

3e liste / 3rd list

LYON XXVI ASSEMBLEE GENERALE DE LA FIAF / Participants présents le 29 mai 1970
 LYONS XXVI GENERAL MEETING OF FIAF / Present participants on May 29th, 1970

ACIMOVIC, Mr. Filip, Jugoslovenska Kinoteka, Beograd
 ALBERTI, Mr. Walter, Cineteca Italiana, Milano
 BERG, Mr. Heinz, Deutsche Kinemathek, Berlin
 BORDE, Mr. Raymond, Cinémathèque de Toulouse, Toulouse
 BOWSER, Mrs. Eileen, Museum of Modern Art, Department of Film, New York
 CLAVEL, Mr. Jean, Canadian Film Archive, Ottawa
 DE ROCHEMONT, Guy-Claude, Cinémathèque de Toulouse, Toulouse
 DE VAAL, Mr. Jan, Nederlands Filmmuseum, Amsterdam
 DMITRIEV, Mr. Vladimir, Gosfilmofond, Moskva
 DRASKOVIC, Mrs. Tiborné, Magyar Filmtudományi Intézet és Filmarchívum, Budapest
 FERNOAGA, Mr. Dumitru, Arhiva Nationala de Filme, Bucuresti
 FIORAVANTI, Mr. Leonardo, Cineteca Nazionale, Roma
 FRIDA, Mr. Myřil, Ceskoslovensky Filmovy Ustav - Filmoteka, Praha
 GEBER, Mr. Nils-Hugo, Filmhistoriska Samlingarna, Stockholm
 JAUBERT, Mrs. Françoise, Cinémathèque Canadienne, Montréal
 KLAUE, Mr. Wolfgang, Staatliches Filmarchiv der DDR, Berlin
 KONLECHNER, Mr. Peter, Österreichisches Filmmuseum, Wien
 KUBELKA, Mr. Peter, Österreichisches Filmmuseum, Wien
 KUIPER, Mr. John B., Library of Congress, Motion Picture Section, Washington
 KULA, Mr. Sam, American Film Institute Archives, Washington
 LAURITZEN, Mr. Einar, Honorary Member, Stockholm
 LEDOUX, Mr. Jacques, Cinémathèque Royale de Belgique, Bruxelles
 LINDGREN, Mr. Ernest, National Film Archive, London
 MALTHETE-MELIES, Mrs. Madeleine, Observer, Association "Les Amis de Georges Méliès, Paris
 MAYERHOFER, Mr. Josef, Österreichisches Filmarchiv, Wien
 MONTY, Mr. Ib, Det Danske Filmmuseum, København
 MORRIS, Mr. Peter, Canadian Film Archive, Ottawa
 NAIR, Mr. P.K., National Film Archive of India, Poona
 NOS, Mr. Qosja, Filmshiva Republikë Popullore të Shqipërisë, Tirana
 PAPP, Mr. Sandor, Magyar Filmtudományi Intézet és Filmarchívum, Budapest
 PERRIN, Mr. Charles, Comité de Fondation du Musée du Cinéma de Lyon, Lyon
 POGACIC, Mr. Vladimir, Jugoslovenska Kinoteka, Beograd
 POSCHKE, Mr. Ulrich, Deutsches Institut für Filmkunde, Wiesbaden
 PRIVATO, Mr. Victor, Gosfilmofond, Moskva
 RADICATI, Mr. Roberto, Museo Nazionale del Cinema, Torino
 RAZLOGOV, Mr. Kirill, Gosfilmofond, Moskva
 ROADS, Mr. C.H., Imperial War Museum, London
 SCHEIN, Mr. Harry, Filmhistoriska Samlingarna, Stockholm
 SEKEROGLU, Mr. Sami, Turk Film Arsivi, Istanbul
 SPIESS, Mr. Eberhard, Deutsches Institut für Filmkunde, Wiesbaden
 STENKLEV, Mr. Jon, Norsk Filminstitutt, Oslo
 STOJANOV-BIGOR, Mr. Gueorgui, Bulgarska Nationalna Filmoteka, Sofia
 SUOMELA, Mrs. Helena, Suomen Elokuva-Arkisto, Helsinki
 TOEPLITZ, Mr. Jerzy, Centralne Archiwum Filmowe, Warszawa
 TURNER, Mr. John, Canadian Film Archive, Ottawa
 VAN LEER, Mrs. Lia, Archion Israeli Leseratim, Haifa
 VOLKMANN, Mr. Herbert, Honorary Member, Berlin
 COPPENS, Mrs. Elisabeth / Secretariat
 DARGEL, Mrs. N. / Interpretor
 ENGELHORN, Mrs. / Interpretor
 MURRELL, Miss Carol-Ann / Secretariat

LYON XXVI ASSEMBLEE GENERALE DE LA FIAF / PROJET D'ORDRE DU JOURPREMIERE SESSIONmardi 26 mai, de 11 à 13h

1. Confirmation du statut et du droit de vote des membres, présents ou représentés
2. Adoption de l'ordre du jour
3. Approbation du procès-verbal de l'Assemblée générale précédente
4. Rapport du Président
5. Rapport du Secrétaire Général
6. Rapport du Trésorier
7. Rapport des Commissaires aux comptes
8. Approbation des comptes de l'année 1969 et décharge du Comité directeur sortant de sa gestion

DEUXIEME SESSIONmardi 26 mai, de 15 à 17h

9. Projets et publications en cours (liste ci-jointe)
10. Conservation des films nitrate déjà contretypés

TROISIEME SESSIONmercredi 27 mai, de 10 à 13h

11. Rapport de la Commission de conservation
12. Rapport de la Commission de documentation
13. Rapport de la Commission de catalogage de films

QUATRIEME SESSIONmercredi 27, de 15 à 18h30

Assemblée libre

CINQUIEME SESSION (RESERVEE AUX MEMBRES EFFECTIFS)jeudi 28 mai, de 10 à 13h

15. Proposition de modification des statuts et règlement (texte ci-joint)
16. Questions concernant le statut des membres. Approbation de la résolution prise par le Comité directeur à Zagreb. Acceptation de nouveaux membres. Renouvellement de la qualité de membre provisoire et correspondant.

SIXIEME SESSIONjeudi 28 mai, de 15 à 18h30

17. Projets à l'étude (liste provisoire incluse. Les membres sont priés de remettre les nouvelles propositions par écrit dès leur arrivée, au secrétariat)

SEPTIEME SESSION (RESERVEE AUX MEMBRES)vendredi 29, de 10 à 13h

18. Relations entre la FIAF et d'autres organisations internationales
19. Budget pour 1971. Augmentation des cotisations. Travail du secrétariat FIAF
20. Election du nouveau Comité directeur et des Commissaires aux comptes
21. Lieu et dates de la prochaine Assemblée générale

HUITIEME SESSIONvendredi 29, de 15 à 18h30

22. Questions diverses

LYONS XXVI GENERAL MEETING OF FIAF / DRAFT AGENDAFIRST SESSIONTuesday, May 26th, 11 a.m.-1 p.m.

1. Confirmation of the status and voting rights of the members, present or represented
2. Adoption of the agenda
3. Approval of the minutes of the preceding General Meeting
4. Report of the President
5. Report of the Secretary General
6. Report of the Treasurer
7. Report of the Auditors
8. Approval of the accounts for 1969 and discharge of the administration of the outgoing Executive Committee

SECOND SESSIONTuesday, May 26th, 3 p.m.-5 p.m.

9. Projects and publications under way (list herewith)
10. Preservation of already duped films

THIRD SESSIONWednesday, May 27th, 10 a.m.-1 p.m.

11. Report of the preservation commission
12. Report of the documentation commission
13. Report of the film cataloguing commission

FOURTH SESSIONWednesday, May 27th, 3 p.m.-6.30 p.m.

14. Open forum

FIFTH SESSION (FULL MEMBERS ONLY) Thursday, May 28th, 10 a.m.-1 p.m.

15. Proposal of modification of status and rules
16. Question relating to the status of members. Approval of the resolution taken by the Executive Committee in Zagreb. Admission of new members. Renewal of the membership of provisional members and correspondents

SIXTH SESSIONThursday, May 28th, 3 p.m.-6.30 p.m.

17. Planned projects (Provisional list here attached. Members should remit new propositions in writing to the secretariat on arriving)

SEVENTH SESSION (MEMBERS ONLY) Friday, May 29th, 10 a.m.-1 p.m.

18. Relation between FIAF and other international organizations
19. The 1971 budget. Rise of subscriptions. Work of the FIAF's secretariat
20. Election of the new Executive Committee and Auditors
21. Date and place of next General Meeting

EIGHTH SESSIONFriday, 29th, 3 p.m.-6.30 p.m.

