports, il y a encore l’informatisation qui, presque partout, fait des progrès considérables. L’informatisation est d’ailleurs souvent liée à la question plus large, et parfois piégée, de l’accès aux collections : de disques laser en cd-roms sans oublier les cassettes vidéo, tout doit désormais être accessible, nous dit-on, et sans trop d’efforts… (On ne manquera pas d’évoquer cette question durant le symposium de dimanche prochain, alors qu’on débattra des projections publiques dans les archives qui demeurent encore, et heureusement, l’accès principal à nos collections de films. On parlera sans doute aussi à cette occasion du public de nos salles, nombreux et enthousiaste à Montevideo et la Havane, en chute libre et en pleine mutation à Lausanne et à Montréal.

Enfin, comme c’est le cas depuis plusieurs années déjà, nos rapports mentionnent de plus en plus fréquemment le mot vidéo au chapitre des dépôts, voire même des travaux de conservation. Mais à Sao Paulo comme à Londres, à Montevideo comme à Torino, on doit désormais parler des problèmes de formats, de standards et de l’urgence de transferts – complexes et coûteux la plupart du temps.

En terminant ces notes de lecture, je voudrais souligner combien est important le travail des jeunes archives – je pense au rapport de Dublin, notamment – dont l’enthousiasme et le sérieux sont des stimulants essentiels en ces temps de grisaille. Il est stimulant aussi de savoir que l’Imperial War Museum de Londres conserve un film décrivant l’existence d’un "brewery ship" britannique qui sillonnait le mers pour redonner du courage aux soldats de sa majesté…

P.S. En 1991, la FIAF, comme organisation a aussi connu une année bien remplie : le BASIC MANUAL est paru en une nouvelle édition, corrigée et mise à jour; le BULLETIN, nouvelle formule, a trouvé son profil; et la banque de données des films de l’époque nitrate a atteint 14.000 titres.
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berlin</td>
<td>Charité Berliner Klinikum</td>
<td>Stadthalle Berlin</td>
</tr>
<tr>
<td>Munich</td>
<td>Deutsches Nationalliches Klinikum</td>
<td>Marienplatz 2, D-80336 Munich</td>
</tr>
<tr>
<td>Hamburg</td>
<td>Universitätsklinik Charité</td>
<td>St.-Andreas-Kirche 1, D-20355 Hamburg</td>
</tr>
<tr>
<td>Karlsruhe</td>
<td>Städtisches Klinikum</td>
<td>D-76131 Karlsruhe</td>
</tr>
<tr>
<td>Cologne</td>
<td>Klinikum Bonn</td>
<td>D-53105 Cologne</td>
</tr>
<tr>
<td>Mainz</td>
<td>Universitätsspital</td>
<td>D-65122 Mainz</td>
</tr>
<tr>
<td>Stuttgart</td>
<td>Klinikum Stuttgart</td>
<td>D-70569 Stuttgart</td>
</tr>
<tr>
<td>Freiburg</td>
<td>Klinikum Freiburg</td>
<td>D-78106 Freiburg</td>
</tr>
<tr>
<td>Bremen</td>
<td>Universitätsklinik</td>
<td>D-28335 Bremen</td>
</tr>
<tr>
<td>Hanover</td>
<td>Universitätsklinik</td>
<td>D-30625 Hannover</td>
</tr>
<tr>
<td>Dresden</td>
<td>Krankenhaus an der Universtität</td>
<td>D-01307 Dresden</td>
</tr>
<tr>
<td>Leipzig</td>
<td>Universitätsklinik</td>
<td>D-04107 Leipzig</td>
</tr>
<tr>
<td>Berlin</td>
<td>Charité Berliner Klinikum</td>
<td>Stadthalle Berlin</td>
</tr>
<tr>
<td>Munich</td>
<td>Deutsches Nationalliches Klinikum</td>
<td>Marienplatz 2, D-80336 Munich</td>
</tr>
<tr>
<td>Hamburg</td>
<td>Universitätsklinik Charité</td>
<td>St.-Andreas-Kirche 1, D-20355 Hamburg</td>
</tr>
<tr>
<td>Karlsruhe</td>
<td>Städtisches Klinikum</td>
<td>D-76131 Karlsruhe</td>
</tr>
<tr>
<td>Cologne</td>
<td>Klinikum Bonn</td>
<td>D-53105 Cologne</td>
</tr>
<tr>
<td>Mainz</td>
<td>Universitätsspital</td>
<td>D-65122 Mainz</td>
</tr>
<tr>
<td>Stuttgart</td>
<td>Klinikum Stuttgart</td>
<td>D-70569 Stuttgart</td>
</tr>
<tr>
<td>Freiburg</td>
<td>Klinikum Freiburg</td>
<td>D-78106 Freiburg</td>
</tr>
<tr>
<td>Bremen</td>
<td>Universitätsklinik</td>
<td>D-28335 Bremen</td>
</tr>
<tr>
<td>Hanover</td>
<td>Universitätsklinik</td>
<td>D-30625 Hannover</td>
</tr>
<tr>
<td>Dresden</td>
<td>Krankenhaus an der Universtität</td>
<td>D-01307 Dresden</td>
</tr>
<tr>
<td>Leipzig</td>
<td>Universitätsklinik</td>
<td>D-04107 Leipzig</td>
</tr>
</tbody>
</table>

**ANNEX 2**
DELEGATES TO FIAF 45TH GENERAL ASSEMBLY

Key: Underlined delegates are voting delegates.

<table>
<thead>
<tr>
<th>Delegates</th>
<th>Countries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beijing</td>
<td>China Film Archive</td>
</tr>
<tr>
<td>Beijing</td>
<td>China Film Archive</td>
</tr>
<tr>
<td>Bogotá</td>
<td>F. Patrimonio Filmtico Colombiano</td>
</tr>
<tr>
<td>Bois d'Arcy</td>
<td>Service des Archives du Film</td>
</tr>
<tr>
<td>Bologna</td>
<td>Cineteca Comunale</td>
</tr>
<tr>
<td>Bologna</td>
<td>Cineteca Comunale</td>
</tr>
<tr>
<td>Buenos Aires</td>
<td>Fundación Cinematogra Argentina</td>
</tr>
<tr>
<td>Buenos Aires</td>
<td>Fundación Cinematogra Argentina</td>
</tr>
<tr>
<td>Canberra</td>
<td>Nat. Film and Sound Archive</td>
</tr>
<tr>
<td>Canberra</td>
<td>Nat. Film and Sound Archive</td>
</tr>
<tr>
<td>Havana</td>
<td>Cineteca de Cuba</td>
</tr>
<tr>
<td>Havana</td>
<td>Cineteca de Cuba</td>
</tr>
<tr>
<td>Helsinki</td>
<td>Suomen Elokuva Arkisto</td>
</tr>
<tr>
<td>Helsinki</td>
<td>Suomen Elokuva Arkisto</td>
</tr>
<tr>
<td>København</td>
<td>Det Danske Filmuseum</td>
</tr>
<tr>
<td>Koblenz</td>
<td>Bundesarchiv/Filmarchiv</td>
</tr>
<tr>
<td>Lausanne</td>
<td>Cinémathèque Suisse</td>
</tr>
<tr>
<td>Lisboa</td>
<td>Cineteca Portuguesa</td>
</tr>
<tr>
<td>Lisboa</td>
<td>Cineteca Portuguesa</td>
</tr>
<tr>
<td>Lisboa</td>
<td>Cineteca Portuguesa</td>
</tr>
<tr>
<td>London</td>
<td>National Film Archive</td>
</tr>
<tr>
<td>London</td>
<td>National Film Archive</td>
</tr>
<tr>
<td>London</td>
<td>National Film Archive</td>
</tr>
<tr>
<td>London</td>
<td>Imperial War Museum/Film Dept</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>U.C.L.A. Film and TV Archive</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>U.C.L.A. Film and TV Archive</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>Nat. Center for Film &amp; Video Pres.</td>
</tr>
<tr>
<td>Madrid</td>
<td>Fimoteca Española</td>
</tr>
<tr>
<td>Madrid</td>
<td>Fimoteca Española</td>
</tr>
<tr>
<td>México</td>
<td>Cineteca Nacional</td>
</tr>
<tr>
<td>México</td>
<td>Cineteca Nacional</td>
</tr>
<tr>
<td>México</td>
<td>Fimoteca de la UNAM</td>
</tr>
<tr>
<td>México</td>
<td>Fimoteca de la UNAM</td>
</tr>
<tr>
<td>México</td>
<td>Fimoteca de la UNAM</td>
</tr>
<tr>
<td>Montevideo</td>
<td>Cineteca Uruguyana</td>
</tr>
<tr>
<td>Montevideo</td>
<td>Cineteca Uruguyana</td>
</tr>
<tr>
<td>Montreal</td>
<td>La Cinémathèque Québécoise</td>
</tr>
<tr>
<td>New York</td>
<td>Dept. of Film, Museum of Modern Art</td>
</tr>
<tr>
<td>New York</td>
<td>Dept. of Film, Museum of Modern Art</td>
</tr>
<tr>
<td>New York</td>
<td>Dept. of Film, Museum of Modern Art</td>
</tr>
<tr>
<td>Chen, Jingliang</td>
<td></td>
</tr>
<tr>
<td>Dong, Liu</td>
<td></td>
</tr>
<tr>
<td>Hieto, Jorge</td>
<td></td>
</tr>
<tr>
<td>Aubert, Michella</td>
<td></td>
</tr>
<tr>
<td>Boarini, Vittorio</td>
<td></td>
</tr>
<tr>
<td>Farinelli, Gian Luca</td>
<td></td>
</tr>
<tr>
<td>Fernández Jurado, Paulina</td>
<td></td>
</tr>
<tr>
<td>Fernández Jurado, Guillermo</td>
<td></td>
</tr>
<tr>
<td>Gilepou, Graham</td>
<td></td>
</tr>
<tr>
<td>Baylis, Ann</td>
<td></td>
</tr>
<tr>
<td>González, Reynaldo</td>
<td></td>
</tr>
<tr>
<td>Toledo, Teresa</td>
<td></td>
</tr>
<tr>
<td>Outen, Karel</td>
<td></td>
</tr>
<tr>
<td>Saarelaa, Juhani</td>
<td></td>
</tr>
<tr>
<td>Hansen, Dan</td>
<td></td>
</tr>
<tr>
<td>Brandes, Harald</td>
<td></td>
</tr>
<tr>
<td>Dimitriu, Christian</td>
<td></td>
</tr>
<tr>
<td>Costa, Jose B. da</td>
<td></td>
</tr>
<tr>
<td>Almeida, Ana Costa</td>
<td></td>
</tr>
<tr>
<td>Costa, José M.</td>
<td></td>
</tr>
<tr>
<td>Jeavons, Clyde</td>
<td></td>
</tr>
<tr>
<td>Fleming, Ann</td>
<td></td>
</tr>
<tr>
<td>Schou, Henning</td>
<td></td>
</tr>
<tr>
<td>Suther, Roger</td>
<td></td>
</tr>
<tr>
<td>Rosen, Robert</td>
<td></td>
</tr>
<tr>
<td>Ricci, Steven</td>
<td></td>
</tr>
<tr>
<td>Lukey, Gregory</td>
<td></td>
</tr>
<tr>
<td>Prado, Jose Maria</td>
<td></td>
</tr>
<tr>
<td>Gautier, Catherine</td>
<td></td>
</tr>
<tr>
<td>Ferrer, Guadalupe</td>
<td></td>
</tr>
<tr>
<td>Figueroa, Karl Carmen</td>
<td></td>
</tr>
<tr>
<td>Trujillo Bolos, Iván</td>
<td></td>
</tr>
<tr>
<td>Gaytán, Francisco</td>
<td></td>
</tr>
<tr>
<td>Tello, Jaime</td>
<td></td>
</tr>
<tr>
<td>Martínez Carril, Manuel</td>
<td></td>
</tr>
<tr>
<td>Ferrari, Cristina</td>
<td></td>
</tr>
<tr>
<td>Duvallo, Robert</td>
<td></td>
</tr>
<tr>
<td>Bowier, Elleen</td>
<td></td>
</tr>
<tr>
<td>Van Dyke, Mary Lea</td>
<td></td>
</tr>
<tr>
<td>Maglouzzi, Ronald</td>
<td></td>
</tr>
</tbody>
</table>
Oslo
Oslo
Paris
Paris
Praha
Rio de Janeiro
Rio de Janeiro
Rio de Janeiro
Rio de Janeiro
Rochester
Rochester
Roma
Roma
São Paulo
São Paulo
São Paulo
Seoul
Seoul
Seoul
Stockholm
Stockholm
Torino
Toulouse
Washington
Washington
Wellington
Wellington
Wien
Wien

Provisional Members

Barcelona
Caracas
Luanda
Managua
Montevideo
Montevideo
Quito
Quito
San Juan/PR
Tehran
Tehran
Tokyo
Tokyo

Associate

Valencia

Honorary Member

Berlin

Norsk Filminstitutt
Cinémathèque Française
Cinémathèque Française
Cesky Filmovy Ústav
Cinematheca, Museu de Arte Moderna
Cinematheca, Museu de Arte Moderna
Cinematheca, Museu de Arte Moderna
Cinematheca, Museu de Arte Moderna
Film Dept./Inst.Museum of Photograpy
Film Dept./Inst.Museum of Photograpy
Cineteca Nazionale
Cineteca Nazionale
Cinematheca Brasileira
Cinematheca Brasileira
Cinematheca Brasileira
Korean Film Archive
Korean Film Archive
Korean Film Archive
Cinematheket / Svenska Filminstitutet
Cinematheket / Svenska Filminstitutet
Museo Nazionale del Cinema
Cinéméth que de Toulouse
Library of Congress
Library of Congress
New Zealand Film Archive
New Zealand Film Archive
Österreichisches Filmmuseum
Österreichisches Filmmuseum

Filma de Catalunya
Cinematheca Nacional
Cinematheca Nacional
Cinematheca Nacional de Nicarágua
Archivo Nacional de la Imagen/Sodre
Archivo Nacional de la Imagen/Sodre
Cinematheca Nacional del Ecuador
Cinematheca Nacional del Ecuador
Archivo de imágenes en Movimiento
Film-Khane-Yes Helli-E Iran
Film-Khane-Yes Helli-E Iran
National Film Center
National Film Center

Filmtoteca de la Generalitat Valenciana
Filmtoteca de la Generalitat Valenciana

Pedersen, Arne
Billing, Kjell
Martineau, Bernard
Marchand, Alain
Opela, Vladimir
Alves Netto, Cosme
de Souza Hello, Thelma
Moreira, Francisco Sergio
Oroz, Silvia
Horka, Jan-Christopher
Cherchi Usai, Paolo
Libertini, Angelo
Turella, Luigi
Galvão, Maria Rita
Calil, Carlos Augusto
Gonzaga, Luiz
An Huy Chan
Kim, Chang Youl
Shim, Jae-Sun
Wilson, Anna Lena
Lindfors, Rolf
Bertotto, Paolo
Rochesport, Guy-Claude
Francis, David
Harriet Harrison
Linee, Cheryl
Carruthers, Lynne
Kubelka, Peter
Konlechner, Peter

Ginérez, Antoni
Hernández, Ingrid
Pacheco dos Santos, Alvaro
Yargas Ruiz, Rafael
Daccosta, Graciela
Nugni, Juan José
Estrella, Ulisses
Granda, Wilma
Albert, Luis
Khosneviss, M.H.
Khameneipour, F.
Obha, Masatochi
Okajima, Hisashi

Alvarez Valencía, Joan
Ortiz, Aurora

Wolfgang Klaus
Visitors
---------
Asunción
Asunción
Bruxelles

Buenos Aires
Caracas
Carthagia
Cuyo
London
London
New York
Panamá
Paris
Roma
Santiago/Chile
Santiago/Chile
Berlin

Secretariat
---------
Bruxelles
Bruxelles

Archivo Visual del Paraguay
Archivo Visual del Paraguay
INGAS (Inst. National des Sciences des Arts et du Spectacle)

Cinematoteca Nacional
Cinemateca do Museu Guido Viaro
Filmsoteca de Cuyo
British Film Institute (NFT/MOMI)
British Film Institute
United Nations / Visual Library

CNC/ Dépt. de la Danse
Istituto Luca
Cinematoteca Nacional
Cinemateca Nacional
Project: Cinematographers

Van der Elst, Brigitte
Trouveroy, Béatrice

Genarra, Hugo
Méndez, Jorge
Verschueren, Jean-Pierre

Pallero, Edgardo
Lucien, Oscar
Nogueira, Francisco
Benitez, Victor
Berger, Jürgen
Houston, Penelope
Chau, Lily
Rivella, Pedro
Chaulet, Anne-Marie
Cecconi, Eduardo
Román, José
Sandoval, Daniel
Kraut, Alfred
ANNEX 3

1. PROFESSIONAL ASSOCIATIONS

AMSTERDAM
CENTRAAL FILMARCHIE

ARGENTINA
ARCHIVO NACIONAL DE CINE

ARUBA
ALFAMERI FOTO ARCHIVES

ATHENS
ARCHIVE OF CINEMA AND THEATRE OF GREECE

BANGKOK
ARCHIVE FOR FILM AND TELEVISION

BERLIN
DEUTSCHER FILMARCHIV

BROOKLYN
MUSEUM OF MOVING IMAGE

BUDAPEST
MIZKOLY FILM ARCHIVE

Cairo
FILM ARCHIVE OF THE ARABIAN NATION

CARACAS
ARCHIVIO NACIONAL DE CINE

DUBLIN
THE NATIONAL FILM ARCHIVE

GENOA
ARCHIVIO DEL CINEMA

GLASGOW
SCOTTISH FILM ARCHIVE

HANOI
VIETNAM FILM INSTITUTE

LA PAZ
CINEMATHECA DE BOLIVIA

LIMA
CINEMATOGRAFICA DE LIMA/MUSEO DE ANTE-COLONIA

LUANDA
CINEMATHECA NACIONAL DE ANGOLA

MAMORUA
CINEMATHECA NACIONAL DE NICARAGUA

MONTREAL
ARCHIVES NATIONALES DE LA IMAGE - SOCIL

NEW YORK
ARCHIVES DU FILM AMERICAIN

QUITO
CINEMATHECA NACIONAL DEL ECUADOR

REykjavik
HEDNINGARNUÐarfélag

SAN MARINO
ARCHIVIO DE IMAGENES EN SANT MARINO

SANTOS
CENTRO DE LA MEMORIA

TEHRAN
NATIONAL FILM ARCHIVE OF IRAN

TORONTO
NATIONAL FILM BOARD OF CANADA

WASHINGTON
HUMAN STUDIES FILM ARCHIVE

WASHINGTON
NATIONAL MUSEUM OF AMERICAN HISTORY

2. ASSOCIATES

BERLIN
PACIFIC FILM ARCHIVE

BROOKLYN
CINEMATHECA DISTRICTA

BROOKLYN
Deutsche Filmarchiv

BROOKLYN
FILMARCHIV

BROOKLYN
CENTRE FILM AND THEATRE RESEARCH

BROOKLYN
MUSEUM OF CINEMA AND THEATRE STUDIES

PARIS
INSTITUT CINEMATOGRAFLIQUE UNIVERSITAIRE

VALENCIA
CINEMATHECA REGIONAL DE VALENCIA
LIST OF PROVISIONAL MEMBERS AND ASSOCIATES IN FIAF

1. PROVISIONAL MEMBERS

BANGKOK : THE NATIONAL FILM ARCHIVE
BARCELONA : ARXIU D'AUDIOVISUALS (FILMOTECA)
BEVERLY HILLS : ACADEMY FILM ARCHIVE
BUCHAREST : ARHIVA NATIONALNA DE FILME
CAIRO : AL-ARCHIVE AL-KAWMY LIL-FILM
CARACAS : AUDIOVISUAL ARCHIVE/BIBLIOTECA NACIONAL
DEN HAAG : AUDIOVISUAL ARCHIVE/NETHERLANDS GOVERNMENT INFORMATION SERVICE
DHAKA : BANGLADESH FILM ARCHIVE
DUBLIN : THE IRISH FILM INSTITUTE/ARCHIVE SECTION
GENOA : CINETECA DEL FRIULI
GLASGOW : SCOTTISH FILM ARCHIVE
HANOI : VIETNAM FILM INSTITUTE
LA PAZ : CINEMATECA BOLIVIANA
LIMA : FILMOTECA DE LIMA/MUSEO DE ARTE-EDUBANCO
LUANDA : CINEMATECA NACIONAL DE ANGOLA
MANAGUA : CINEMATECA NACIONAL DE NICARAGUA
MONTEVIDEO : ARCHIVO NACIONAL DE LA IMAGEN - SODRE
NEW YORK : ANTHOLOGY FILM ARCHIVE
QUITO : CINEMATECA NACIONAL DEL ECUADOR
REYKJAVIK : KVIKMYNDASAFN ISLANDS
SAN JUAN : ARCHIVO DE IMAGENES EN MOVIMIENTO
SKOPJE : KINOTEKA NA MAKEDONIJA
TEHRAN : NATIONAL FILM ARCHIVE OF IRAN
TOKYO : NATIONAL FILM CENTER / ARCHIVE
VATICANO : FILMOTECA VATICANA
WASHINGTON : HUMAN STUDIES FILM ARCHIVE
WASHINGTON : MOTION PICTURE, SOUND AND VIDEO BRANCH/ NATIONAL ARCHIVES

2. ASSOCIATES

BERKELEY : PACIFIC FILM ARCHIVE
BOGOTA : CINEMATECA DISTRITAL
FRANKFURT : DEUTSCHES FILMMUSEUM
JAKARTA : SINEMATEK INDONESIA
JERUSALEM : STEVEN SPIELBERG JEWISH FILM ARCHIVE
LYON : MUSEE DU CINEMA DE LYON
MADISON : WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
MÜNCHEN : FILMMUSEUM/MUENCHNER STADTMUSEUM
PARIS : CINEMATHEQUE UNIVERSITAIRE
VALENCIA : FILMOTECA DE LA GENERALITAT VALENCIANA
FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (F.I.A.F.)

BALANCE AS AT 31 DECEMBER 1991
==================================
(in Belgian francs)

<table>
<thead>
<tr>
<th>ASSETS</th>
<th></th>
<th>LIABILITIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Debtors</td>
<td>663,094.-</td>
<td>Creditors</td>
<td>505,851.-</td>
</tr>
<tr>
<td><strong>Quick assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bank</td>
<td>337,673.-</td>
<td>Balance</td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>13,383.-</td>
<td>Accumulated balance</td>
<td></td>
</tr>
<tr>
<td><strong>Reserve Fund</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3,000,000 BF in State Securities p.m.</td>
<td>1,014,150.-</td>
<td>at 31 December 1991 :</td>
<td>508,299.-</td>
</tr>
<tr>
<td>at 10% int.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,014,150.-</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PROFIT AND LOSS ACCOUNT

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>5,163,629.-</th>
<th>Income</th>
<th>4,982,518.-</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>=</td>
<td>Debit balance</td>
<td>181,111.-</td>
</tr>
<tr>
<td></td>
<td>=</td>
<td></td>
<td>5,163,629.-</td>
</tr>
</tbody>
</table>


DETAILED BALANCE SHEET AS AT DECEMBER 31, 1991

ASSETS

Debtors
Unpaid subscriptions for 1990 98,870
Unpaid subscriptions for 1991 428,400
Loan to P.I.P. for computer purchase 135,824

Cash in hand
Current account in Belgian Francs 263,786.-
Current account in US$ ($2,239) 73,887.-
Cash at Secretariat 13,383.-

663,094.-

351,056.-

1,014,150.-

LIABILITIES

1992 subscriptions paid in advance 86,015
Outstanding bills for:
- Staff salaries 29,768
- Social Security 136,012
- External work fees 23,691
- Executive Committee meeting 69,677
- Unesco contracts 160,688

505,851.-

BALANCE

Accumulated balance at 31.12.90 704,668
Difference on exchange rates 2,742
- less provision for deleted Observer (Alger) - 18,000
- less excess of expenses over income 1991 - 181,111

Accumulated balance at 31.12.91 508,299.-

1,014,150.-

Exchange rate 1 USD = 33 BEF
DETAILED PROFIT AND LOSS ACCOUNT AND BUDGET COMPARISON AS AT 31 DECEMBER 1991

### INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>Budget 1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>Members' (70,000 BF) and Observers' (9,800. BF.) subscriptions</td>
<td>4,113,688</td>
</tr>
<tr>
<td>FIAF publications (incl. Subscribers)</td>
<td>218,719</td>
</tr>
<tr>
<td>Bank interests</td>
<td>319,206</td>
</tr>
<tr>
<td>Unesco contracts</td>
<td>106,584</td>
</tr>
<tr>
<td>Transfer from Reserve Fund</td>
<td>224,321</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,982,518</strong></td>
</tr>
</tbody>
</table>