22. Any other business

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION OF FILM ARCHIVES

COMPTE RENDU FINANCIER 1969
FINANCIAL REPORT 1969
et / and
BUDGET 1971

- BILAN AU 31 DECEMBRE 1969
- COMPTE DE GESTION DU 1/1 AU 31/12 1969
 - Etat des Dépenses
 - Etat des Ressources
- ETAT DES COTISATIONS REÇUES EN 1969
- ETAT DES COTISATIONS DUES AU 31/12 1969
- BUDGET 1971

B I L A N A U 3 1

D E C E M B R E 1 9 6 9

		F. S.
<u>La caisse au Secrétariat</u>		15.37
<u>Union de Banques Suisses</u>		
Compte intérêt	63.230.00	
Compte courant	<u>14.991.71</u>	
		78.221.71
<u>Cotisations restant dues au 31/12/69</u>		
Cotisations 1969	11.955.00	
Cotisations 1968	<u>1.075.00</u>	
		13.030.00
<u>Crédit auprès de Memo & Codec</u>		529.51
<u>A RECEVOIR</u>		
Publications		276.50

92.073.09

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(1)

		F. S.
<u>Frais à Payer</u>		
Cinémathèque Royale de Belgique	1.190.10	
Studio Polyvox	261.55	
Etabl Lardinois	1.493.90	
Memo & Codec	<u>122.15</u>	
		3.067.70
<u>Partie de cotisation 1970</u>		100.00
<u>EXCEDENT COMPTABLE</u>		
Antérieur à 1969	80.161.86	
1969	<u>8.743.53</u>	
		88.905.39

92.073.09

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(2)

COMPTE DE GESTION DU 1/1 AU 31/12 1969

DEPENSES DE LA FIAF EN 1969

Prévues 1969

F. S.

Effectives 1969

F. S.

CHAPITRE I. OPERATIONS COURANTES

A. Traitement du personnel

16.150.00	Salaires	7.239.77
4.000.00	Charges sociales	
800.00	Comptable	399.50
2.000.00	Appointements supplémentaires et travaux extérieurs	1.511.23

22.950.00

9.150.39

B. Fonctionnements du Secrétariat

14.000.00	Loyer et frais généraux de location	7.679.62
600.00	Représentation, déplacements locaux	150.28
200.00	Fournitures de bureau, imprimés, photocopies	4.881.53
1.600.00	Téléphone, télex, télégrammes	4.704.33
1.500.00	Poste	3.835.47
50.00	Frais bancaires	112.20
-	Taxes sur intérêts	693.15
-	Divers	10.19

17.950.00

22.066.77

CHAPITRE II. - OPERATION SPECIALES

2.000.00	Congrès	4.980.11
1.000.00	Comité directeur	581.25
-	Commissions	1.442.12
1.000.00	Missions extraordinaires	8.392.94
5.000.00	Publications administratives	2.614.20
500.00	Divers	-

9.500.00

18.010.62

CHAPITRE III. - OPERATIONS EXTRAORDINAIRES

12.600.00	Achat meubles, équipement, amortissement	-
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63.000.00 FS

TOTAL DES DEPENSES

49.227.78

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ETAT DES RESSOURCES DU 1/1 AU 31/12 1969

		F. S.
1) <u>Cotisations</u>		55.035.00
<u>Publications</u>		668.66
<u>Intérêts de la banque</u>		<u>2.310.45</u>
		58.014.11
		=====
<hr/>		
Ressources en 1969		58.014.11
Dépenses en 1969	49.227.78	
Différences de change	<u>42.80</u>	
		<u>49.270.58</u>
EXCEDENT COMPTABLE		8.743.53 F.S.
		=====

1) Cotisations reçues en 1969		55.530.00
- Cotisations dues au 31/12 1968, réglées en 1969		<u>12.350.00</u>
		43.180.00
Cotisation 1970, réglée en 1969		<u>100.00</u>
		43.080.00
Cotisations de 1969 non-réglées au 31/12 1969		11.955.00
<u>Cotisations afférentes à 1969</u>		55.035.00

ETAT DES COTISATIONS RECUES EN 1969

	1967	1968	1969	1970	TOTAUX
1. Archion Israëli Loseratin			1.550,00		1.550,00
2. Arhiva Nacionala de Filme			1.550,00		1.550,00
3. Bulgarska Nacionalna Filmoteka		1.550,00	1.550,00		3.100,00
4. Canadian Film Archives			1.550,00		1.550,00
5. Centralne Archiwum Filmowe			1.550,00		1.550,00
6. Ceskoslovenska Filmowy Ustav			1.550,00		1.550,00
7. Cinemateca de Cuba			1.550,00		1.550,00
8. Cinemateca Nacional			1.550,00		1.550,00
9. Cinémathèque Canadienne			1.550,00		1.550,00
10. Cinémathèque Royale de Belgique			1.550,00		1.550,00
11. Cinémathèque de Toulouse			1.550,00		1.550,00
12. Cineteca Italiana	775,00	775,00	-		1.550,00
13. Cineteca Nazionale			1.550,00		1.550,00
14. Det Danske Filmmuseum			1.550,00		1.550,00
15. Deutsches Institut für Filmkunde			1.550,00		1.550,00
16. Deutsche Kinemathek			1.550,00		1.550,00
17. Filmhistoriska Samlingarna			1.550,00		1.550,00
18. Filmoteca Nacional de Espana		1.550,00	1.550,00		3.100,00
19. Gosfilmofond			1.550,00		1.550,00
20. Jugoslovenska Kinoteka			1.550,00		1.550,00
21. Magyar Filmtudományi			1.550,00		1.550,00
22. Museum of Modern Art - Dept. of Film		1.550,00	-		1.550,00
23. Museo Nazionale del Cinema			-		-
24. National Film Archive		1.550,00	1.550,00		3.100,00
25. National Film Archive of India			1.550,00		1.550,00
26. National Library of Australia - Film Div.			1.550,00		1.550,00
27. Nederlands Filmmuseum			1.550,00		1.550,00
28. Norsk Filminstitutt			1.550,00		1.550,00
29. Oesterreichisches Filmarchiv			1.550,00		1.550,00
30. Oesterreichisches Filmmuseum		1.550,00	-		1.550,00
31. Staatliches Filmarchiv			1.550,00		1.550,00
32. Suomen Elokuva-Arkisto		1.550,00	-		1.550,00
33. Filmarsiviha Shqipërisë			-		-
34. Library of Congress - Prints & Photographs Div., Motion Picture Sec.			520,00		520,00
35. Türk Film Arsivi		300,00	210,00		510,00
36. Imperial War Museum			775,00		775,00
37. Cine Arte del S.O.D.R.E.			300,00		300,00
38. Cinemateca Universitaria del Peru		300,00	300,00	100,00	700,00
39. Com. de Fond. du Musée du Cinéma de Lyon			300,00		300,00
40. Filmmuseum Zürich			-		-
41. Korean Federation of Film Archives	300,00	300,00	75,00		675,00
42. Türk Sinematek Derneği		300,00	-		300,00
43. U.C.L.A. - Dept. of Theatre Arts			300,00		300,00
F.S.	<u>1.075,00</u>	<u>11.275,00</u>	<u>43.080,00</u>	<u>100,00</u>	<u>55.530,00</u>

COTISATIONS A RECEVOIR AU 31/12/1969

Cotisations 1969

<u>Membres effectifs</u>		F.S.
11. Cinémathèque de Toulouse 1)	1.550,00	
12. Cineteca Italiana 2)	1.550,00	
22. Museum of Modern Art - Dept. of Film	1.550,00	
23. Museo Nazionale del Cinema 1)	1.550,00	
30. Oesterreichisches Filmmuseum 1)	1.550,00	
32. Suomen Elokuva - Arkisto 1)	1.550,00	
	9.300,00	9.300,00
<u>Membres provisoires</u>		
33. Filmarshiva Shqiperise 1)	1.520,00	
35. Türk Film Arsivi	310,00	
	1.830,00	11.130,00
<u>Membres correspondants</u>		
40. Filmmuseum Zürich	300,00	
41. Korean Federation of Film Archives	225,00	
42. Türk Sinematek Derneği	300,00	
	825,00	11.955,00

Cotisations 1968

<u>Membres effectifs</u>		
12. Cineteca Italiana 1)	775,00	
<u>Membres Correspondants</u>		
40. Filmmuseum Zürich	300,00	1.075,00
	F.S. 13.030,00	13.030,00

1) reçu en 1970

2) 775,00 F.S. reçu en 1970

General Meeting agenda, item 9 /
Ordre du jour de l'Assemblée Générale, point 9

LYONS XXVI GENERAL MEETING OF FIAF / LYON XXVI ASSEMBLEE GENERALE DE LA FIAF

PROJECTS AND PUBLICATIONS UNDER WAY / PROJETS ET PUBLICATIONS EN COURS

A. Preservation and Acquisition / Conservation et Acquisition

1. Manual for the preservation of films (Mr. Volkmann) /
Manuel de la conservation des films (M. Volkmann).
2. Report on vaults by Dutch Engineers (Mr. Volkmann) /
Etude sur les dépôts de films par des ingénieurs hollandais
(M. Volkmann).

B. Filmography / Filmographie

3. Seminar on film identification/atlas for the identification of
American slapstick (Mr. Frida) /
Séminaire sur l'identification des films/atlas pour l'identifica-
tion des burlesques américains. (M. Frida).
4. Films on the cinema (Mr. Papp) / Films sur le cinéma (M. Papp)
5. List of filmographical sources (Mr. Frida) /
Liste des sources filmographiques (M. Frida).
6. Bibliography of national filmographies (the Rumanian Archive) /
Bibliographie des filmographies nationales (la Cinémathèque roumaine).

C. Bibliography / Bibliographie

7. Annual bibliography of books on the cinema (Mr. Fernoaga) /
Bibliographie annuelle des livres sur le cinéma (M. Fernoaga).
8. Information centre of research projects (Mr. C. Young) /
Centre d'information sur les recherches en cours (M. C. Young).
9. Bibliography of FIAF members' publications (Mr. Morris) /
Bibliographie des ouvrages publiés par les membres de la FIAF
(M. Morris).

D. Miscellaneous / Divers

10. Handbook for film archives (Mr. Pogacic) /
Manuel des activités des cinémathèques (M. Pogacic).
11. The Pool (Mr. De Vaal) / Le Pool (M. De Vaal).
12. Leaflet 'Why preserve films ?' (Mr. De Vaal) /
Dépliant "Pourquoi conserver les films ?" (M. De Vaal)

PLAN FOR A MANUAL FOR FILM ARCHIVES PUT BEFORE THE XXVIth CONGRESS OF FIAF
(LYON 1970) BY MR. VLADIMIR POGACIC (Belgrade).

Why set up a national archive ?

Cinema is a new kind of art and also a new form of historical document. Need to avoid the disappearance and destruction of films. Films can only be preserved by specialized institutions.

Which films and other material should be preserved ?

The first task of a national archive is to gather copies of old and new films existing in the country, also stills, old equipment, to tape souvenirs of the pioneers of the national cinema. Importance of contacts with film collectors, experienced spectators, experienced cinema owners, projectionists, etc...

Permanent task of archives : to gather films of the national production and of the commercial distribution, also stills, scripts, shooting scripts, publicity material, etc...

Which films and other material should be gathered - Minimum and maximum ?

Conditions for the acquisition of films by the archives.