### EXPENDITURE

#### Current expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Budget 1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff salaries</td>
<td>675,299</td>
</tr>
<tr>
<td>External work fees</td>
<td>601,209</td>
</tr>
<tr>
<td>Social Security, Insur., Taxes</td>
<td>837,845</td>
</tr>
<tr>
<td>Office rent and charges</td>
<td>587,662</td>
</tr>
<tr>
<td>Office supplies &amp; equipment</td>
<td>236,685</td>
</tr>
<tr>
<td>Postage, telephone, telefax</td>
<td>309,182</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>27,589</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3,275,471</strong></td>
</tr>
</tbody>
</table>

#### Special expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Budget 1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>Congress</td>
<td>574,526</td>
</tr>
<tr>
<td>Executive Committee</td>
<td>156,189</td>
</tr>
<tr>
<td>Commissions</td>
<td>398,413</td>
</tr>
<tr>
<td>Special missions</td>
<td>33,919</td>
</tr>
<tr>
<td>Administrative publications &amp; Bulletin</td>
<td>221,490</td>
</tr>
<tr>
<td>Special publications</td>
<td>166,324</td>
</tr>
<tr>
<td>Unesco contracts</td>
<td>106,584</td>
</tr>
<tr>
<td>VAT on 5 years ext. work fees</td>
<td>230,713</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,888,158</strong></td>
</tr>
</tbody>
</table>

**Balance to be taken from previous credit balance:** 181,111.-
<table>
<thead>
<tr>
<th>Location</th>
<th>1989/90</th>
<th>1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buenos Aires</td>
<td>80,870.−</td>
<td>70,000.−</td>
</tr>
<tr>
<td>Dakha</td>
<td></td>
<td>9,800.−</td>
</tr>
<tr>
<td>Dublin</td>
<td>9,000.−</td>
<td>9,800.−</td>
</tr>
<tr>
<td>La Paz</td>
<td>9,000.−</td>
<td>9,800.−</td>
</tr>
<tr>
<td>Los Angeles UCLA</td>
<td></td>
<td>70,000.−</td>
</tr>
<tr>
<td>Luanda*</td>
<td>9,800.−</td>
<td></td>
</tr>
<tr>
<td>Managua</td>
<td>9,800.−</td>
<td></td>
</tr>
<tr>
<td>Montevideo C.U.</td>
<td>70,000.−</td>
<td></td>
</tr>
<tr>
<td>Moskva</td>
<td>70,000.−</td>
<td></td>
</tr>
<tr>
<td>New York, Anthology F.A.</td>
<td>9,800.−</td>
<td></td>
</tr>
<tr>
<td>Quito</td>
<td>9,800.−</td>
<td></td>
</tr>
<tr>
<td>Rio de Janeiro</td>
<td>70,000.−</td>
<td></td>
</tr>
<tr>
<td>San Juan de Puerto Rico</td>
<td>9,800.−</td>
<td></td>
</tr>
</tbody>
</table>

**Total:** 527,270.− BEF

* These subscriptions were paid in the first weeks of 1992
NOTES TO THE 1991 ACCOUNTS

Detailed balance sheet (p. 2)

Debtors
The high number of unpaid subscriptions has brought great cash flow problems to FIAF towards the end of the year. We insist that subscriptions are paid during the first term, when most of the big expenses (Congress, office rent, etc.) have to be paid by the Secretariat. The loan to P.I.P. for the purchase of a computer was fully reimbursed by Jan. 15, 1992.

Other assets: The market value of the book stock (FIAF publications) is not mentioned in the Balance sheet and amounts to approx. 100,000 B.F. FIAF’s ready cash was at a bottom level on 31 December which forced us to tap on the Reserve Fund.

Balance: Same causes for our debit balance as in 1990: a raise in the workload and day-to-day expenses of the Secretariat due to the expansion of the Federation (4 new Observers in 1991 - 2 new Members). An Observer costs as much as a full Member to the Federation, i.e. approximately the equivalent of a Member subscription; this is the reason for the unavoidable raise of subscriptions in 1992.

The accumulated balance of 508,299 BEF is only theoretical considering it includes our Debtors.

Detailed profit and loss account and budget comparison (p. 3)

Income
Bank interests proceed mostly from our Reserve Fund.
Unesco contracts: this covers the payment by Unesco of a contract executed by FIAF and to be continued in 1992.
Income from sales of publications is lower because we do not produce new profit-making publications by ourselves.

Some expenses have been higher than foreseen, e.g. Office rent & charges due to the forced move of the Secretariat, and Social Security & taxes which are constantly growing. Other current expenses have been kept to a strict minimum. Even though no budget had been allocated to Special publications, we subsidized the publication of the Lisbon Symposium papers on “The role of film archives: to preserve and to show” and the “Annual Bibliography of Members’ publications”. Some of our publications simply cannot find an outside publisher because of their limited market.

We also had to pay a very unexpected (and contestable) debt for VAT on 5 years external work fees for work done by our usual English collaborator J. Johnson + lawyer fees.

Unpaid subscriptions (p. 4)

It has to be noted that, following the Statutes and Rules, Observers which have not paid their subscription for two consecutive years, will be automatically deleted from the Federation unless they can explain an exceptional situation, in which case the E.C. can grant them an additional 6 months’ delay.

After one year of non-payment, the free sending of FIAF publications will be cancelled. This also applies to non-paying Full Members.
Bilan détaillé (p. 2)
Débiteurs
Le grand nombre de cotisations impayées a causé des problèmes de liquidités à la FIAF à la fin de l'année. Nous insistons pour que les cotisations soient payées dès le premier trimestre quand le Secrétariat doit couvrir ses plus gros frais (Congrès, loyer, etc...)

Autres actifs: La valeur marchande de notre stock de publications FIAF n'est pas reprise dans le bilan, mais peut être évaluée à environ 100.000 FB. Les liquidités de la FIAF étaient au plus bas au 31 décembre, ce qui nous a forcés exceptionnellement à entamer le Fonds de Réserve.

Bilan: Mêmes causes que l'an dernier pour notre balance déficitaire:

Compte de pertes et profit, Comparaison avec le budget (p. 3)

Revenus
Les intérêts bancaires proviennent à 90% du Fonds de Réserve.
Contrats Unesco: paiement effectué par l'Unesco pour un contrat exécuté par la FIAF et couvrant plusieurs années.
Les revenus des publications FIAF ont baissé car nous ne produisons plus nous-mêmes de nouvelles publications génératrices de revenus.

Dépenses
Certaines dépenses ont dépassé nos prévisions, comme loyer et frais de bureau en raison du déménagement forcé du Secrétariat, et les Charges sociales et taxes qui ne cessent d'augmenter. Les autres dépenses ont été réduites au minimum.
Publications spéciales: Aucun budget n'avait été prévu pour ce poste mais nous avons estimé nécessaire de subsidier la publication des Actes du Symposium de Lisbonne: "The role of film archives: to preserve and to show" et la "Bibliographie annuelle des membres de la FIAF" dont le marché commercial est trop restreint pour un éditeur extérieur.
Autre dépense imprévue: la TVA sur les travaux effectués pour FIAF par notre interprète anglaise J. Johnson, avec rétroactivité de 5 ans.

Cotisations impayées (p. 4)
Suivant les Statuts et Règlements (Règle 16), un Observateur qui n'a pas payé sa cotisation durant deux années consécutives, sera radié automatiquement sauf cas exceptionnel pour lequel le Comité directeur pourra octroyer un délai supplémentaire de 6 mois. Après un an de non-paiement, nous serons obligés de cesser aussi l'envoi des publications gratuites. Cette deuxième règle vaut aussi pour les Membres.
## DRAFT FIEF BUDGET FOR 1969 (in Belgian Francs)

<table>
<thead>
<tr>
<th>Category</th>
<th>1968</th>
<th>1969</th>
<th>1970</th>
</tr>
</thead>
<tbody>
<tr>
<td>### General</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Office and administrative</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Staff salaries</strong></td>
<td>479,000</td>
<td>320,000</td>
<td>320,000</td>
</tr>
<tr>
<td><strong>Office rent and charges</strong></td>
<td>557,000</td>
<td>420,000</td>
<td>420,000</td>
</tr>
<tr>
<td><strong>Office supplies and equipment</strong></td>
<td>399,000</td>
<td>280,000</td>
<td>280,000</td>
</tr>
<tr>
<td><strong>Telephones, telecopiers, etc.</strong></td>
<td>27,000</td>
<td>20,000</td>
<td>20,000</td>
</tr>
<tr>
<td><strong>Insurance</strong></td>
<td>27,000</td>
<td>20,000</td>
<td>20,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,004,000</td>
<td>650,000</td>
<td>650,000</td>
</tr>
<tr>
<td><strong>Unclassified expenses</strong></td>
<td>106,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>1,110,000</td>
<td>650,000</td>
<td>650,000</td>
</tr>
</tbody>
</table>

### Miscellaneous:

- **Administrative publications & Bulletin**
- **Total publications**
- **Publicity for FIEF publications**
- **Miscellaneous**

**Balance**: 181,111

---

**ANNEX 5**
## DRAFT FIAF BUDGET FOR 1993 (in Belgian Francs)

### INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>1991</th>
<th>Budget 1992</th>
<th>Budget 1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriptions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Members (75,000 BF)</td>
<td>4,113,688</td>
<td>4,200,000</td>
<td>3,975,000</td>
</tr>
<tr>
<td>Pr. Members &amp; Associates (37,500 BF)</td>
<td>218,719</td>
<td>1,400,000</td>
<td>1,025,000</td>
</tr>
<tr>
<td>FIAF publications</td>
<td></td>
<td>300,000</td>
<td>200,000</td>
</tr>
<tr>
<td>Bank interests</td>
<td></td>
<td>250,000</td>
<td>320,000</td>
</tr>
<tr>
<td>Unesco contracts</td>
<td>106,584</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Transfer from Reserve Fund</td>
<td>224,321</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>4,982,518</td>
<td>6,150,000</td>
<td>5,520,000</td>
</tr>
</tbody>
</table>

### EXPENDITURE

#### Current expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>1991</th>
<th>Budget 1992</th>
<th>Budget 1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff salaries</td>
<td>675,299</td>
<td>800,000</td>
<td>830,000</td>
</tr>
<tr>
<td>External work fees</td>
<td>601,209</td>
<td>600,000</td>
<td>500,000</td>
</tr>
<tr>
<td>Social Security, Insur., Taxes</td>
<td>837,845</td>
<td>850,000</td>
<td>880,000</td>
</tr>
<tr>
<td>Office rent and charges</td>
<td>587,662</td>
<td>440,000</td>
<td>480,000</td>
</tr>
<tr>
<td>Office supplies &amp; equipment</td>
<td>236,685</td>
<td>350,000</td>
<td>350,000</td>
</tr>
<tr>
<td>Postage, telephone, telex</td>
<td>309,182</td>
<td>400,000</td>
<td>410,000</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>27,589</td>
<td>30,000</td>
<td>40,000</td>
</tr>
<tr>
<td><strong>Total Current Expenses</strong></td>
<td>3,275,471</td>
<td>3,470,000</td>
<td>3,490,000</td>
</tr>
</tbody>
</table>

#### Special expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>1991</th>
<th>Budget 1992</th>
<th>Budget 1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unesco contracts</td>
<td>106,584</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Congress</td>
<td>574,526</td>
<td>725,000</td>
<td>725,000</td>
</tr>
<tr>
<td>Executive Committee</td>
<td>156,189</td>
<td>250,000</td>
<td>200,000</td>
</tr>
<tr>
<td>Commissions</td>
<td>398,413</td>
<td>600,000</td>
<td>500,000</td>
</tr>
<tr>
<td>Special missions</td>
<td>33,919</td>
<td>150,000</td>
<td>150,000</td>
</tr>
<tr>
<td>Administrative publications &amp; Bulletin</td>
<td>221,490</td>
<td>200,000</td>
<td>225,000</td>
</tr>
<tr>
<td>Special publications</td>
<td>166,324</td>
<td>500,000</td>
<td>200,000</td>
</tr>
<tr>
<td>Publicity for FIAF publications</td>
<td>--</td>
<td>50,000</td>
<td>--</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>230,713</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Total Special Expenses</strong></td>
<td>1,188,158</td>
<td>2,700,000</td>
<td>2,000,000</td>
</tr>
</tbody>
</table>

#### Balance

<table>
<thead>
<tr>
<th>Description</th>
<th>1991</th>
<th>Budget 1992</th>
<th>Budget 1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance</strong></td>
<td>- 181,111</td>
<td>- 20,000</td>
<td>30,000</td>
</tr>
</tbody>
</table>
NOTES ON THE PROPOSED 1993 BUDGET

(Exchange rate: 100 Belgian francs = approx. 3.40 USD)

The 1993 budget forecast has been reduced on all possible items because of the world economical crisis and its consequences on FIAF income sources, i.e. members' subscriptions. A few services may therefore have to be diminished but some fixed costs (in current expenses) cannot be reduced in spite of Belgium's low rate of inflation. The items "Unesco contract" and "Development Fund" depend from external sources which cannot yet be foreseen.

NOTES SUR LE PROJET DE BUDGET POUR 1993

(Taux de change en mars 1992: 100 FB = US$3.40)

Le projet de budget pour 1993 comporte des réductions sur tous les points possibles à cause de la crise économique mondiale qui affecte les sources de revenus de la FIAF, c.à.d. les cotisations des ses affiliés. Nous serons donc peut-être obligés de diminuer certains services pour équilibrer le budget. Certains frais fixes (en dépenses courantes) sont incompressibles malgré le faible taux d'inflation en Belgique.

Les rubriques "Contrats Unesco" et Fonds de développement ne peuvent pas être estimés car ils dépendent de ressources extérieures.
Place: No. 1 Base (Northern Norway)

Dates: May 21 to 23.

Subject: "The Legal Deposit of Film, Television and Video, Norwegian Collections in Film Archives." 

No. 1 Base is a beautiful place with first-class hotel, a congress centre and a new combined theatre and cinema (16 mm and 35 mm, variable speed, change-over system). The new National Library is actually building its own tape and video archive in No. 1 Base; they will be ready next spring, as well as the restoration laboratory.

No. 1 Base is very close to the Arctic Circle and the polar flight connection will take and other places.

Welcome to Norway!

Note: The weather is very nice in May.

La température est très variable en mai...
Lieu : No 1 Rana (Norvège du Nord)

Dates : 21 au 29 mai

Symposiums : "Le dépôt legal – cinéma, télévision, vidéo"
"Les Collections d'actualités dans les archives du film"

No 1 Rana est une très belle ville du nord de la Norvège équipée d’un hôtel de première classe, d’un palais des congrès et d’une salle de cinéma avec projection 16 et 35 mm (vitesse variable). C’est dans cette ville que les Archives nationales norvégiennes ont choisi d’installer leurs entrepôts de conservation nitrate et acétate et leur laboratoire de restauration.

La ville est reliée à Oslo par un vol quotidien. Bienvenue en Norvège!

Place : No 1 Rana (Northern Norway).

Dates : May 21 to 29.

Symposia : "The Legal Deposit of Film, Television and Video".
"Newsreels Collections in Film Archives"

No 1 Rana is a beautiful place with first class hotel, a congress centre and a new combined theatre and cinema (16 and 35 mm, variable speed, change-over system). The new National Library is actually building its Nitrate and Acetate vaults in No 1 Rana: they will be ready next spring, as well as the restoration laboratory.

No 1 Rana is very close to the Arctic Circle and has daily flight connections with Oslo and other towns.
Welcome to Norway!

P.S. - The weather is very nice in May.
La température est très agréable en mai.
COMMISSIONE CINEMA
CINETICA DEL COMUNE DI BOLOGNA

ANNEX 7

DATE: 30th Fiat Congress
BOLOGNA, ITALY
April 1964

PLACE: INFORMATION

ORGANIZATION:
The 30th Fiat Congress will take place in Bologna. It will be organized by the Cinecittà del Comune di Bologna, in the same halls of the 3rd Festival Internazionale del Cinema Libero & IL MUSEO ASSOCIATO. It will be promoted by Ministero del Turismo e Spettacolo, Regione Emilia-Romagna, and Comune di Bologna.

DURATION:
Exact dates are to be fixed before November 1963, but the period will be between April 27 and April 30, 1964.

MENTS:
The General Assembly and all sessions will take place at the Palazzo degli Congressi Center in Bologna. This is a modern building where conferences, fairs, and exhibitions are held, and more than 1,000 people can attend. The Congress Center has many conference halls of different sizes, all of which are equipped for simultaneous translation, film and slide projection, closed circuit television, etc. The screening of the film program will take place in the Cinema Cinecittà (the theater of the Cinecittà del Comune di Bologna) and in the auditorium of the Congress Center.

HOTELS:
Hotels will be chosen by the Congress Center (not more than 20 minutes by walking) which is located just out of the town center. Contracts are to be made with four hotels, in order to obtain fixed prices at different levels (those are to be fixed around between $86 and $125 per night in a single room).

All-hotels will be chosen as close as possible to the Congress Center, and a bus shuttle service from the hotels will be organized.

TRAVEL:
Bologna has an international airport with daily connections with Amsterdam, Brussels, Frankfurt, London, Munich, Paris, and Rome. Then, Bologna has very good railway connections, two hours by train. Trains leaving each hour from 9am to 9pm with cities (second airport in
58th FIAF Congress
Bologna - Italy
April 1994

First Information

Organization:
The 58th FIAF Congress will take place in Bologna. It will be organized by the Cineteca del Comune di Bologna, in the same dates of the 23rd Mostra Internazionale del Cinema Libero / IL CINEMA RITROVATO. It will be promoted by Ministero del Turismo e Spettacolo, Regione Emilia-Romagna and Comune di Bologna.

Dates:
Exact dates are to be fixed before November 1992, but the period will be between April 17 and April 31, 1994.

Meeting places:
FIAF General Assembly and all Symposia will take place at the Palazzo dei Congressi (Congress Center) in Bologna. This is a modern building where congresses, fairs, take place since more than 10 years. The building has many congress halls (of different dimensions), all of them are equipped for simultaneous translation, film and video projection, closed circuit television, etc. The screenings of the film program will take place in the Cinema Lumière (the theater of the Cineteca del Comune di Bologna) and in the auditorium of the Congress Center.

Hotels:
Hotels will be chosen nearby the Congress Center (not more than 20 minutes by walking) which is located just out of the town center. Contracts are to be made with some hotels, in order to obtain fixed prices, at different levels (these are to be fixed approx. between $85 and $140 per night in single room).
All hotels will be chosen as close as possible to the Congress Center, and a bus shuttle service from hotels will be organized.

Travels:
Bologna has an International Airport with daily connections with Amsterdam, Bruxelles, Frankfurt, London, Munchen, Paris and Rome. Then, Bologna has very good railway connections (two hours trip, trains leaving each hour from 8am to 8pm) with Milan (second airport in
Italy). We are also trying to get a contract for special discounts with Alitalia.

Social events:
On the day following the end of the Congress, the Cineteca will organize a visit to Ferrara and Ravenna, two towns famous for their historical and artistic treasures.

Symposium:
The Cineteca proposes two themes for the symposium it has to organize:
1) "Before Cinematographe": to explore the universe of technologies, theories, shows existing before Lumière. The symposium could include a program of "events" (magic lantern shows, shadows shows...) and an exhibition of equipments.
2) "Towards a Theory for Film Restoration": this subject was dealt with by many seminars organized by the Cineteca, and could take advantage from the results of FORCE Project.

All Symposia will provide English, French and Italian simultaneous translations.

Screenings:
The program of screenings will be particularly rich, since the Congress will be organized in the same dates of the festival "IL CINEMA RITROVATO". For example, it will be organized - within the festival's program and in cooperation with Nederlands Filmmuseum - a retrospective on the activity of Kido Shiro, a producer having had - in Japanese film history - a role as central as unknown out of Japan. In facts, he directed the Shochiku company from the 20s to the 60s and produced films by Ozu, Mizoguchi, Kinoshita, Kurosawa, Oshima.

Bologna, April 1992
11. The Objectives

A brief text of the current year should be submitted by each Commission setting out their long-term aims to 20 years, objectives and themes, providing both new Commission members and the General Assembly of FIAP with broad lines for that period.

A plan of action for the shorter term (next 3 years) should also be drafted in a calendar form, providing下属年份 hints:
- names of projects
- resources necessary
- time scale
- geographical settings
and including venues of proposed Commission meetings.

12. Improving Communication with the General Assembly and the FIAP Membership

Commission secretaries will be required to write one report per year in the context of midterm objectives (3rd section if the report should describe progress and fully outline difficulties encountered, e.g., lack of response to a questionnaire that has been circulated, etc).

Each year, each president will be asked to survey the achievements made by the FIAP membership and write a brief report on the overall trend of his/her Commission and to report his/her findings to the President of the Federation.

This report will require Commission presidents to familiarize themselves with members' activities in relevant fields, as well as their own reports, and will ensure that the aims and objectives of their commissions are presented in the greatest reality of current experience and expectations.

Each president will also be provided with details of the budget available to the Commission and of the procedures to be followed in respect of that budget. Reports will include details of voluntary contributions.
GUIDELINES FOR FIAF COMMISSIONS

by Michelle Aubert
Curator of Archives du Film du CNC
Bois d'Arcy, France

1) The objectives:

A brief text (10 lines) should be supplied by each Commission setting out their long-term (5 to 10 years) objectives and thus providing both new Commission members and the membership of FIAF with broad aims for that period.

A plan of action for the shorter term (1-3 years) should also be drafted in a calendar form, providing if possible:
- names of projects
- resources necessary
- time scale
- geographical settings
and including venues of proposed Commission meetings.

2) Improving the image of the Commissions:

Each Commission should publish a list of its members and explain the reasons for their selection. To this end, each Commission member should provide their president with a career résumé, emphasizing their areas of expertise and specialisation (projects undertaken, publications, development areas).

These details will identify possible points of contact for FIAF members, who may, if necessary, make direct approaches for advice and help rather than relying on a generalised approach to the Commission president.

3) Improving communications with the Executive Committee and the FIAF membership:

Commission presidents will be required to write one report per year. In the context of declared objectives (see section 1) the report should describe progress and fully explain difficulties encountered (e.g. lack of response to a questionnaire that has been circulated, etc).

Each year, each president will be asked to survey the achievements made by the FIAF membership as a whole in the subject field of his/her Commission and to report his/her findings to the President of the Federation. This exercise will require Commission presidents to familiarise themselves with members' activities in relevant fields, as described in annual reports, and will ensure that the aims and objectives of their commissions are grounded in the grassroots reality of archive experience and expectations.

Each president will also be provided with details of the budget available to the Commission and of the procedures to be followed in administering that budget. Reports will include details of budgetary expenditure.
REPORT FROM THE PRESERVATION COMMISSION TO THE FIAP GENERAL ASSEMBLY
CONTEVIDEO - APRIL 1992

The majority of the following report was included in the FIAP Bulletin, March 1992.

PUBLICATIONS

Two publications have been completed:

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

This paper has been researched and written by Peter Williamson, Robert Gilt and John Kotz from the North American Preservation Subcommission.

Preservation of colour films produced by any process which used colour separations on nitrate film is an extremely expensive and technically very involved procedure. While each specific colour process has its own unique characteristics which influence the techniques used by the archives, certain basic principles must govern the preservation of these materials. This short paper describes these basic principles.

"The Mounting and Polishing of Motion Picture Film"

This paper by Harold Brown gives a detailed description of the above procedure illustrated with 27 colour photographs. The paper will also be available as an audiovisual package containing 27 slides.

"Film Joints (Splices), Comments on Cement and Tape Splices"

Harold Brown has compiled this paper which will be distributed after the Congress.
REPORT FROM THE PRESERVATION COMMISSION
to the FIAF General Assembly
Montevideo April 1992

The majority of the following report was included in the FIAF Bulletin, March 1992.

PUBLICATIONS

Five publications have been completed:

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

This paper has been researched and written by Peter Williamson, Robert Gitt and John Kuiper from the North American Preservation Subcommission.

Preservation of colour films produced by any process which used colour separations on nitrate film is an extremely expensive and technically very involved procedure. While each specific colour process has its own unique characteristics which influence the techniques used by an archive, certain basic principles must govern the preservation of these materials. The above paper describes these basic principles.

"The Matting and Polishing of Motion Picture Film"

This paper by Harold Brown gives a detailed description of the above procedures illustrated with 27 colour photographs. The paper will also be available as an audiovisual package containing 27 slides.

"Film Joins (Splices) : Comments on Cement and Tape Splices"

Harold Brown has completed this paper which will be distributed after the Congress.
"Guide to the Basic Technical Equipment Required by Audio, Film and Television Archives"

Edited by George Boston (IASA) and written by members of the Technical Coordinating Committee for the Technical Commissions of the International Organisations for Audio, Film and Television Archives; that is, Harald Brandes, Eva Orbanz and Henning Schou from FIAF, Brian Jenkinson from FIAT and Dietrich Schüller, Lloyd Stickells and William Storm from IASA.