The vaults. Climatic conditions of these vaults. Rewinding machines, viewing tables, other technical equipment. Labels, cans, inventory catalogue, inspection record. Projectors.

Reception of the films.

Control and description of the state of the films, control cards. Information on the labels, measurements of the reels, information on the technical card index.

Examples and sizes of the documents on the state of the films and the technical card index. Inventory. Numbering of the copies, on the cans and in the card index. Nitrate and acetate films. Negatives, dupe negatives, lavenders, positives. The treatment.

The archive copies are not to be shown outside the archive. Strict regulations which govern the use of these copies.

Buildings and equipment used for the treatment of films.

Preservation of films.

Preservation conditions - minimum and maximum. Control of chemical alterations. FIAF publication on preservation in English, French and German of films.

Film cataloguing.

Cataloguing principles with examples and sizes of the card indexes in various archives. Minimum and maximum information. Importance of cataloguing for research.

Film showings

Specific tasks of an archive - to guarantee the preservation of films and the spreading of cinematographic culture without endangering preservation.

Cine-clubs, programs of film museums, experiences of other archives and spreading of cinematographic culture.

Library

Importance of the library for an archive, as source of information for the archive itself, to establish a program of showings, for film producers, film historians, critics, cinema enthusiasts, etc...

Which books and documents should be collected (scripts, shooting scripts, press cuttings, etc...). Catalogue and documentation.

Which books and yearbooks are indispensable for the library (books on cinema, but also books for the identification of historical documents, etc...)? Equipment useful for documentation (microfilms, etc...).

Importance of the co-ordination of the principle of cataloguing of films and other collections.

Stills collection.

Collection of stills, negatives of stills, slides and other material. Listing, envelopes, inventories. Principle of cataloguing with examples of card indexes. Minimum and maximum information. Laboratory.

Posters.

Principles for cataloguing and preserving following the brochure published by FIAF.

Collection of various material.

Documents, manuscripts, music, scale models, publicity brochures, etc...

Objects.

Importance of this collection. Preservation and cataloguing of objects and equipment. Books which could come in use to identify these objects and pieces of equipment.

Copyright.

Legal deposit, use of a collection of films for internal purposes, public showings, television.

General remarks.

Training of specialised staff. Sources of finance of an archive. Non-commercial activity. Principles of FIAF, importance of international collaboration for the exchange of films and other material, for putting into practice experiences tried out in other archives, as a moral support and example to solve these problems.

Importance of legislation, obligations towards film industry and commercial distribution. Legal examples in various countries.

PLAN D'UN MANUEL POUR LES ARCHIVES DU FILM, SOUMIS AU XXVI^e CONGRES DE LA FIAF (LYON 1970) PAR M. VLADIMIR POGACIC (Belgrade).

Pourquoi créer une cinémathèque nationale ?

Le cinéma est un art nouveau et aussi une forme nouvelle de document historique. Nécessité d'empêcher la disparition et la destruction de films. Les films ne peuvent être conservés que par une institution spécialisée.

Quels films et autres matériaux faut-il conserver ?

Le premier devoir d'une cinémathèque nationale est de recueillir les copies des films anciens et nouveaux qui se trouvent dans le pays, ainsi que les documents, les photos, les appareils anciens; enregistrer sur bande magnétique les souvenirs des pionniers du cinéma national. Importance des contacts avec les collectionneurs de films, les vieux spectateurs, les vieux propriétaires de cinémas, les projectionnistes, etc...

Devoir permanent des cinémathèques : recueillir les films de la production nationale et de la distribution commerciale, ainsi que les photos, les scénarios, les découpages, le matériel publicitaire, etc...

Quels films et autres matériaux faut-il recueillir - minimum et maximum ?

Conditions pour l'acquisition des films par la cinémathèque ?

Les dépôts. Conditions climatiques dans les dépôts. Bobineuses-enrouleuses, tables de montage, autre matériel technique. Les étiquettes, les boîtes, le fichier d'inventaire, les fiches de vérification. Les appareils de projection.

Réception des films.

Contrôle et description de l'état physique, la fiche de vérification. Les données sur les étiquettes, le diamètre des bobines, les données du fichier technique.

Exemples et formats des documents sur l'état technique et le fichier technique.

Inventaire. Numération des copies, sur les boîtes et dans le fichier.

Les films nitrate et acétate. Négatif, contretypé, lavande, positif. Leur traitement.

La copie d'archive ne peut être projetée en dehors de la cinémathèque. Principes sévères qui gouvernent la manipulation de cette copie.

Installations et appareils utilisés pour le traitement technique des films.

Conservation des films

Conditions de conservation - minimum et maximum. Contrôle des modifications chimiques. Publication de la FIAF sur la conservation de films en anglais, en français et en allemand.

Catalogage des films

Principes de catalogage avec exemples et les formats des fichiers dans diverses cinémathèques. Données minimum et maximum. Importance du catalogage pour la recherche.

Projection des films.

Devoirs spécifiques d'une cinémathèque - assurer la conservation des films et la diffusion de la culture cinématographique sans mettre la conservation en danger.

Les ciné-clubs, le programme des musées du cinéma, les expériences des autres cinémathèques dans la diffusion de la culture cinématographique.

Bibliothèque

Importance de la bibliothèque pour une cinémathèque, comme source d'information pour la cinémathèque elle-même, pour établir le programme des projections, pour les cinéastes, les historiens du cinéma, les critiques, les amateurs, etc...

Quels livres et documents faut-il recueillir (scénarios, découpages, coupures de presse, etc...). Catalogue et documentation.

Quels sont les livres et annuaires indispensables pour la bibliothèque (livres sur le cinéma, mais aussi livres pour l'identification de documents historiques, etc...) ? Appareils utiles pour la documentation (microfilms, etc...).

Importance de la coordination du principe de catalogage de films et des autres collections.

Photothèque

Réception des photos, négatifs de photos, diapositives et autres matériaux. Le classement, les enveloppes, l'inventaire. Principe du catalogage avec exemples de fichiers. Données minimum et maximum. Laboratoire.

Les affiches

Principes de catalogage et de conservation selon la brochure publiée par la FIAF.

Collection de matériaux divers

Documents, manuscrits, notes musicales, maquettes, brochures publicitaires, etc.

Les objets

Importance de cette collection. Conservation et catalogage des objets et des appareils. Livres utiles pour l'identification de ces objets et appareils.

Copyright

Dépôt légal, usage de la collection de films pour des buts internes, la projection publique, la télévision.

Remarques générales.

Formation du cadre spécialisé. Sources de financement d'une cinémathèque. Activité non commerciale. Principes de la FIAF, importance de la collaboration internationale pour l'échange des films et des autres matériaux, pour l'application des expériences tentées par d'autres cinémathèques, comme support moral et exemple pour résoudre les problèmes.

Importance de la législation, des obligations vis-à-vis de l'industrie cinématographique et de la distribution commerciale. Exemples législatifs dans divers pays.

FIAF MEMBERS' FILMSERVICE

From 1-5-1969 / 1-5-1970 the following films of the FIAF-Pool
have been sent to:

25-6-1969 National Filmarchive, London
for National Theatre.....ASSAMBLEA GENERAL
MUERTE AL INVASOR

18-11-1969 Deutsche Kinemathek, W.Berlin.....VAMPYR

26-11-1969 Deutsches Institut für Filmkunde,Wiesbaden....KUHLE WAMPE

8-12-1969 Stylos,Delft (Filmmuseum Presentation).....THE FRAGMENTS
OF AN EMPIRE

10-12-1969 Stylos,Delft (Filmmuseum Presentation).....THE MOTHER

10-03-1970 Filmmuseum Presentation.. Press Performance...VAMPYR

25-03-1970 Filmmuseum Presentation, Amsterdam.....VAMPYR

8-04-1970 De Kargadoor,Utrecht.(Filmmuseum Presentation.VAMPYR

15-04-1970 De Trapkes,Breda. (Filmmuseum Presentation)...VAMPYR

Amsterdam, May 1970.

FINANCIAL ACCOUNT FIAF MEMBERS, FILMSERVICE

(1-05-1969 up to 1-05-1970)

Credit balance 1-05-1969	f1.	1.929,77		
Deutsches Institut für Filmkunde	"	50.==	Clearance-transport and freight expenses	f1.
Deutsche Kinemathek e.V.	"	50.==	Bank expenses	"
Stylos, Delft (Filmmuseum Presentation)	"	100.==	Postage- and stationery	"
Kargadoor, Utrecht (Filmmuseum Presentation)	"	100.==	Credit balance (1-05-1970)	"
De Trapkes, Breda (Filmmuseum Presentation)	"	50.==		
		<u>f1. 2.279,77</u>		<u>f1. 2.279,77</u>
		=====		=====

SPECIFICATION CREDIT BALANCE (1-05-1970)

Liquid funds:

Bank account A.B.N.	f1.	580,64
Postal cheque account	"	<u>1.489,38</u>
	f1.	2.070,02

Debtors

Archive Nationale des Films, Bucarest	f1.	<u>50.==</u>
	f1.	2.120,02
		=====

12

Report of the International Preservation Committee
of FIAF to the FIAF congress in Lyon 1970.

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The Preservation Committee held a session in November last year dedicated exclusively to the problems of coloured film.

We are well aware of the fact that the theme is limited and believe that it was correct not to involve other information sources for the time being in the discussion.

In Leipzig were present the following managers of the film archives, members of the Preservation Committee

Mr. Misheeff, Soviet Union

Mr. Tudorica, Roumania

Mr. Philipp, GDR

As experts took part:

Dr. Fridman, head of the research laboratory
of NIKFI, the Central Institute for
film technique in the USSR

Mr. Dewals, from the research department of Agfa
Gevaert in Belgium

Dr. Pietzek, of the research department of ORWO,
GDR

Mr. Moruzan, head of the department for film
treatment in the Roumanian State Film
Archive and

Mr. Karnstädt, head of the State Film Archive
in the GDR.

It was a good combination for our goal, but I deeply regret, that three colleagues which I had invited too, could not participate. They were Mr. Harald Brown of the National Film Archive, London and two colleagues from Kodak, which were invited through the intermediary of the US and UK archives.