This 104-page technical reference book is meant as a basic tool for the selection of archive equipment and for defining and configuring this equipment to meet the particular needs of audiovisual archives. It provides advice about the standards of equipment that will be required to play the recordings without damaging them.

The book can be obtained from George Boston, BBC Open University, Walton Hall, Milton Keynes MK7 6AA, United Kingdom; fax (44-908) 655 300 - or in the USA from William D Storm, Belfer Audio Laboratory Archive, Syracuse University, 222 Waverly Avenue, Syracuse, NY 13244, USA.

"Handling, Storage and Transport of Cellulose Nitrate Film"

The FIAF Executive Committee decided to produce guidelines for handling, storage and transport of cellulose nitrate film in collaboration with the Preservation Commission. The aim was to supply archives with information about the highest existing standards in this field and thus help to have these implemented in the archives' own work and in their national legislation. The guidelines will also help archives learn about the regulations that govern transport of nitrate film material abroad. Archives which do not have nitrate films in their collections may find this information useful when they receive nitrate films from another country.

The text, compiled by Milka Stoykova and the FIAF Secretariat and edited by Henning Schou, is based on "Guidelines for the Handling and Transport of Nitrate Film" written by David Francis and Henning Schou, "Preservation of Moving Images and Sound" by H Schou et al. and other papers in the FIAF Preservation Commission Technical Manual - with contributions by Harold Brown and Tony Cook.

In January 1990 and June 1991 the FIAF Secretariat circulated a questionnaire concerning the transport of nitrate film among all FIAF members and observers. As a result, information was obtained from 52 archives representing 37 countries from all continents. A summary of this survey is included.

"Physical Characteristics of Early Films as Aids to Identification"

This publication by Harold Brown has been translated into the French language. Copies of the French text (without the essential photographs which accompany the original English text) can be obtained from the Secretariat for BF 500.

The Preservation Commission is very grateful to Mr Eric Loné of the Service des Archives du Film in Bois d'Arcy for his initiative and high-quality translation.

Please see Bulletin FIAF 44 for a review of Mr Brown's book by Mr Loné.
FILM DETERIORATION

Degradation of cellulose triacetate (vinegar syndrome)

Tony Cook reports:

"After her nuclear magnetic resonance (NMR) spectroscopy, Ms Diane Williamson has started work on molecular modelling at the Manchester Polytechnic. The intention of which is to produce a programme whereby the model can be fed with different parameters which might affect degradation to see what effect these parameters have on the model. Ms Williamson has reached the stage where an experimental programme is available.

The British National Film Archive has agreed that in parallel with this modelling work, Diane Williamson will continue to pursue some kind of artificial ageing test and stabilisation of triacetate materials. Work undertaken in these directions recently has been rather disappointing in that although some success has been achieved, it is either not repeatable or has not been to a sufficient level; for example, the pH test which Ms Williamson was hoping would be suitable to determine the progress of deterioration has proved to be insufficiently sensitive."

INTERNATIONAL SURVEY OF PRINTERS

The Preservation Commission wishes to express its thanks to the 27 archives who have responded to the questionnaire regarding the above. We realise that compiling the answers involves a significant amount of time and labour, particularly for archives who have several machines. May we appeal to any archive which is contemplating answering the questionnaire, to please send it to the Project Coordinator, Mr Harold Brown, 2 Eleanor Gardens, Aylesbury, Bucks, HP21 7LT, United Kingdom by the end of June 1992. This will enable him to compile the information for the benefit of all FIAF archives.

NEW ANSI STORAGE CONDITIONS FOR MOTION PICTURE FILM

The American National Standards Institute (ANSI) has revised its recommended storage conditions for processed safety photographic film as previously published in ANSI PH1.43-1985. The recommended conditions for extended-term storage are now 21°C, 20-30% relative humidity (RH) for black-and-white materials and 2°C, 20-30% RH for colour materials. Please note the recommended low level of relative humidity. For further details, please obtain a copy of the new standard (IT9.11-1991) which should be available from the Institute from early May.

BRITISH FILM INSTITUTE AWARD TO ROBERT GITT AND UCLA PRESERVATION

In early September 1991, the British Film Institute awarded its prestigious Archival Achievement Award to Robert Gitt and the UCLA Film and Television Archive in recognition of their extraordinary achievements in film preservation. Robert Gitt, who is a member of the North American Preservation Subcommission, attended the gala London ceremony and accepted the award. In previous years, this has been given to producers of documentaries about film production/restoration - so it was especially gratifying to see last year's award presented to such a talented film preservation officer and his
organisation. We, his colleagues on the Commission, extend to him our heartfelt congratulations. Keep up the good work!

CHANGE OF ADDRESS

The Chairman of the Commission, Dr Henning Schou, has accepted the post of Head of Conservation at the National Film Archive, London. He can be contacted at the J Paul Getty Jnr Conservation Centre, Kingshill Way, Berkhamsted, Herts HP4 3TP, United Kingdom; phone (44-442) 876 301, fax (44-442) 875 607.

FUTURE MEETINGS

João Socrates Oliveira, Harald Brandes and Henning Schou will meet to discuss a range of Commission projects in São Paulo immediately after the FIAF Congress.

The full Commission will meet 20-21 May 1992 at the National Film Archive’s Conservation Centre in Berkhamsted.

Henning Schou, Chairman of the Preservation Commission
REPORT OF THE DOCUMENTATION COMMISSION

TO THE ANNUAL CONGRESS

MONTEVIDEO, APRIL 1992

ANNEX 10

MEMBERSHIP

Ron Magliozzi would like to thank members of the Executive Committee, and especially the Commission's past president Michelle Aubert, for their support in electing him to the presidency of the Documentation Commission.

Current members of the Commission:

Rene Bouclin, Cinematheque Quebecoise, Montreal
Noelle Ciret, Cinematheque Francaise, Paris
Nancy Goldman, Pacific Film Archive, Berkeley
Ronald J. Magliozzi, Museum of Modern Art, New York

Michael Moulds, Editor of the INTERNATIONAL INDEX TO FILM STUDIES PERIODICALS, London
(Permanent observer to the Commission)

Membership on the Documentation Commission is lower than we would like at the current time. We are considering several potential candidates, and we are always open to suggestions from FIAF members.

KNOWLEDGE

The Documentation Commission's North American Working Group held its third meeting in New York, 23-25 March 1992. The working group consisted of Rene Bouclin, Nancy Goldman and Ron Magliozzi, and it has in effect been acting on behalf of the full Commission since Michelle Aubert's resignation in the fall of 1991.

The central task of the working group is the Commission's project FIAF HANDBOOK ON FILM DOCUMENTATION (discussed below). However, at the March 1992 meeting, its agenda included all the issues and projects facing the full Documentation Commission. The Commission president wishes Nancy and Rene to be given due credit for their contributions to all Commission matters.
1. **MEMBERSHIP**

Ron Magliozi would like to thank members of the Executive Committee, and especially our Commission’s past president Michelle Aubert, for their support in electing him to the presidency of the Documentation Commission.

Current members of the Commission:

- Rene Beauclair, Cinematheque Quebecoise Montreal
- Noelle Giret, Cinematheque Francaise Paris
- Nancy Goldman, Pacific Film Archive Berkeley
- Ronald S. Magliozi, Museum of Modern Art New York
- Michael Moulds, Editor of the INTERNATIONAL INDEX TO FILM/TV PERIODICALS London
  (permanent observer to the Commission)

Membership on the Documentation Commission is lower than we would like at the current time. We are considering several potential candidates, and we are always open to suggestions from FIAF members.

2. **MEETINGS**

The Documentation Commission’s North American Working Group held its third meeting in New York, 23-27 March 1992. The working group consists of Rene Beauclair, Nancy Goldman and Ron Magliozi; and it has in effect been acting on behalf of the full Commission since Michelle Aubert’s resignation in the Fall of 1991.

The central task of the working group is the Commission’s project: FIAF HANDBOOK ON FILM DOCUMENTATION (discussed below). However, at the March 1992 meeting its agenda included all the issues and projects facing the full Documentation Commission. The Commission president wishes Nancy and Rene to be given due credit for their contributions to all Commission matters.
3. PROJECTS

3.1 INTERNATIONAL INDEXES TO FILM AND TELEVISION PERIODICALS (PIP)
Michael Moulds, editor

A report by the editor about the present situation and prospects is attached. ("Attachment A")

3.2 INTERNATIONAL DIRECTORY OF FILM AND TV DOCUMENTATION CENTRES
Rene Beauclair, coordinator/editor

To date 156 questionnaires have been sent to both FIAF and non-FIAF film and tv documentation centers around the world. Of this number, 56 institutions have failed to respond. Please consult "Attachment B" with this report for a list; and if anyone is able to aid us in our effort to achieve a response from those institutions which appear on this list please do not hesitate to contact a member of the Commission.

By the end of May 1992, we expect to have a first draft of the new edition. July 1992 is the final deadline for inclusion in the next edition.

The next edition will be bi-lingual: English and French. It will also include an essay on FIAF and its activities and a list of FIAF publications. Rene Beauclair is in the process of negotiating with St James Press, publisher of the previous edition, and Saur regarding the new volume.

3.3 BIBLIOGRAPHY OF FIAF MEMBERS PUBLICATIONS
Rene Beauclair, coordinator/editor

The 1990 edition is nearly completed. We are in the process of producing the English translation. The publication is bi-lingual: French and English.

We now face the problem of financing its publication. Previous editions were edited by Yana Vosikovska in Quebec and published by the FIAF Secretariat in Brussells. The secretariat is unable to continue publishing the work. We are considering a combination of two options by which to make the work available: First, we will publish an English language version as a supplement to the annual volume of the INTERNATIONAL INDEX TO FILM PERIODICALS. And secondly, follow this with the publication of 200 copies of the bi-lingual edition to be produced as inexpensively as possible in Montreal through a funding source we are still pursuing.
3.4 FIAF HANDBOOK ON FILM DOCUMENTATION
Ron Magliozzi, coordinator/editor

A detailed 28 page draft outline has been prepared. Please contact Mr. Magliozzi if you wish to receive a copy.

Our goal is a substantial publication on the subject of film documentation that will take its place as the basic reference work on the subject. Our work to date suggests that the HANDBOOK could number between 300 - 600 pages in length. We expect to publish individual sections of the HANDBOOK as "papers" over the next few years. We trust that this process will provide us with critical comments on the HANDBOOK section by section and will lead to a much improved final revised edition.

We have begun work on rough drafts for various sections of the publication as follows:

Introductory chapters - Ron Magliozzi
Books - Nancy Goldman
Periodicals - Rene Beauclair
Stills - Alain Gauthier (CQ, Montreal)
Glossary - Ron Magliozzi

It is our hope to attract other potential contributors to the HANDBOOK from within the FIAF archive system. To this end our outline and rough drafts should serve as guidelines for future contributors. We welcome hearing from any FIAF member with expertise on a particular kind of film documentation who might be willing to write for the HANDBOOK.

Among the kinds of documentation yet to be assigned:

Scripts
Clippings/clipping files
Posters
Papers and manuscript collections
Pressbooks/press kits
Promotional and Merchandising items
Music scores
Production design materials
3-Dimensional objects
Machine-readable documents
Audio-visual documents
and so forth.

Ronald S. Magliozzi
Documentation Commission
INSTITUTIONS WHICH HAVE NOT ANSWERED
THE QUESTIONNAIRE FOR
THE INTERNATIONAL DIRECTORY OF FILM AND TV
DOCUMENTATION CENTERS
ON APRIL 1992

Alger. Cinémathèque algérienne. Centre algérien de la cinématographie
Beijing. Zhongguo Dianying Ziliaoguan (China Film Archive)
Beograd. Fakultet Dramskih Umetnosti (Faculty of Dramatic Arts)
Beograd. Jugoslavenska Kinoteka
Berlin. Deutsche Film und Fernsehakademie Berlin
Berlin. Hochschule für Film und Fernsehen der D. D. R.
Bogota. Cinemateca distrital de Bogota
Bry/Marne. Institut national de l'audiovisuel
Bucuresti. Arhiva nationala de filme. Documentation Department
Buenos Aires, Fundacion cinematografica argentina
Camperdown. Color Film PTY Ltd
Caracas. Fundacion academia nacional de ciencias y artes del cine y la television
Dublin. Liam O'Leary Film Archives
Frankfurt. Deutsches Filmmuseum. Documentation Department
Frankfurt. Deutsches Institut für Filmkunde
Hanoi. Vien Tu Lieu Phim Viet Nam. Archives du film du Vietnam
Istanbul, MTV OY

Islamabad, Pakistan Television Corporation

Jerusalem, Archion Israeli Leseratim/Jerusalem Cinematheque

Kobenhavn, Det Danske Filmmuseum. Documentation Department

London, British Film Institute. Information Division, Stills, Posters & Designs

London, Channel Four Television

Los Angeles, American Film Institute. The National Center for Film and Video Preservation

Los Angeles, U.C.L.A. Film and Television Archive. Theater Arts Library

Los Angeles, University of Southern California, Cinema-Television Library

Lund (Sweden). Asta Nielsen Filmmuseum

Luxembourg, Cinemathèque municipale de la ville de Luxembourg

Madison, Wisconsin Center for Film and Theater Research

Manila, Film Archives of the Philippines

Mexico, Cineteca nacional

Milano, Cineteca Italiana

Montevideo, Archivo nacional de la imagen

Nashville, Vanderbilt Television News Archive

New York, CBS News Archives

New York, Museum of Television & Radio

New York, New York Public Library. Music Division

North Ryde, Australian Film and Television School
Oslo. Norsk Filminstitutt

Ottawa. Moving Image and Sound Archives. Documentation and Public Service

Paris. Bibliothèque nationale

Perth. The State Film Archives of Western Australia

Reykjavik. Kvikmyndasafn Islands

Roma. Cineteca nazionale. Centro sperimentale di cinematografia

Sydney. Sydney Opera House. Dennis Wolansky Library and Archives of the Performing Arts

Tel Aviv. Israel Film Institute

Tokyo. National Filmcenter

Toulouse. Cinémathèque de Toulouse

Vancouver. Pacific Cinémathèque Pacifique

Villeurbanne. Comité de fondation du Musée du cinéma de Lyon

Waltham (USA). National Center for Jewish Film

Washington. Library of Congress. Motion Picture, Broadcasting and Recorded Sound Division

Washington. Television News Study Centre

Wien. Österreichisches Filmmuseum

Wien. Österreichisches Filmmuseum

René Beauclair
International Directory of Film and TV Centers
Cinémathèque québécoise
335 Boul. De Maisonneuve Est
Montréal, Québec
Canada H2X 1K1
EDITOR'S REPORT

1. Film and television volume and distribution

1981 saw the publication of the third television volume, which covered the period 1977-79, and the 1980 film volume which was published in December. This year we hope to bring out the 1981 film volume during the summer, and the next television volume, for 1981-83, in the autumn.

The 1987-89 screen/theatre classifications (550 titles for film and eight for television) will be published next week, together with the first edition for 1982.

2. Film

For the last six months Nika Stoykova from the Bulgarian National Filmoteque has been working with us (she has just returned home). This has been a very happy and productive time for us, and I hope for Nika too. She has helped enormously in reducing the backlog of indexing at Russian, Bulgarian and East German periodicals, as well as giving us invaluable assistance with indexing. It seems to me that other archives might consider sending us a number of staff on leave of absence for a few weeks. It would be beneficial to us, and we could provide a period of intensive training while they were helping us in our work.

3. Finance

As a result of receiving most of the income from the 1980 and the 1981 volumes in the same year, this year's volume presents a healthy picture. We have paid off the outstanding debts, and the still carried forward a balance of nearly £1,000. However, this situation will not be recurring, and the publication of the television volume, due for little more than three months, costs £3,000. Sales of the earlier volumes and the volumes we appear to have reached a plateau which does not seem to be improved by publicity.

4. CD-ROM project

As I said in my last report, I feel that the way forward with CD-ROM and several other media of presentation have been confirmed by opinion. The possibilities of new initiatives have presented advantages for the Philips interactive system. On the other hand, our estimate for the Dodh software package is not obviously for an without a grant, which I am not optimistic about getting. As a result, I am having discussions with the Queen University who created the CD-ROM for the Times newspaper.
EDITOR'S REPORT

1. Film and television volumes and microfiches

1991 saw the publication of the third television volume, which covered the period 1983-86, and the 1990 film volume which was published in September. This year we hope to bring out the 1991 film volume during the summer, and the next television volume, for 1987-90, in the autumn.

The 1987-91 microfiche cumulations (18 fiches for film and eight for tv) will be despatched next week, together with the first despatch for 1982.

2. Staff

For the last six months Milka Staykova from the Bulgarska Nacionalna Filmoteka has been working with us (she has just returned home). This has been a very happy and productive time for us, and I hope for Milka too. She has helped enormously in reducing the backlog of indexing of Russian, Bulgarian and East German periodicals, as well as giving me invaluable assistance with invoicing. It occurs to me that other archives might consider sending us a member of staff on leave of absence for a few weeks! It could be beneficial to both of us, since we could provide a period of intense training while they were helping us in our work.

3. Finance

As a result of receiving most of the income from the 1989 and the 1990 volumes in the same year our finances this year present a healthy picture. We have paid off the outstanding Fiaf loan and still carried forward a balance of more than £14,000. However this situation will not be repeated, and the publication of the television volumes does very little more than cover its costs. Sales of the microfiches and the volumes too appear to have reached a plateau which does not seem to be improved by publicity.

4. CD-ROM project

As I said in my last report I feel that the way forward is with CD-ROM and several months of investigation have confirmed my opinion. The complications of our requirements proved too much for the Philips Interactive system. On the other hand the estimate for the Reed Opti-Ware software is out of reach for us without a grant, which I am not optimistic about getting. As a compromise I am having discussions with the Open University (who created the CD-ROM for The Times newspaper). Their provisional
estimate for our requirements is £6-10,000. I am waiting for a
more precise figure.

I have allowed £5000 this year and next year for the CD-ROM
project in my proposed budgets. This will probably not be enough
to cover the costs, bearing in mind that the production of the
disk after the development cost is in the region of £2,500, and
there is also design and marketing to allow for.

Should we go ahead with the Open University my proposed timetable
for the project would aim at a first disk in September. I am
hoping that it will be technically possible within the budget to
incorporate the data which was input on Infodoc's computer from
1983 to 1986. At this stage modifications and improvements can be
made to the disk. The first commercially-aimed disk should be
produced in the spring of 1993.

Present intentions are to bring out one disk per year. I would
hope to keep a microfiche service in operation (albeit on a less
frequent basis than at present) for those existing subscribers
who are not ready for the CD-ROM, and it could also operate if
required as an update service for CD-ROM subscribers. Both the
film and television databases would be included, but probably not
merged. The pricing structure cannot yet be decided on, but
in the first years I would not expect it to exceed £500, to allow
for discounting, with a supplement of possibly £100 for the
microfiche updates. We could reasonably expect to cover our costs
with the first disk in 1983, though we may well have some
cashflow problems before then. The British Library are interested
in the venture, and may come up with a proposal for joint
publishing on a cost/profit sharing basis. I have also submitted
a request for a grant to the Library of Congress (c/o David
Francis). There is also a possibility of sharing costs with the
Design & Applied Arts Index in a joint CD-ROM.

There is now a great interest in this medium and Variety
published a special report on it in their March 9th issue. The
potential market is much greater than for microfiches, which is
now out-of-date and unpopular with users. I am aware that several
university librarians buy the book only because students will not
use the microfiches. There are over 500 media courses in the USA
listed in the AFI Guide to College Courses. We have these and
over one thousand other addresses listed on our publicity
database.
<table>
<thead>
<tr>
<th>RECEIPTS</th>
<th>RESULT 91</th>
<th>BUDGET 92</th>
<th>FORECAST 93</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at start of year</td>
<td>4700</td>
<td>14288</td>
<td>1899</td>
</tr>
<tr>
<td>24000 Subscriptions</td>
<td>26946</td>
<td>28500</td>
<td>35000</td>
</tr>
<tr>
<td>7400 Support</td>
<td>7374</td>
<td>7400</td>
<td>7400</td>
</tr>
<tr>
<td>38000 Film volume sales</td>
<td>43746</td>
<td>30000</td>
<td>32000</td>
</tr>
<tr>
<td>5000 TV volume sales</td>
<td>5268</td>
<td>1900</td>
<td>3400</td>
</tr>
<tr>
<td>100 Micro. cumulations</td>
<td>645</td>
<td>200</td>
<td>100</td>
</tr>
<tr>
<td>500 Other publications</td>
<td>132</td>
<td>200</td>
<td>200</td>
</tr>
<tr>
<td>800 Back periodicals</td>
<td>292</td>
<td>300</td>
<td>350</td>
</tr>
<tr>
<td>0 Flat grant (accountancy)</td>
<td>935</td>
<td>450</td>
<td>450</td>
</tr>
<tr>
<td>0 Misc. income</td>
<td>87</td>
<td>90</td>
<td>100</td>
</tr>
<tr>
<td>0 Bank interest</td>
<td>397</td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>82400</strong></td>
<td><strong>90522</strong></td>
<td><strong>81299</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PAYMENTS</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>820 Rates</td>
<td>580</td>
<td>700</td>
<td>800</td>
</tr>
<tr>
<td>68 Water rates</td>
<td>67</td>
<td>80</td>
<td>90</td>
</tr>
<tr>
<td>1829 Service charges</td>
<td>1391</td>
<td>1500</td>
<td>1650</td>
</tr>
<tr>
<td>5645 Rent</td>
<td>5644</td>
<td>5844</td>
<td>8000</td>
</tr>
<tr>
<td>0 Office cleaning</td>
<td>0</td>
<td>95</td>
<td>10</td>
</tr>
<tr>
<td>85 Electricity</td>
<td>126</td>
<td>140</td>
<td>150</td>
</tr>
<tr>
<td>620 Telephone</td>
<td>577</td>
<td>630</td>
<td>700</td>
</tr>
<tr>
<td>190 Insurance</td>
<td>217</td>
<td>240</td>
<td>264</td>
</tr>
<tr>
<td>500 Office equipment costs</td>
<td>151</td>
<td>400</td>
<td>200</td>
</tr>
<tr>
<td>200 Furniture &amp; fittings</td>
<td>157</td>
<td>200</td>
<td>200</td>
</tr>
<tr>
<td>50 Refreshments</td>
<td>22</td>
<td>100</td>
<td>50</td>
</tr>
<tr>
<td><strong>Sub-total: Office costs</strong></td>
<td><strong>8932</strong></td>
<td><strong>9729</strong></td>
<td><strong>1214</strong></td>
</tr>
<tr>
<td>9265 Print costs: film vols.</td>
<td>9203</td>
<td>5100</td>
<td>5400</td>
</tr>
<tr>
<td>4680 Print costs: TV vols.</td>
<td>3337</td>
<td>5000</td>
<td>0</td>
</tr>
<tr>
<td>1900 Other printing projects</td>
<td>0</td>
<td>200</td>
<td>900</td>
</tr>
<tr>
<td><strong>Sub-total: Printing</strong></td>
<td><strong>12540</strong></td>
<td><strong>12100</strong></td>
<td><strong>6300</strong></td>
</tr>
<tr>
<td>600 Microfiche production</td>
<td>552</td>
<td>650</td>
<td>650</td>
</tr>
<tr>
<td>200 Microcumulations</td>
<td>235</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>760 Computer supplies</td>
<td>91</td>
<td>200</td>
<td>200</td>
</tr>
<tr>
<td>400 Computer hardware</td>
<td>598</td>
<td>1500</td>
<td>500</td>
</tr>
<tr>
<td>750 Revelation software</td>
<td>0</td>
<td>500</td>
<td>0</td>
</tr>
<tr>
<td>100 Other software</td>
<td>210</td>
<td>300</td>
<td>300</td>
</tr>
<tr>
<td><strong>Sub-total: Computer</strong></td>
<td><strong>899</strong></td>
<td><strong>2500</strong></td>
<td><strong>1000</strong></td>
</tr>
<tr>
<td>672 Travel (Abroad and UK)</td>
<td>956</td>
<td>1000</td>
<td>1200</td>
</tr>
<tr>
<td>100 Reference books</td>
<td>15</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>40 Subscriptions to BFI</td>
<td>44</td>
<td>50</td>
<td>55</td>
</tr>
<tr>
<td>57 Bank charges</td>
<td>134</td>
<td>200</td>
<td>250</td>
</tr>
<tr>
<td>598 Accountancy</td>
<td>520</td>
<td>450</td>
<td>550</td>
</tr>
<tr>
<td>5300 Flat loan repayments</td>
<td>5307</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Sub-total: Finance</strong></td>
<td><strong>5961</strong></td>
<td><strong>650</strong></td>
<td><strong>800</strong></td>
</tr>
<tr>
<td>26000 Monthly salaries (net)</td>
<td>24470</td>
<td>27000</td>
<td>30000</td>
</tr>
<tr>
<td>14050 Taxes, N.H.I. &amp; Pension</td>
<td>13559</td>
<td>14700</td>
<td>16400</td>
</tr>
<tr>
<td>4160 Invoicer/indexer</td>
<td>3026</td>
<td>4000</td>
<td>5000</td>
</tr>
<tr>
<td><strong>Sub-total: Staff</strong></td>
<td><strong>41055</strong></td>
<td><strong>45700</strong></td>
<td><strong>51400</strong></td>
</tr>
<tr>
<td>680 Stationery</td>
<td>181</td>
<td>350</td>
<td>220</td>
</tr>
<tr>
<td>200 Publicity</td>
<td>0</td>
<td>200</td>
<td>220</td>
</tr>
<tr>
<td>3000 Postage &amp; distribution</td>
<td>4679</td>
<td>3500</td>
<td>3500</td>
</tr>
<tr>
<td>130 Couriers &amp; faxes</td>
<td>185</td>
<td>200</td>
<td>220</td>
</tr>
<tr>
<td><strong>Project: CD-ROM</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>83849 Total payments</td>
<td>76234</td>
<td>81829</td>
<td>82779</td>
</tr>
<tr>
<td><strong>-1249 Bank/cash at year end</strong></td>
<td><strong>14288</strong></td>
<td><strong>1899</strong></td>
<td><strong>-1480</strong></td>
</tr>
</tbody>
</table>
This past year has seen an unexpectedly active year for the members of FIAP’s Cataloguing Commission. Last year, at the Annual Congress in Athens, we noticed what we hope will be the start of many cataloging workshops. As a result of questions discussed during the workshop, the Commission has decided to recommend the publication of several topic papers which clarify or explain particular portions of the FIAP Cataloguing Rules. Topics could include:

1. essential data elements for accessions determination level records;
2. cataloging, cataloging, and the use of guidelines;
3. defined disciplines for varying degrees of completeness;
4. the establishment of authority files for recording approximate dates, etc.

Earlier this year, Mr. Souther and I have discussed several related to one of these topics. We would appreciate it if you could either drop your completed forms into the Cataloguing Commission suggestion box or hand them to either Mr. Souther or myself. If you have not received the forms or have not brought them with you, we have some blank forms available for your use.

Here at Montevideo, we plan to hold a second workshop devoted entirely to questions selected by our FIAP colleagues. Anyone who is interested in discussing particular problems or topics should drop them to the Cataloguing Commission’s suggestion box.

The Commission’s newest document, Guidelines for Organizing Technical Data, has been presented a publication date prior to this Congress by our publisher, K. U. Saur in Munich. This work is the product of the joint efforts of Cataloguing Commission member Dieter Schuiz, and Preservation Commission member Hans R. Rosendal. It is, they provide advice in archives for organizing and describing technical information necessary for an effective film preservation program.

Commission member, Hal E. Moriss, reports that he has completed his research and entered all the updated data of national bibliographies onto his microcomputer. At a next step, he plans to send the field data to appropriate FIAP archives for review and suggestion. Please watch for your lists and return them as soon as possible to Hal. I nation. He hopes to receive your suggestions to prepare the final manuscript for submission to the publisher in early winter.
CATALOGUING COMMISSION REPORT

48TH FIAF CONGRESS

MONTEVIDEO, APRIL 22-23, 1992

This past year has been an especially active one for the members of FIAF’s Cataloguing Commission. Last year, at the Annual Congress in Athens, we hosted what we hope will be the first of many cataloging workshops. As a result of questions discussed during the workshop, the Commission has decided to recommend the publication of several short papers which clarify or explain particular portions of the FIAF Cataloguing Rules. Topics could include:

(1) essential data elements for accessions or minimal level records;
(2) capitalization, transliteration, and the use of diacritics;
(3) refined definitions for varying degrees of completeness;
(4) the elaboration of alternatives for recording approximate dates, etc.

Earlier this year, Mr. Smither and I have distributed surveys related to two of these topics. We would appreciate it if you could either drop your completed forms into the Cataloguing Commission suggestion box or hand them to either Mr. Smither or myself. For those who have not received the forms or have not brought them with you, we have some blank forms available for your use.

Here in Montevideo, we plan to host a second workshop devoted entirely to questions selected by our FIAF colleagues. Anyone who is interested in discussing particular problems or topics should drop them in the Cataloguing Commission’s suggestion box.

The Commission’s newest document, Guidelines for Recording Technical Data, has been promised a publication date prior to this Congress by our publisher, K.G. Saur in Munich. This work is the product of the joint efforts of Cataloguing Commission member, Dr. Günter Schultz, and Preservation Commission member, Hans Karmstadt. In it, they provide advice to archives for organizing and describing technical information necessary for an effective film preservation program.

Commission member, Rolf Lindfors, reports that he has completed his research and entered all the updated lists of national filmographies onto his microcomputer. As a next step, he plans to send the national lists to appropriate FIAF archives for review and correction. Please watch for your lists and return them as soon as possible to Mr. Lindfors. He hopes to receive your answers in time to prepare the final manuscript for submission to the publisher in early summer.
Commission member, Vladimir Opela, reports that he has completed work on his study of early Czech film companies and logos. Since he has not yet received any contributions for other countries, he plans to publish his work as a separate publication through the Cezkoslovensky Filmovy Archiv. But it is not too late to send in your contributions to Mr. Opela, who is most interested and anxious to receive them. If he receives enough information, we can still publish a combined version at a later date.

Former Commission members, Gunter Schulz and Dorothea Gebauer report that analysis of the genre lists they have received from FIAF archives shows a much greater degree of uniformity than we had originally anticipated. Although no longer on the Commission, they are nonetheless willing to prepare an international glossary of "pure genre" terms, excluding terms relating to form and schools of film. These terms will be able to serve as a model for archives seeking to follow a single standard.

The Commission has just begun a major project to create a common exchange format for FIAF archives. We believe that this work constitutes our next most important task, one which follows logically upon and supplements the completion of our rules. Once we have completed work on the format, archives utilizing the rules and the format will be able to copy each other's machine readable cataloging records in a shared cataloging environment. Shared cataloging programs have proved their cost effectiveness by eliminating the need for each archive to catalog separately those works which are held in common.

Commission member, Carlos Roberto de Souza, has begun the work of collecting copies of multinational format standards, such as CCF, UNIMARC, CEPAL, etc. If anyone has information to share or questions to ask about the project, Mr. de Souza would be most happy to hear from you.

Another ongoing Commission project is the union catalog of sound feature films from the nitrate era. Earlier this year, we have distributed letters to archives reminding you of the advantages to be gained by participating and of the ease with which one may become a participant. The catalog is housed on a microcomputer at the Secretariat utilizing MicroISIS software. Any archive may begin participating in the project at any time simply by submitting data. Instructions are available from the Secretariat. Brigitte van der Elst reports that those archives already participating in the project have found it most helpful in support of their preservation work.

Two projects, newly approved by the Executive committee are to be undertaken jointly with other Commissions: the development of archival selection criteria with the Programming and Cultural Uses Commission; and the development of rules for constructing filmographies with the Documentation Commission. Here in Montevideo, we will be consulting to devise methodologies and allocate assignments for various tasks.
The Cataloguing Commission asks for your help in its work of preparing recommendations for specific aspects of the task of cataloguing films in film archives. Two of the first topics for this sort of survey are the description of the completeness of copies of films held in archives and the varying types of dates related to a particular work or copy of a work.

For example, the copies of films held in our archives can be incomplete for several reasons. To name but a few:

- a donor may only have transferred to the archive nine reels of a ten reel film;
- cuts may have been made by censors to conform to current moral, cultural or political standards;
- cuts may have been made by distributors to enhance the film's commercial appeal - as they see it - or to fit the needs of programming;
- short lengths of the film may have been lost through physical damage or chemical deterioration.

Should a film archive's catalogue reflect the fact that a copy of a film is incomplete? do they do so? and, if so, how?

Examples of types of problems related to dates include:

- films often lack information about dates;
- confusion may arise about the differences between production, release, and/or copyright dates, etc.;
- a film, or portion of a film, purporting to be a record of an actual event may, in fact, be a much later reconstruction.

What types of dates should be recorded in an archive's catalogue? which ones are recorded? in what way?

The Cataloguing Commission invites answers to these questions from as many as possible of the members of FIAF, and will prepare a report summarizing the information received and - if appropriate - offering recommendations.

Please ask a member of your staff responsible for cataloguing to complete the attached brief questionnaires (which really should not take very much time). The questionnaires are printed in English, but replies in French, Spanish, or German are all welcome. Please return the completed questionnaires and any additional materials (examples, etc.) either by post or in person at the Montevideo Congress to

Roger Smither or Harriet Harrison
Department of Film Office of Descriptive
Imperial War Museum Cataloging Policy
Lambeth Road Library of Congress
London SE1 6HZ Washington, D.C. 20540

Thank you very much for your assistance.
ANNEX 12

Montevideo 1982

Last year, the Commission for Programming and Cultural Uses, which was normally constituted with seven members at the Athena FIAF Congress, met for two days in Montevideo following the "Clarin" Film Festival. A report of the Commission's discussions was sent to the Executive Committee in Jerusalem and then subsequently transmitted to all FIAF Archives.

Present at the Commission's meeting were José Béland de Serra (Chairman), Paolo Cherchi Usai, George Cole, Catherine du Sautoy John Huston and Steven Hite. Manuel Martinez Carril (CINEMATECAS BRUGUERA) was unable to attend. The group discussed issues relating to the symposium proposed by Manuel Martinez Carril to be held in Montevideo on April 16 and 17. The symposium on Programming will be the second in FIAF history, following the one in Lisbon (1980) which had been on the Commission.

Four years later, the theme has reached a more practical level, focusing on issues like guidelines on the Programming of Film Archives, legal aspects relating to programmatic activities, Access Guidelines for Cultural Uses, Technical Standards for the protection and presentation of moving images, etc.

In addition, the Commission has moved forward in the following areas:

- **Publications of a Manual of Technical Standards**: The Commission is planning to work on this project with the Preservation Commission and recommends its completion for 1983. A basic chapter of the manual draft could be presented in Montevideo. The Commission accepted Clyde Waddell's proposal of drawing up a draft of standards for correct projection. The expertise of Béland de Serra (sound and colour systems, gauges, etc...).
REPORT FROM THE COMMISSION FOR PROGRAMMING AND CULTURAL USES

----------------------------------------

Montevideo 1992

Last year, the Commission for Programming and Cultural Uses, which was formally constituted with seven members at the Athens FIAF Congress, met for two days in Pordenone following the "Giornate del Cinema Ilato". A Report of the Commission's discussions was made to the Executive Committee in Jerusalem and then subsequently distributed to all FIAF Archives.

Present at the Pordenone meeting were: João Bénard da Costa (Chairman), Paolo Cherchi Usai, Gabrielle Claes, Catherine Gautier, Enno Patalas and Steven Ricci. Manuel Martínez Carril (Cinemateca Uruguaya) was unable to attend. The Group discussed issues relating to the symposium proposed by Manuel Martínez Carril to be held in Montevideo on April 26 and 27. The symposium on Programming will be the second in FIAF history, following the one in Lisbon (1989) which gave birth to the Commission.

Four years later, we hope to have reached a more practical level, focusing questions like Peculiarities of the Programming of Film Archives; Legal Aspects related to programming activities; Access Guidelines for Cultural Uses; Technical Standards for the projection and presentation of moving images, etc.

In addition, the Commission has moved forward in the following areas:

1) Publication of a manual of technical standards. The programming Commission is planning to work on this project with the Preservation Commission and recommends its completion for 1993. A basic chapter of the manual draft could be presented in Montevideo. The Commission accepted Clyde Jeavons' proposal of drawing up a draft of standards for correct projection. The expertise of Jean-Pierre Verscheure (sound and colour systems, gauges, etc...),
Peter Konlechner (types of projection machines and equipment) and the S.M.P.E. (Society for Motion Picture Engineers) would be also requested for this project.

2) Publication of access policy guidelines for cultural uses. As for the manual of technical standards, the Commission wishes to present a basic draft of these guidelines on the occasion of the Montevideo Symposium, under the coordination of Paolo Cherchi Usai and will re-examine other members' remarks on this issue.