The principle aim of the commission was to assemble all information and gained knowledge regarding stability and non-stability

of coloured film and especially the constancy of colours. The problem is that colours are less stable than black and white pictures. They disappear slowly resp. they change in such a way that the coloured film becomes more rapidly unsuitable for operation than the black/white picture.

When I try to summarize in the following the results of the commission work, please do not take it as a final statement. The commission has not finished it's work and shall make further investigation in the autumn in a second session.

Coloured films are mainly produced in two quite different methods - the additive and the subtractive. The used colours in the additive method are more stable (considerably) than those of the subtractive method. We reckon with the double durability at least. There is only one film produced nowadays acc. this method - the positive film TECHNICOLOR.

All other films, especially the negatives, are produced by the subtractive method. Besides of that, some insignificant differences in the stability of colours occur in certain products. Negative colours are in general more stable than positive. The differences are so small that we may leave them in the practice. Therefore it is quite possible to elaborate some principles for the coloured film which will be valid in the same way for the preservation of all coloured film products.

The destruction of the colours in the film is a chemical process in which disappear not only the original colours but also new ones like yellow and brown emerge.

It is of importance whether the three ground colours disappear simultaneously or not i.e. successively. No doubt an even destruction is preferred because in such a way the same gradation remains for the whole film. The problem deserves further examination by the commission.

In old coloured films the blue was at first destroyed, in the meantime this has been changed by an improvement of the blue colour. Today is yellow the most vulnerable colour.

The main factors which influence in a negative way the coloured image (picture) are: heat, humidity, light, manipulation remnants like sodium thio-sulphate especially.

From the colours, blue-green reacts stronger upon heat, purple upon light and to some extent upon humidity - yellow on light and humidity.

Regarding heat, each temperature over 0° is destructive. The higher the temperature - the stronger the destruction on the coloured picture. Considerable is also the transferred heat while operating and printing the films.

Destructive biological processes in a humidity over 50% are possible, by which especially colours are attacked. Therefore 50% is the absolute limit for the preservation of coloured films.

Light's influence during printing and projection is of a short duration and not harmful. Please consider in this case only the transfer of heat. By checking the film on the rolling table it is longer exposed to light. Here we should take precautions in order to obtain protection against ultra-violet rays.

Thio-sulphate acts on coloured film stronger than on black/white. Against thio-sulphate rests helps new fixation and abundant watering. Thio-sulphate remainders could be identified by the Crabtree-Ross method, but only 24 hours after developing. Afterwards non-soluble salts are built, which are very dangerous. The Crabtree-Ross method could be applied only in producing copies in the printing laboratory. All copies which come as old copies in the archive should be re-fixed and watered in such a way that no thio-sulphate rests could remain. Nevertheless the damages cannot be repaired.

At present the following consequences could be taken from these statements of the commission: two methods of preservation of coloured film exist, acclimatization through low temperatures and the production of coloured extracts.

The only way to preserve original negatives for a long time, is to arrange a store climate with low temperatures and insignificant humidity. All other coloured films could be stored in the same way. A proper acclimatization prolongs the checking intervals of the films.

The commission recommends as maximum limits for the store climate a temperature of -5°C and a relative air-humidity between 30-40%.

Kodak indicates in it's information reports a temperature of -18°C . Presumably it has been theoretically supposed, as there are no evidences in literature for the accuracy of such a low temperature.

Experiments in the Soviet-Union have proved that destructions of the coloured picture by plus temperatures are very rapidly progressing and that by temperatures of -5° , -18 and -50°C the differences in the change of the coloured image are minimal. In practice, no change is taking place at these temperatures. The deep freezer is also an imperative necessity for the preservation of the coloured film, but it is not economic to lower unnecessarily the temperature. Higher than -5 degrees should not be reached as at temperatures from 0 till -20° destructions of the sticking coat between the paint coating and the emulsion are observed, no doubt due to some anomalies of water.

As 50% is the absolute limit of the relative humidity for preservation of coloured film, the commission suggests 30-40%,

because air-conditioning is not working so exactly that we may give up greater tolerances.

There have been discussions about the application of driers, especially of SILICA GEL in case when no air-conditioning is at disposal. In order to reach the desired drying effect, quantities of silica gel are applied, which correspond to the weight of the treated film. The application of silica gel is very expensive and besides that it is dust adherent - a danger for the film during printing and projecting. A fixed humidity cant be reached. The commission does not recommend therefore the application of such driers.

More favourable is the method of packing the film in polyethylene bags. When the bags are a little bit larger than the film, so that an insignificant air volume is contained in them, in this case humidity deviations could be avoided to a greater extent, even without air-conditioning.

At low temperatures by small amounts of humidity the films have to be packed of course in bags and afterwards in cans. This method is favourable for air-conditioned shelters in case the devise (air-conditioning) fails and complicated repairs have to be carried out.

Nitro-coloured films are stored under same conditions as acetate coloured. The regular intervals of checking are not extended by the acclimatization and the coloured picture should be checked regularly every 2. year.

Coloured films react more sensible than black/white-nitric gas too, especially sulphur dioxyde.

By storage of films a re-acclimatization at freezing temperatures is necessary.

Acclimatization of films without refrigerators is taking place in two stages: adaptation to temperature and consequently adaptation to humidity. Long periods are necessary for it, by

70 mm film, more than 30 days. Through artificial acclimatization in a refrigeration system these periods could be shortened. We reckon with an acclimatization time of 8 hours for 200 rolls, 35 mm film. It should be emphasized nevertheless that a too rapid acclimatization could destroy in consequence the sticking coats.

The other system for a secure preservation of coloured films represents the coloured print. By coloured prints of each of the three ground colours we produce a black-white copy. As in each case a tone copy is added, a twice or three times larger storage space is needed in comparison with normal copies. Theoretically it is an excellent method, but although known since the existence of coloured film, is not technically ready for application.

The greatest danger for the coloured prints is the different shrinkage of the material, that means that the three different pictures cannot be brought to full coverage. Only in Technicolor this has been avoided but during a longer storage damages (shrinkage) arise. Shrinkage could be avoided only by shrink-free sheets. Polyester offers such possibilities. In the practice exist only polyester sheets for size (format) super 8.

There are methods by which the disadvantages of different shrinking could be avoided. Different prints are produced i.e. different coloured pictures; yellow, blue-green and purple from the same film. The difficulty is according some experiences gained in Roumania, that no shrinkage takes place and instead of it arise contrast differences in the various colours, so that no gradation for printing is given. A compensation is not possible.

Two ways are possible for regeneration of the coloured film: a chemical and a photographic. Experiments are still going on.

Considering the complications referring preservation of coloured film, the commission shall give recommendations to all archives in order to charge technicians, specialists, chemists and engineers with these issues.

It is recommended to coordinate the work of the available technical staff and to engage it to elaborate a common research plan in order to avoid double work. A close cooperation of the existing institutes for film-technique and similar organizations is recommended too.

A wide range of research regarding the preservation of coloured films is done now by members of the commission. These items should be examined autumn next. In addition the commission will publish it's advises as final recommendations.

V o l k m a n n

Berlin the 12th of May 1970

LYON XXVI ASSEMBLEE GENERALE DE LA FIAF

Ordre du jour de l'Assemblée Générale,
point 15

PROPOSITION DE MODIFICATION DES STATUTS ET DU REGLEMENT DE LA FIAF, PRESENTEE PAR LA CINEMATHEQUE ROYALE DE BELGIQUE ET LA NATIONAL FILM ARCHIVE A L'ASSEMBLEE GENERALE DE LA FEDERATION A LYON

Proposition de modification des STATUTS

Article 10

Ajouter à la fin du premier paragraphe "... ou toute institution dont une partie seulement des activités correspond aux activités d'une cinémathèque telles que définies à l'article 5."

L'article 10 se lirait donc comme suit :

Peut être admise comme membre associé, toute institution qui se consacre à la conservation de films à sujets spécialisés qui ne concernent qu'accidentellement l'histoire et l'art cinématographiques, ou toute institution dont une partie seulement des activités correspond aux activités d'une cinémathèque telles que définies à l'article 5.

Proposition de modification du REGLEMENT

Article 12

Ajouter à la fin "... ou toute institution dont une partie seulement des activités correspond aux activités d'une cinémathèque comme définies à l'article 5 des statuts."

L'article 12 se lirait donc comme suit :

Peuvent être admis comme membres associés les institutions qui se consacrent à la collection et à la conservation de films à sujets spécialisés, ne concernant qu'accidentellement l'histoire et l'art cinématographique, ou toute institution dont une partie seulement des activités correspond aux activités d'une cinémathèque comme définies à l'article 5 des statuts.

Article 15

2e paragraphe: ajouter à la fin "... ou la description de la partie des activités qui correspondent à celle d'une cinémathèque."

3e paragraphe: ajouter le mot "spécialisé" après le mot "associé"

4e paragraphe: lire au début "Pour les membres associés non-spécialisés et les correspondants ..."

5e paragraphe: lire au début "Pour les membres associés non-spécialisés ou les correspondants ..."

L'article 15 se lirait donc comme suit :

Lorsque le Comité Directeur accepte la candidature, le Secrétaire Général présente à la plus prochaine Assemblée Générale la demande d'admission du candidat à la qualité de membre associé ou de correspondant.

La demande du Secrétaire Général doit être accompagnée d'une note donnant le résumé des activités du candidat et, dans le cas d'une candidature de membre associé, sa spécialisation ou la description de la partie des activités qui correspondent à celle d'une cinémathèque.

L'aide que les membres et correspondants de la Fédération peuvent accorder à un membre associé spécialisé est limitée à cette spécialisation (par exemple, échanges de films qui appartiennent clairement à cette spécialité).

Pour les membres associés non-spécialisés et les correspondants, l'aide que les membres de la Fédération peuvent leur apporter est laissée à leur appréciation.

Pour les membres associés non-spécialisés ou les correspondants établis dans un pays où existe déjà un membre effectif ou provisoire, tout échange de films doit se faire par l'entremise de ce membre effectif ou provisoire.

Article 137

Ajouter le mot "spécialisé" après "associé".