3) Relationship to educational institutions. As Steven Ricci proposed to form a working group within FIAF for discussing the relationship between Film Archives and Film Schools, the Commission agreed that one member of the Programming Commission should be in charge of the project and work with outside experts.

4) Joint projects with the documentation and cataloguing commissions. The President of the Programming Commission will formally request the expertise and advice the President of the Documentation Commission for the preparation of a selective bibliography of books and documents relevant to programming and access tasks (viewing and circulating prints catalogues, lists of "best films", archive and Festivals catalogues, index, etc...), and from the President of the Cataloguing Commission for the realization of a register of "missing films".

The Programming Commission would also welcome suggestions from other FIAF Commissions for any other joint projects.

5) Survey on Programming and Cultural Use Activities. A letter and a survey addressing the most pressing concerns of the Commission was sent by João Néannd da Costa to the membership in February 1992. To date, 29 Archives have responded. The Commission urges the remaining colleagues to return the questionnaire as soon as possible.

6) Commemoration of the Centenary of the Cinema. The Commission expressed to the Executive Committee its desire to participate in the preparation of activities which will celebrate the centennial. The Executive Committee welcomed the idea and will propose several issues before the end of 1992.
7) The name of the Commission. In Havana, when the General Assembly approved the creation of our Commission, the formal name voted was "Commission for Programming and Cultural Uses". Since the first meeting of this Commission in Açores (February 1991) our feeling was that this name was too general and elusive. We decided to propose to the General Assembly to rename it as "Programming and Access Commission". Our purpose is to underline the connections between the programming and access activities and to define not only the tasks and aims of programming in an archival context but also the role and the duty of archives in providing access to their collections for the purposes of research, study and recirculation.
Towards a Philosophy of Film Archiving

Report to the 1993 FIAF Congress by Ray Edmundson,
Deputy Director, National Film and Sound Archive, Canberra

Introduction

This is a resume of what has been done to explore the subject since last year's congress.

Discussions and Correspondence

Following the congress and the editorial on this subject in the FIAF Bulletin at that time, two colleagues - Wolfgang Raus and Roger Boudier - have corresponded with me. A more active interest of issues now rests on me, and I am planning a package of documentation to circulate to those within FIAF and IASA who have expressed interest in the subject this helpfully.

IASA Discussion

At the IASA Conference at Sopron, Hungary (May 1991) I presented a paper, "Towards a Philosophy of AV Archiving", and papers in response were also presented by Harvey Hubert and Paul von Linstow. Some copies of my paper are available to the Congress from Graham Guilfoyle, NFFA Director, or can be supplied by mail. This matter will be reviewed by the next IASA "Himogramatic Bulletin". It has also been translated into German for wider dissemination.

The subject will be further discussed at the 1992 IASA Congress in Canberra in September, at which IASA members will vote on a proposed constitutional change to broaden IASA's scope and move from "sound" to "audiovisual".

Proposed to FIAF Executive

In November I proposed to the Executive that "Philosophy of Film Archiving" form a significant part of the agenda for the 1993 Congress (during the general assembly or symposium).

The proposal was not accepted, as the congress agenda was already fixed and the value of such an exercise at this time was felt to be doubtful. It was suggested that I work towards getting a philosophy into published form and continuing to promote discussion and consciousness raising on our common philosophy within IASA, FIAF and RCA.

Next Steps

It is my intention by mid-year to circulate to the interest group a somewhat defined package of material to stimulate discussion and arrive at a method for developing a draft document. (As will be apparent from my annual report, I have particular priorities at the NFFA at present, which for most of 1992 will continue to limit my discussionary time.)

I would be glad to hear from any additional colleagues who would like to receive the discussion package.

Ray Edmundson

12 April 1993
TOWARDS A PHILOSOPHY OF FILM ARCHIVING

Report to the 1992 FIAF Congress by Ray Edmondson,
Deputy Director, National Film and Sound Archive, Canberra

Introduction

This is a resume of what has been done to explore this issue since last year's congress.

Discussions and Correspondence

Following the congress and the editorial on this subject in the FIAF Bulletin at that time, two colleagues - Wolfgang Klaue and Roger Smither - have corresponded with me. A more active pursuit of issues now rests on my finishing and circulating a package of documentation to those within FIAF and IASA who have expressed interest in the subject (see below).

IASA Discussion

At the IASA Conference at Sopron, Hungary (May 1991) I presented a paper "Towards a philosophy of AV archiving", and papers in response were presented by Rainer Hubert and Poul von Linstow. (Some copies of my paper are available at the Congress from Graham Gilmour, NFSA Director - or can be supplied by mail). This material will be published in the next IASA "Phonographic Bulletin"; it has also been translated into German for wider dissemination.

The subject will be further discussed at the 1992 IASA Conference in Canberra in September, at which IASA members will vote on a proposed constitutional change to broaden IASA's scope and name from "sound" to "audiovisual".

Proposal to FIAF Executive

In November I proposed to the Executive that "Philosophy of film archiving" form a significant part of the agenda for the 1993 congress (during the general assembly or symposia).

The proposal was not accepted, as the congress agenda was already fixed and the value of such an exercise at this time was felt to be doubtful; it was suggested that I work towards getting a philosophy into published form, and continuing to promote discussion and consciousness raising on our common philosophy within IASA, FIAT and ICA.

Next Steps

It is my intention by mid-year to circulate to the interest group a somewhat-delayed package of material to stimulate discussion and arrive at a method for developing a draft document. (As will be apparent from its annual report, there are particular priorities at the NFSA at present which for most of 1992 will continue to limit my discretionary time.)

I would be glad to hear from any additional colleagues who would like to receive the discussion package.

Ray Edmondson

12 April 1992
1. CONFERENCE ON RESEARCHING IN TV AND AUDIOVISUAL
   April 26 (9 a.m. to 5 p.m.) and April 27 (9 a.m. to 12 p.m.)

2. PERSPECTIVES IN INDIVIDUAL ARTISTIC COMMUNICATION

   Challenge of the new techniques, changes in the cinema's public, towards
   global communication, key strategies, comparison of the various practices
   particularities of programming in cinematheques. FITA Programming Committee.

   Presentation: M. Roberta Rodrigues
   Proposals: João Bândiera and Costa
   Comments: Manuel Antunes Cecílio, Robert Bensusan

3. LEGAL PROBLEMS: DIFFERENT ASPECTS

   Analysis of the legislation on copyright, national laws, agreements, lim-
   its, role of UNESCO, legal deposit.

   Historical panorama and present situation.

   Presentation: Wolfgang Kriege
   Comments: Carlos Augusto Chilli, Julesman Fernández Jurado, David Fran
dt, León Navarro, China

4. A PRACTICAL MANUAL FOR ARCHIVAL RESEARCH: AN INTRODUCTION

   Presentation: Paola Scolari Vali
   Comments: Anna Fleming, Maria Brito Galvão, Vladimir Pond, Alain Marchand, Rolf Lindner

5. TECHNICAL ASPECTS

   An introduction to the technical standards used for the screening and the
   presentation of moving images. Different approaches.

   Coordination: Clyde Seaborn
   Comments: Peter Konjastics, Napier School, Jean-Pierre Verac
ore
1. SYMPOSIUM ON PROGRAMMING IN FILM ARCHIVES

April 26 (9h - 13h; and 15 - 19h), and April 27 (9 - 13h)

1. Changes in audiovisual artistic communication


Presentation: Robert Daudelin
Proposals: João Dénard da Costa
Comments: Manuel Martínez Carril, Robert Rosen

2. Legal problems: different aspects

Analysis of the legislation on copyrights: national laws, agreements, limits, role of UNESCO, legal deposit.

Historical panorama and present situation.

Presentation: Wolfgang Klaue
Comments: Carlos Augusto Calil, Guillermo Fernández Jurado, David Francis, Masatoshi Ohba

3. A guidelines manual for archival research: an introduction

Presentation: Paolo Cherchi Usai
Comments: Anne Fleming, Maria Rita Galvão, Vladimir Opela, Alain Marchand, Rolf Lindfors

4. Technical aspects

A introduction to the technical standards used for the screening and the presentation of moving images. Different approaches

Coordination: Clyde Jeavons
Comments: Peter Konlechner, Henning Schou, Jean-Pierre Verscheure

 cinéma uruguaya

Lorenzo carrelli 1311 - c.p. 11200 - montevideo - uruguay
casilla de correo 1170 - teléfonos 49 45 72 - 48 24 60 - 49 57 95
fax (598-2) 49 45 72 - telex 22043 cinoteca uy
5. The Latin-American experience

Presentation: Cosme Alves Netto, Manuel Martínez Carril
Comments: Paulina Fernández Jurado, Maria del Carmen Figue-
roa, Isaac León Frías, Oscar Lucien, Juan José Mug-
ni.

6. Summary

II. SYMPOSIUM ON THE ORIGINS OF THE CINEMATOGRAPHIC LANGUAGE IN LATIN-
AMERICA

April 27 (15 - 19h)

By Jean-Claude Bernardt, and Maria Rita Galvão from the Cinemateca Bra-
sileira

- Analysis of the early 20th century Latin-American cinema
- Documentaries
- Analysis of feature films
- Ideological reflexions: present contrast with a far away mythical golden age.
ANNEX 15

WORKSHOP ON ARCHIVES AND FILM SCHOOLS

F.I.F.A.F. members and observers are invited to a special one-day workshop on the relationship between archives and film schools at the upcoming congress in Los Angeles. Co-ordinated by the Commission for Programming and Cultural Affairs, the workshop will take place on April 20 from 7:00 a.m. to 1:10 p.m.

This time meeting is an opportunity to exchange views on how film archives can meet new challenges in public information. Issues explored have indicated that film schools and film archives already have ongoing formal relationships to one or more film schools. How can these relationships be improved? Is there room for innovation? Some of the questions which will be addressed include:

1) What role can archives play in the development of the next generation of filmmakers?

2) What special responsibilities do we have towards training future critics and historians? How can we assist them in making the best use of archival materials?

3) How can archives accommodate the increasing demands for research access to their collections? Can these increasing demands be made compatible with their preservation and conservation priorities?

4) What are some of the best ways we can involve film students with enthusiasm and interest in film history? Screenings, symposia, and lecture series? Publications? Archival training, seminars, and internships? Exchange programs?

5) Are there collaborative projects which F.I.A.F. archives might undertake in relation to curriculum? What future activities could the Commission for Programming and Cultural Affairs organise in this area?

The workshop will be moderated by Suzanne Müller, head of Research and Study, UCLA Film/TV Archive. Prior to the open discussion, brief presentations will be made by:

Ivan Trujillo Martinez, Director, Filmoteca de la UNAM
Luis Eldem (Professor, Universidad Autónoma)
Jean-Claude Delahaye (Dean, Cinémat., George Eastman House)
Cinda Sevence (Curator, National Film Archive, England)
Robert Underwood (Director, UCLA Film/TV Archive)
F.I.A.F. members and observers are invited to a special half-day workshop on the relationship between archives and film schools at the upcoming Congress in Montevideo. Coordinated by the Commission for Programming and Cultural Uses, the workshop will take place on April 25 from 9:30 a.m. to 12:30 p.m.

This first meeting is an opportunity to exchange views on how film archives can meet new challenges in media education. Past surveys have indicated that over twenty F.I.A.F archives already have ongoing formal relationships to one or more film schools. How can these relationships be re-thought? Is there room for innovation? Some of the questions which will be addressed include:

1) What role can archives play in the development of the next generation of filmmakers?

2) What special responsibilities do we have towards training future critics and historians? How can we assist them in making the best use of archival materials?

3) How can archives accommodate the increasing demands for research access to their collections? Can these increasing demands be made compatible with our preservation and conservation priorities?

4) What are some of the best ways we can incite film students with enthusiasm and interest in film culture? Screenings? Symposia and lecture series? Publications? Archival training classes and internships? Exchange programs?

5) Are there collaborative projects which F.I.A.F archives might undertake in relationship to film education? What future activities could the Commission for Programming and Cultural Uses organize in this area?

The workshop will be moderated by Steven Ricci – Head of Research and Study, UCLA Film/TV Archive. Prior to the open discussion, brief presentations will be made by:

Ivan Trujillo Bolio (Director, Filmmoteca de la UNAM)
Luis Elbert (Professor, Cinemateca Uruguaya)
Jan-Christopher Horak (Senior Curator, George Eastman House)
Clyde Jeavons (Curator, National Film Archive; as respondent)
Robert Rosen (Director, UCLA Film/TV Archive)