L'article 137 se lirait donc comme suit :

Tout membre effectif ou provisoire bénéficie du droit exclusif sur le territoire de son pays :

- a) de recevoir et de servir d'intermédiaire pour tous films qui sont envoyés par les autres membres de la Fédération dans son pays ;
- b) d'acquérir tout film ou toute collection de publications, documents ou objets se rapportant à son activité.

Au cas où plusieurs membres existent dans un pays donné, ils se partagent ce droit d'exclusivité.

N'est pas considéré comme atteinte au droit d'exclusivité: les démarches qui seraient faites par un membre dans son propre pays auprès des représentants de producteurs non nationaux en vue d'obtenir le dépôt de films étrangers.

Les membres associés peuvent échanger des films directement avec d'autres membres de la Fédération, pour autant que ces films appartiennent clairement à la spécialité du membre associé spécialisé (voir art. 15 du règlement).

Article 141

Supprimer le point C.

L'article 141 se lirait donc comme suit :

La qualité de membre de la Fédération implique l'acceptation pour les membres de fournir, s'il en est requis par un autre membre, une copie de n'importe quel film qui se trouve dans ses collections, dans sa forme la meilleure et la plus complète, à moins que cela ne lui soit formellement interdit par les engagements qu'il aurait signés avec les ayants-droit, et pourvu qu'il reçoive des assurances satisfaisantes du membre requérant que l'usage qui sera fait du film n'ira pas à l'encontre des intérêts des ayants-droit, et étant entendu que tout film ainsi fourni ne peut être utilisé que pour l'un ou les buts suivants :

- a) conservation au sein de l'archive ;
- b) projection dans les locaux de l'archive.

LYONS XXVI GENERAL MEETING OF FIAF

General Meeting agenda, item 15

PROPOSALS TO MODIFY THE STATUTES AND INTERNAL RULES OF FIAF, PRESENTED BY THE CINEPLTHEQUE ROYALE DE BELGIQUE AND THE NATIONAL FILM ARCHIVE TO THE GENERAL MEETING OF THE FEDERATION IN LYONS

Proposal to modify the STATUTES

Article 10

Add at the end of the first paragraph 'or any organisation with part only of its activities corresponding to the activities of an archive as set down in article 5.'

Article 10 would read as follows :

Any organization engaged in film preservation within a specialized subject interest which touches only incidentally on the history and the aesthetics of the cinema may be admitted as an associate member, or any organization with part only of its activities corresponding to the activities of an archive as set down in article 5.

Proposal to modify the INTERNAL RULES

Article 12

Add at the end 'or any organisation with part only of its activities corresponding to the activities of an archive as set down in article 5 of the statutes.'

Article 12 would read as follows :

Those qualifying for admission as associate members shall be institutions devoted to the collection and preservation of films on specialized subjects, involving only incidentally the history and art of the cinema, or any organization with part only of its activities corresponding to the activities of an archive as set down in article 5 of the statutes.

Article 15

2nd paragraph: add at the end 'or the description of that part of its activities which corresponds to the activities of an archive.'

3rd paragraph: add the word 'specialised' before the word 'associate'.

4th paragraph: read at the beginning: 'For the non-specialised associate members and correspondents ...'

5th paragraph: read at the beginning: 'For the non-specialised associate members or correspondents ...'

Article 15 would read as follows :

When the Executive Committee has accepted the application of a candidate, the Secretary General shall present to the General Meeting next following the candidate's request to be admitted to the status of associate member or correspondent. The request of the Secretary General shall be accompanied by a note giving a summary of the candidate's activities and, in the case of a candidate for associate membership, its field of specialization, or the description of that part of its activities which correponds to the activities of an archive.

The co-operation which members and correspondents of the Federation can extend to a specialized associate member shall be limited to this field of specialization (for example, exchanges of films which fall clearly within this specialization).

For the non-specialized associate members and correspondents, the co-operation which members of the Federation may extend shall be left to their discretion.

For the non-specialized associate members or correspondents within a country where a full or provisional member already exists, any exchange of films must be made through this full or provisional member.

Article 137

Add the word 'specialised' before 'associate'.

Article 137 would read as follows :

Each full or provisional member shall enjoy an exclusive right within its own national territory :

- a) to receive and to act as an intermediary for all films sent by other members to its country ;
- b) to acquire any film or any collection of publications, documents, or objects relevant to its work.

Where several members exist within a given country, they shall share this exclusive right.

Any approaches however, which a member may make to the representatives in his own country of foreign producers in order to obtain copies of their films shall not constitute a violation of the exclusive right of any other member.

Associate members may exchange films directly with other members of the Federation, provided that such films fall clearly within the specialization of the specialized associate member (see art. 15 of the Rules).

Article 141

Delete item C.

Article 141 would read as follows :

Membership of the Federation shall imply willingness on the part of the member to supply on request a copy of any film in its collection, in its best and most complete form, to any other member, unless it is specifically prohibited from doing so by undertakings given to the copyright owners, and provided always that he receives satisfactory assurance from the requesting member that the use to be made of the film will not be contrary to the interests of the copyright owners, it being understood that any film so supplied may be used for one or both of the following purposes :

- a) preservation within the member archive ;
- b) showing on the member's own premises.

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RESOLUTION CONCERNANT LA QUALITE DE MEMBRE DE LA FLAF

Le Comité Directeur de la FLAF, réuni à Zagreb les 25 et 26 octobre 1969, a approuvé le commentaire suivant des principes contenus dans les Statuts et Règlement de la Fédération :

La FLAF est convaincue que les cinémathèques ne peuvent assumer efficacement leurs responsabilités que si elles sont totalement indépendantes. Néanmoins, elle constate que dans certains pays, les cinémathèques font partie intégrante d'autres organismes, tels qu'Instituts du film, Musées, etc...; elle reconnaît aussi que dans certains cas, il n'existerait pas de cinémathèque si elle n'avait été créée au sein d'un autre organisme.

Toutefois, ces arrangements risquent de créer parfois des problèmes d'affiliation, car si la FLAF devait accepter des organismes plus larges en qualité de membre, et leurs dirigeants en qualité de participants aux discussions, elle mettrait en danger et son statut et son intégrité en tant que fédération internationale dont l'objet est de représenter exclusivement l'ensemble des cinémathèques. Le succès que la FLAF a rencontré dans son action, tant en son sein que dans les relations avec les autres organismes internationaux, est dû précisément à ce que son objectif se limite indiscutablement aux seuls problèmes des cinémathèques. Aucun doute ne doit exister au sujet de ces préoccupations exclusives.

Pour cette raison, la FLAF ne peut accepter comme membres, des cinémathèques qui dépendent d'autres organismes, à moins que leur autonomie soit telle qu'elles puissent adhérer à la FLAF en tant que membres de plein droit, qu'elles aient par elles-mêmes l'autorité nécessaire pour assumer les responsabilités de leur qualité de membre et soient à même d'envoyer leurs propres cadres prendre une part entière et indépendante dans les discussions et la gestion de la FLAF. Les soi-disant cinémathèques qui ne constituent en fait qu'une annexe d'un autre organisme, ne peuvent être membres de la FLAF.

La FLAF se voit obligée d'exprimer clairement cette distinction, dans son propre intérêt et pour sauvegarder sa propre intégrité, et également dans l'intérêt des cinémathèques prises individuellement. En effet, celles-ci ne peuvent assurer de manière effective la conservation permanente des films de leurs collections, établir de bonnes relations avec leur industrie nationale du film et servir en toute impartialité tous ceux à qui leurs collections sont utiles, que si elles ont suffisamment d'indépendance et d'autonomie pour défendre leur mission en tant que cinémathèque.

Pour juger du degré d'autonomie qui est nécessaire à une cinémathèque travaillant dans le cadre d'un organisme plus large, pour être acceptée comme membre responsable et autonome de la FLAF, les exigences suivantes seront considérées :

1. La cinémathèque devrait avoir sa dénomination propre, dans laquelle le nom de la cinémathèque doit figurer en première place.
2. La cinémathèque devrait avoir ses propres statuts et règlements.
3. La cinémathèque devrait avoir son propre budget et le contrôle de ses finances.
4. La cinémathèque devrait avoir le contrôle total et la responsabilité de tous les usages de tous les films de ses collections, y compris ceux reçus d'autres membres de la FLAF, compte tenu des droits des ayants-droit.

5. La cinémathèque devrait être habilitée à agir à tous égards, dans le cadre de son travail, comme si elle était une cinémathèque indépendante.
6. La cinémathèque ne devrait être représentée, dans tous ses rapports avec les membres de la FIAF et la FLAF elle-même, que par ses propres responsables.

Finalment, la FIAF est en principe fermement opposée à l'intégration dans un autre organisme, de toute cinémathèque qui était indépendante au moment de son adhésion à la Fédération. Si un membre était néanmoins amené à perdre cette indépendance, son adhésion à la FLAF serait automatiquement caduque et il pourrait lui être demandé de renvoyer les films reçus des autres membres de la FIAF, que ce soit en prêt limité ou illimité. Une nouvelle candidature devrait alors être introduite.

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LYONS XXVI GENERAL MEETING OF FIAF

General Meeting agenda, item 16.1

STATEMENT ON FIAF MEMBERSHIP

At the meeting of the FIAF Executive Committee held in Zagreb on the 25th and 26th of October 1969, the following explanation of principles contained in the Statutes and Rules of FIAF was adopted :

It is considered opinion of FIAF that film archives can discharge their responsibilities most effectively only if they are completely independent. Nevertheless in some countries film archives are incorporated within other organisations, such as film institutes, museums, etc... FIAF recognises that in certain circumstances no film archive would exist at all unless it had been created within the shelter of another organisation.

These arrangements however can sometimes create membership problems for FIAF, because if it were to admit the parent bodies and their directors into its membership and discussions, FIAF would endanger its statutes and its integrity as an international body devoted exclusively to representing the film archive movement. The success of its work both internally and in relationship to other international organisations depends upon its exclusive concern with film archive matters being unquestioned. There must be no suspicion that it is in any way concerned with, or motivated by other problems or considerations.

For this reason, FIAF cannot accept into its membership film archives attached to other organisations unless these archives have such a degree of autonomy as to be able to join FIAF as members in their own right, to have the necessary authority in themselves to discharge the responsibilities of membership, and to be able to send their own staff to take a full and independent part in the discussions and management of FIAF. So-called film archives which are merely service departments of other organisations are not eligible for membership.

Although FIAF is compelled to make this distinction clear in its own interest and to safeguard its own integrity, it is also in the interests of individual film archives themselves, which cannot effectively ensure the permanent preservation of the films in their collections, establish good relations with their national film industries and serve impartially all those to whom their collections can be useful, unless they have sufficient independence or autonomy to defend their needs as an archive.

In judging the degree of autonomy within the framework of a larger organisation required to enable an archive to qualify as a responsible and self-contained member of FIAF, consideration will be given to the following requirements :

1. The archive should have its own distinctive title, in which the name of the archive should be given first place.
2. The archive should have its own constitution (Statutes and Rules).
3. The archive should have its own budget and control over its own finances.

4. The archive should have complete control over and responsibility for all the uses of all the films in its collections, including those received from other members of FIAF, subject to the rights of the copyright owners.
5. The archive should be able to act in all respects within the field of its own work as though it were an independent archive.
6. The archive should be represented in all dealings with FIAF members and FIAF itself, solely by its own officers.

Finally, FIAF is strongly opposed in principle to the absorption by another body of any film archive member which was independent when it first became a member. In the event of such member losing its independent status, its membership of FIAF will lapse automatically and it can be obliged to return all films received from all other FIAF members on limited or indefinite loan. A new application for membership will then be necessary.

26^{ème} Congrès de la F.I.A.F.

Lyon mai 1970

à l'occasion du
75^{ème} anniversaire de l'invention du
cinématographe Lumière

Comité de
Fondation du
**Musée du Cinéma
de Lyon**

69, Rue Jean-Jaurès
69 - Villeurbanne
Tél. (78) 84-66-45

In view of some remarks heard yesterday, I would like to
make it clear and have it on record that I voted for the
acceptance of the United Arab Republic as member of FIAF.

I strongly believe politics should not be introduced in
FIAF if we wish to safeguard its present character.

(s) Lia VAN LEER

ISTRAL FILM ARCHIVE

General Meeting agenda, item 19
Ordre du jour de l'Assemblée Générale, point 19

LYONS XXVI GENERAL MEETING OF FIAF / LYON XXVI ASSEMBLEE GENERALE DE LA FIAF

BUDGET PROPOSAL FOR 1971 / PROJET BUDGET 1971

INCOME / RECETTES

	FS	FS
34 full members/34 membres effectifs à 2.000 FS	68.000	
1 associate member/1 membre associé à 1.000 FS	1.000	
1 provisional member/1 membre provisoire à 700 FS	700	
6 correspondents/6 correspondants à 300 FS	1.800	
interest/intérêts	<u>2.200</u>	
		73.700

EXPENDITURE / DEPENSES

Current Operations/Opérations courantes

A. Staff costs/Personnel

salaries/appointements	8.000	
social costs, insurance/charges sociales	4.000	
auditor/comptable	500	
supplementary salaries and external work/appointements supplémentaires et travaux extérieurs	<u>3.000</u>	

15.500

B. Cost of operation of the secretariat/fonctionnement
du secrétariat

office rent and charges/bureau: loyer et charges	8.500	
representation, local travelling/frais de représentation déplacements locaux	500	
office supplies/fournitures de bureau	5.000	
telephone, telex, telegrammes	5.700	
mail/poste	5.000	
bank charges/frais bancaires	150	
bank tax/taxe sur intérêts	750	
miscellaneous costs/frais divers	<u>100</u>	

25.700

Special operations / Opérations spéciales

congress/congrès	5.000	
Executive Committee/Comité directeur (3 meetings a year) (3 réunions par an)	3.000	
commissions (3 commissions x 7 person(ne)s 250FS)	5.250	
special missions/missions extraordinaires	3.000	
administrative publications/publications administratives	6.000	
congress minutes/procès-verbal congrès 3.500 FS		
book of archive reports/ volume rapports membres 1.500FS		
Executive Com. Minutes/procès-verbal Com. Dir. 1.000FS		
special publications/publications spéciales	5.000	
office equipment/matériel de bureau	1.250	
reserve fund/fonds de réserve	<u>4.000</u>	

32.500

73.700

General Meeting agenda, item 19:1

LYON XXVI ASSEMBLEE GENERALE DE LA FIAF / LYONS XXVI GENERAL MEETING OF FIAF

AUGMENTATION DES COTISATIONS

Lors de sa réunion tenue à Vienne les 14 et 15 mars 1970, le Comité directeur a examiné le budget. Après avoir comparé l'état des dépenses en 1968, 1969 et les prévisions pour 1970 et 1971, le Comité a conclu que les recettes actuelles étaient insuffisantes pour couvrir les dépenses et que la situation ne pouvait que se détériorer davantage à l'avenir. Pour l'année 1970, le budget accuse déjà un déficit et la Fédération devra puiser dans les fonds de réserve.

D'autre part, le Comité directeur a constaté que le montant de la cotisation n'a pas été augmenté depuis 12 ans.

Il a finalement été décidé que la seule solution est de proposer à l'Assemblée générale à Lyon, une augmentation des cotisations, ce qui permettrait à la FIAF de faire face à ses obligations.

Vous constaterez que dans le projet de budget pour 1971 il est suggéré que
 les membres effectifs paient 2.000 FS
 les membres associés 1.000 FS
 les membres provisoires (1^e et 2^e année) 700 FS (+ 250 FS pour chaque année supplémen-
 taire)
 les correspondants 300 FS.

Le Comité directeur vous invite à considérer ce problème et à donner votre avis lors de la discussion qui aura lieu à ce sujet au Congrès de Lyon.

A RISE IN THE ANNUAL SUBSCRIPTION

At its meeting held in Vienna on 14th and 15th March 1970, the Executive Committee examined budgetary matters. After making a comparison of expenditure during 1968, 1969 and the expenditure expected for 1970 and 1971, the Committee came to the conclusion that obviously, the present income was not sufficient to cover this expenditure and would even be less so in the future. For 1970, the budget is already unbalanced and the Federation will have to make use of its reserve fund to make ends meet.

On the other hand, the Executive Committee noted that the subscription amounts have not been increased in 12 years.

It was finally decided that the only way out was to propose to the General Meeting in Lyons a rise of subscriptions which would allow FIAF to face its future obligations.

You will see in the budget proposal for 1971 that it is proposed that
 full members pay 2.000 SF
 associate members 1.000 SF
 provisional members (for the 1st and 2nd year 700 SF (+ 250 SF for each additional year)
 correspondents 300 SF

The Executive Committee asks you to consider this matter which will be discussed at length during the Congress in May.

The Commission has now been separated from the Cataloguing Commission in accordance with the Executive's decision at the last Annual Congress. Meetings of both Commissions were held in Wiesbaden in October 1969 at the invitation of the Deutsches Institut für Filmkunde and the following programme of work was agreed for the Documentation Commission.

1. To continue the present exchange of indexing information and to suggest modifications which may lead to more standardisation.
2. To initiate a co-operative project for indexing "Photoplay".
3. To make a study of subject classification systems for indexing periodicals with a view to recommending a suitable scheme or schemes to all archives.
4. To co-operate with the Cataloguing Commission on the exchange of filmographic information.
5. To compile a FIAF Documentation Directory.
The purpose of the Directory would be to assemble and disseminate information on FIAF collections which would be available to libraries, colleges and similar institutions outside FIAF as well as to FIAF members themselves. The provisional list of contents we drew up is as follows :-
 - 5.1 Introduction explaining the aims and objects of FIAF.
 - 5.2 List of names and addresses of member Archives, with names of principal officers and Heads of Departments.
 - 5.3 Explanation of FIAF rule that enquiries must be initiated in the enquirers own domestic Archive.
 - 5.4 Information on holdings of documentation material within FIAF
 - a) Books - size of stock and whether available for loan. Is a catalogue available ?
 - b) Periodicals - size of stock and whether available for loan. Is a catalogue available ?
 - c) List of film periodicals available on microfilm.
 - d) Details of related material holdings and their availability for study.
 - e) Areas of specialisation.
 - f) Availability of Information services.
 - g) Details of film viewing services.
 - h) List of FIAF and Archive publications (? already available from Canadian Archive).
 - i) Details of photocopying and micro-film facilities.
 - j) Holdings of scripts - availability of lists or catalogues and facilities for study.
 - k) List of Documentation Commission projects and any other research projects known to the Commission.
 - l) Book indexes already prepared for the Commission and where they can be obtained.
 - m) Other bibliographic information (e.g. availability of book accessions lists and bibliographies from Archives or any other sources).

The Commission feels that such a directory, if it can be produced cheaply will be a valuable tool for many kinds of organisations studying film all over the world. A circular on periodical indexing has recently been issued and a questionnaire relating to the Directory is in preparation. Correspondence is in progress on the study of classification systems but there has been delay on these owing to illness.

Brenda Davies / 17th April 1970

R e p o r t

on the activity of the commission on film cataloguing

The commission on film cataloguing was newly set up by a resolution of the New York Congress. It met in Wiesbaden for its first meeting in October 1969.

The following members of the commission were appointed:

- Wolfgang Klaue - Staatliches Filmarchiv der DDR, President
- Filip Acimovic - Jugoslovenska Kinoteka, Vice-President
- Leszek Armatys - Centralne Archiwum Filmowe
- Myrtil Frida - Czechoslovak Archive
- Dorothea Gebauer - Deutsches Institut für Filmkunde
- Roger Holman - National Film Archive
- Jacques Ledoux - Cinémathèque Royale de Belgique
- Marta Luttor - Magyar Filmtudományi Intézet és Filmarchivum
- Dr. Fausto Montesanti - Cineteca Nazionale
- Dr. C.H. Road - Imperial War Museum

During their first meeting in October 1969 the commission members decided to elaborate a manual for the cataloguing of films. The manual shall not summarise the rules for the cataloguing of films but shall make known to the archives the experience and different cataloguing methods that have been adopted by the various archives. And the manual is intended, most of all, to serve as a guide to young archives to apply the most rational procedure in cataloguing their collections.

It is the aim of the members of the commission to present a draft edition of the manual on film cataloguing to the Congress in 1971.

The commission members agreed to consider the following items for the draft of the manual on film cataloguing:

- I. Introduction
 1. The importance of catalogues in a film archive
 2. Definition of the term 'cataloguing'
 3. Qualifying the staff of the cataloguing department

- II. Structure of the film collection and interaction with the catalogues
 1. Principles of the film collection
 2. Preparations for cataloguing
 3. Numbering systems
 4. Marking of the film cans, labels
 5. Leader indication

- III. Exploitation of the archive catalogue
 1. Function of the catalogue
 2. Number of catalogues in the archive
 3. Location of the catalogue

- IV. Procedure of cataloguing
 1. Basic information of cataloguing
 2. Maximum information of cataloguing
 3. Indexing of filmographic data
 4. Description of the film and subject classification

- V. Modern methods of film cataloguing
 1. Reproduction of index cards
 2. Punched card systems
 3. Electronic methods
 4. Other procedures

VI. Filmographic work and catalogues

1. National filmographies
2. Preference cataloguing of the complete national production
3. Sources of filmographic data
4. Identification of films and some notes on the authenticity of documentary material

VII. Practical suggestions

1. Material and size of index cards
2. Storage of the catalogues
3. Use of the catalogues
4. Confidential catalogues

The next meeting of the commission will be held in Budapest in September 1970. Basing on the results that have so far been achieved by the commission some chapters of the manual will be drawn up and submitted to the meeting.

26^{ème} Congrès de la F.I.A.F.

Lyon mai 1970

à l'occasion du
75^{ème} anniversaire de l'invention du
cinématographe Lumière

Comité de
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69, Rue Jean-Jaurès
69 - Villeurbanne
Tél. (78) 84-66-45

CANADIAN FILM ARCHIVES / Ottawa

Proposal for a FIAF project: FILM MAKER'S BIBLIOGRAPHY .

At the last FIAF Congress, we proposed the preparation of a bibliography of books and articles in major film periodicals which discuss the work of significant film makers.

Such a bibliography would not only be useful to FIAF members but would also be of value to libraries, universities and cultural film agencies.

At that time it was felt that this bibliography fell within the terms of the project "List of filmographical sources". Since this project has for the time being been deleted, we propose again the preparation of the less ambitious bibliography.

The Canadian Film Archive is ready to undertake this project.

(s) Peter Morris.

LYONS XXVI GENERAL MEETING OF FIAF / May 1970

26^{ème} Congrès de la F.I.A.F.

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Proposition de la JUGOSLOVENSKA KINOTEKA / BEOGRAD

1° Rassembler les lois et textes légaux sur le dépôt légal des films de la production cinématographique nationale des membres de la FIAF, ainsi que les facilités et bénéfices dont jouissent les cinémathèques, la manière de financement, etc... Cela pourrait aider chacun des membres pour son propre problème.

Faire également une enquête sur les films considérés comme perdus de la production cinématographique nationale.

2° Préparer le texte d'un document qui pourrait être une sorte de charte des principes fondamentaux de notre Fédération, sur la disparition des films, l'importance de la conservation, la place insuffisante du cinéma et ses moyens financiers réduits en regard de la culture traditionnelle.

Un tel document pourrait servir de préambule à nos statuts qui définissent seulement les fonctions juridiques et administratives de la Fédération et ne proclament pas la place importante que tient le cinéma dans la vie moderne.

Un tel document proclamé par une Fédération de 42 membres du monde entier pourrait influencer efficacement l'opinion publique.

Lyon, le 29 mai 1970

26^{ème} Congrès de la F.I.A.F.

Lyon mai 1970

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SUOMEN ELOKUVA-ARKISTO / Helsinki

Proposal for a FIAF project: SPECIALIZED STUDY SEMINARS

There are already a couple of important commissions working within the organization of FIAF. The results of these commissions give the most valuable information to improve the work of all archives.

But I think FIAF could still intensify its services on various fields. Especially for small archives, the training of employees is a great problem.

This is so because the skills needed are very specialized and only a minor part of the professional skills can be learned at normal educational institutions. The major part, the specialization, you have to acquire by working in film archives or making proposed study tours to them.

To make the studies for archive personnel more efficient, FIAF could arrange special study seminars for different fields and different subjects. I am thinking of seminars, for example for librarians, documentation personnel, programming personnel, etc...

FIAF's role in this connection would be that organizer and coordinator while the actual arrangements would be left to the host archive.

I think these proposed specialized seminars would bring more efficiency to the professional studies and also benefit the archives by bringing new people in contact who will certainly find even new problems and ideas of common interest.

(s) Helena Suomela

LYONS XXVI GENERAL MEETING OF FIAF / May 1970

1870-1871

1871-1872

1872-1873

1873-1874

1874-1875

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1900-1901

1901-1902

1902-1903

1903-1904

1904-1905

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AMERICAN FILM INSTITUTE

NEW PROJECTS, presented by Sam Kula.

Sam Kula, American Film Institute, proposes the establishment of an international translation bureau for articles and documents on the cinema.

Objective: So make available in as many languages as is deemed practical - at least English and French - significant documents and articles on the cinema that appear in the world literature.

Method: It is further proposed that FIAF seek support for this project from the appropriate agency of UNESCO as a contribution toward the international dissemination of information on this vital cultural force.

Methodology: Member archives in each country would survey the literature of their respective countries and recommend documents and articles for translation. A central bureau with a small staff of specialist translators who would draw on a larger group of specialists for particular languages would evaluate these recommendations and initiate the translations. A monthly publication would then make these translations available.

The same bureau could also undertake translations of certain monographs and even texts for commercial or non-commercial publishers at a set rate of payment.

This Center could easily become the nucleus of an agency for the international exchange of information on the cinema. By including notices of the publication of notes, monographs, filmographies, bibliographies, etc... the Center can contribute to film scholarship and act as a focus for the collaborative projects now underway, or which have been proposed.

This Center can thus become the permanent, internationally visible, operative arm of FIAF, a most important development for this organization.

It might, for example, establish a form of secretariat with grant funds that could coordinate documentation projects such as :

1. films on the cinema
2. bibliography of national filmographies
3. annual bibliography of books
4. information center on research projects
5. FIAF publications
6. filmography of published film interviews

(s) Sam Kula

Lyons XXVI GENERAL MEETING OF FIAF / May 1970

The first part of the paper is devoted to a general discussion of the problem. It is shown that the problem is equivalent to a certain type of boundary value problem for a second order elliptic equation. The second part of the paper is devoted to the construction of a fundamental system of solutions for this equation. The third part of the paper is devoted to the construction of a particular solution of the problem. The fourth part of the paper is devoted to the construction of the general solution of the problem. The fifth part of the paper is devoted to the construction of the asymptotic expansion of the solution. The sixth part of the paper is devoted to the construction of the asymptotic expansion of the solution. The seventh part of the paper is devoted to the construction of the asymptotic expansion of the solution. The eighth part of the paper is devoted to the construction of the asymptotic expansion of the solution. The ninth part of the paper is devoted to the construction of the asymptotic expansion of the solution. The tenth part of the paper is devoted to the construction of the asymptotic expansion of the solution.



108 Berlin
Hausvogteiplatz 3-4

Proposal for a FIAF Project

EMBRYO - 2nd edition

The Staatliches Filmarchiv der DDR submits the proposal to put a second edition of EMBRYO on the list of FIAF projects.

Present situation

The first edition of the Embryo census was published in 1968. About 200 corrections and additions have been sent to us since. We would not recommend to collect these new data in a separate supplement but would include them in a second EMBRYO edition.

Conception of the second edition

All additions and information received so far will be inserted in the second edition. The indexes will be revised and completed.

All member archives will be invited again to participate in the second edition of this census.

Preparations

The second edition of EMBRYO is planned to come out in 1971 at the FIAF Congress.

The corrections and suggestions for changes received will be made known to the members of the identification commission who will meet sometime in autumn 1970 for their next seminar. This archive hopes that all member archives will participate in the second edition and send their corrections and suggestions to the address of the Staatliches Filmarchiv.

The deadline for the second edition is:

31st December 1970.

The first edition of EMBRYO was published on the initiative of Jay Leyda and under his editorship. Jay Leyda does not work at the Staatliches Filmarchiv any more, he went to the United States where he was offered a teaching post. The staff members of this archive that have been working at the EMBRYO project under Jay Leyda will be entrusted with the preparation and revision of the second edition.

The Staatliches Filmarchiv is willing to undertake the FIAF project and to bear part of the expenses.

K l a u e
- Director -

Study on ...

The first part of the study is devoted to the ...

The second part of the study is devoted to the ...

The third part of the study is devoted to the ...

The fourth part of the study is devoted to the ...



108 Berlin
Hausvogteiplatz 3-4

Proposal for a FIAF Project

Study on copying variable density

The proposal to produce a study on the best procedure of printing films of variable density presented to the Congress in 1969 has not been included in the list of FIAF projects.

Such a project would be of extraordinary importance to the member archives, it would help them to use their funds for copying in the most effective way.

The Staatliches Filmarchiv der DDR suggests to include the elaboration of a study on the best methods of printing variable density in the list of FIAF projects and is ready to cooperate in the project.

The study should be presented to the 1971 Congress.

Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130012
Postscheckkonto Berlin 381 11



108 Berlin
Hausvogteiplatz 3-4

Proposal for a FIAF Project

Making inquiries on existing equipment and on methods of
printing historic film sizes

A number of archives hold so-called historic sizes (9.5 mm, 17.5 mm, 65 mm etc.). In most cases this material can be preserved and used only if the material is copied on to sizes that are commonly used nowadays.

It should be possible for all archives, without making any special effort, to ascertain in their respective countries what kind of equipment is available to print such historic sizes and what printing procedures they apply.

The survey would help the archives to preserve films of historic sizes and to make them available for screening with international cooperation.

The Staatliches Filmarchiv suggests to include this project in the list of FIAF activities and to complete it before the 1971 Congress.

The Staatliches Filmarchiv is ready to take charge of the project.

Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130012
Postscheckkonto Berlin 381 11

26^{ème} Congrès de la F.I.A.F.

Lyon mai 1970

à l'occasion du
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AMERICAN FILM INSTITUTE

New projects

Proposal: To establish a collection of dupe negatives of classic films in the history of world film accessible to all member archives.

Principles: This would be a paper collection which reflects the existence of accessible dupe negatives, each of which would be the best known copy (probably the results of international comparison) and the only logical copy to which a young, or old archive, would turn for a print to add to their collection.

1. It is proposed that three hundred classics be so selected, and the available material thoroughly surveyed, and where necessary meticulously compared by the most logical archive.
2. Member archives would volunteer to manufacture the dupe negative (if necessary) which they would own and would retain physical custody. Archives requesting prints would pay laboratory costs.
3. FIAF as an organization would undertake to clear the titles so selected for such duplication and will guarantee the producing and distributing organizations or copyright owners that the films will only be used for specifically defined archival functions.

(s.) Sam Kula

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat
74 Galerie Ravenstein
1000 Bruxelles Belgique
Adresse télégraphique FIAFILM
Téléphone 13 41 53

LYONS XXVI GENERAL MEETING OF FIAF / LYON XXVI ASSEMBLEE GENERALE DE LA FIAF

General Meeting agenda, item 17
Ordre du jour de l'Assemblée Générale, point 17

PLANNED PROJECTS / PROJETS A L'ETUDE

A. Preservation and Acquisition / Conservation et Acquisition

1. Customs (secretariat) / Douane (secrétariat)
2. Insurance (secretariat) / Assurances (secrétariat)
3. Classical silent films - negatives 35 mm to be made from positives 9,5 mm (Messr. Borde and Pogacic) / Films muets classiques - tirage de négatifs 35 mm à partir de positifs 9,5 mm (MM. Borde et Pogacic)
4. Enquiry about technical devices for films of sizes no longer in common use (Mr. Klaue) / Enquête sur les tireuses pour films de formats aujourd'hui abandonnés (M. Klaue)

B. Bibliography / Bibliographie

5. Publications dealing with the work of film archives (Mr. Ledoux) / Publications concernant le travail des cinémathèques (M. Ledoux)

C. Miscellaneous / Divers

6. Archive theatres programmes (secretariat) / Programme des salles de cinémathèque (secrétariat)

ARHIVA NAȚIONALĂ DE FILME
ARCHIVE NATIONALE DE FILMS
MEMBRE DE LA FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

En répondant à la sollicitation du Congrès F.I.A.F. de New York, l'Archive Nationale de Films de Bucarest présente la quatrième édition de la "Bibliographie Internationale Cinéma" réalisée - à notre avis - dans des conditions meilleurs que les éditions précédentes.

Tandis que celles-ci ordonnaient les titres des livres en tenant compte seulement des pays de parution, la présente édition classe le matériel par chapitres - thèmes. Cette amélioration essentielle apportée à notre ouvrage, les courtes annotations (en français) ajoutées aux présentations bibliographiques, ainsi que l'index de noms en annexe contribueront toutes - nous l'espérons bien - à le rendre plus utile aux chercheurs de tous les pays.

A cette occasion nous remercions encore une fois les archives amies qui nous ont secondé dans l'élaboration de la bibliographie. En attendant avec un grand intérêt les observations critiques de nos collègues, nous avons l'honneur de présenter au Congrès la proposition d'éditer, cette année aussi, la "Bibliographie Internationale Cinéma".

Pendant ce dernier temps, un collectif de chercheurs et techniciens de l'Archive Nationale de Films de Bucarest (Roumanie) a consacré toute son activité à une suite d'opérations destinée à sauver de la destruction des vieilles pellicules cinématographiques.

Qu'il s'agit de récupérer des films dans un état de dégradation avancée ou bien de transposer sur pellicule en 35 mm des films réalisés sur des pellicules d'autres dimensions - remontent tous à l'époque primitive du cinéma - cet ensemble d'opérations a pour but de restaurer, contretyper, copier, identifier et enfin de monter les matériaux groupés en programmes appropriés.

Cette activité est portée en collaboration avec la section de prises de vues combinées et le laboratoire des studios de films documentaires et d'actualités "Alexandru Sahis" de Bucarest.

Nous vous présentons ici les résultats de quelques unes des expériences entreprises par ce collectif.

I. ANTHOLOGIE DE VIEUX FILMS FRANCAIS

Les films groupés dans cette anthologie, sauvés par les soins de la Cinémathèque de Toulouse, ont été restaurés et identifiés à l'Archive Nationale de Films de Bucarest. Réalisés pendant la période 1905-1916, ces films - pour la plupart des exemplaires très rares dans les collections des archives - sont représentatifs pour la production des commencements du cinéma, illustrant divers genres et leur évolution. L'anthologie contient cinq parties :

A. Divertissement primitif :

1. Deshabillé aérien (Pathé, 1905 ?)
2. Un animal fantastique (1910 ?)

Film d'art

3. Fouquet, l'homme au masque de fer (1908 ?)
4. La vengeance du sire de Guilde (Pathé-Lux 1909)
5. Le siège de Calais (SCAGL-Pathé 1910).

6. Macbeth (Eclair, 1916)
7. Pelléas et Mélisande (Eclair, 1916)

C. Scène de la vie bourgeoise

or

La vie telle qu'elle est

8. Le bon agent (Pathé, 1910)
9. Duel d'un fou (1915)
10. Le Noël du vagabond (1915)

D. Comédie

11. Deux comédies avec Calino (Gaumont, 1911)
 - Calino et ses pensionnaires (?)
 - Calino chasse à courre (?)
12. Dandy mitron (Eclair, 1915)

E. Film d'animation

13. Les joyeux microbes (Emile Cohl, Gaumont, 1909)
14. Le circuit de l'alcool (1912 ?)

Nous mettons à votre disposition pour les visionner
les films suivants:

- Les joyeux microbes
- Le circuit de l'alcool
- Le bon agent
- Dandy mitron

II. PROGRAMMES DE FILMS PRIMITIFS AMERICAINS

réalisés par la Compagnie Edison pendant la période
1909-1912

Les films groupés dans ce programme, découverts par les chercheurs de l'Archive Nationale de Films dans les collections du Musée Districtuel d'Arad, avaient été réalisés sur pellicule type kinétoscope avec trois bandes-image (la dimension du photogrammè: 5,5/4,5 mm). Pour la transposition du matériel, on a utilisé la tête de lecture d'un kinétoscope de fabrication Thomas A. Edison Incorporated 1897, en tenant compte

du rythme initial de la succession des images, en passant de la vitesse de 16, à celle de 24 images par seconde. (Avant la projection du programme proprement dit on peut voir quelques images filmées dans le laboratoire pendant la transition).

Le programme contient les films:

1. A Child of the Forest - 1909
2. The Cap of Fortune - 1909
3. A Trip to Mars - 1910
4. The Life of a Salmon - 1910
5. Mistakes Will Happen - 1911
6. A Man in the Making - 1912

Vous pouvez visionner:

- A Trip to Mars
- A Man in the Making

L'ARCHIVE NATIONALE DE FILMS DE BUCAREST EST PRETE A OFFRIE
AUX AUTRES ARCHIVES, DANS LE CADRE DE L'ECHANGE, N'IMPORTE
LEQUEL DE CES MATERIAUX. PAR AILLEURS ELLE VOUDRAIT CONTRI-
BUER A D'AUTRES ACTIONS DESTINEES A SAUVER ET A CONSERVER
DES FILMS VIEUX EN COLLABORANT AVEC TOUTE AUTRE ARCHIVE MEM-
BRE DE LA F.I.A.F. QUI EN SERAIT INTERESSEE.

L'ARCHIVE NATIONALE DE FILMS

Bucarest-Roumanie

26^{ème} Congrès de la F.I.A.F.

Lyon mai 1970

à l'occasion du
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The three archives of the United States present at the Lyon Congress wish to declare to our colleagues that we cooperate in a free exchange of information within our country. It is possible to address a request for films or information to any one of us, and to request a reply which includes the possibilities of all three archives, in other words, if you wish any one of us to circulate a request to the other American members and report the results to you, we will do so.

(s) Eileen BOWSER
Department of Film,
Museum of Modern Art.

(s) John B. KUIPER
Motion Picture Section,
Library of Congress.

(s) Sam KULA
Film Archives,
American Film Institute.

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69, Rue Jean-Jaurès
69 - Villeurbanne
Tél. (78) 84-66-45

L'Archive Nationale de Roumanie présentera vendredi à 19 heures quelques uns des films primitifs qu'elle vient de restaurer et qu'elle met à la disposition des membres de la FIAF.

1. Primitifs français (Cinémathèque de Toulouse)
LE CIRCUIT DE L'ALCOOL (O'Galop, 1912)
LE BON AGENT (Prod. Pathé, 1910)
LES JOYEUX MICROBES (Emile Cohl, 1909)
DANDY MITRON (Prod. Eclair, 1915)
2. Primitifs américains (Production Edison)
A TRIP TO MARS (Période 1909-1912)
A MAN IN THE MAKING (idem)

Cette projection aura lieu au CENTRE DE DOCUMENTATION PEDAGOGIQUE, 47 rue Philippe de Lassalle. Le bus habituel y mènera ceux qui veulent y assister, et déposera à l'Hôtel Royal ceux que cette projection n'intéresse pas.

At 7 p.m. on Friday evening, the National Archive of Rumania would like to show several primitive films that they have just restored, which are being at the disposal of the members of FIAF.

1. French primitives (Cinémathèque de Toulouse)
LE CIRCUIT DE L'ALCOOL (O'Galop, 1912)
LE BON AGENT (Prod. Pathé, 1910)
LES JOYEUX MICROBES (Emile Cohl, 1909)
DANDY MITRON (Prod. Eclair, 1915)
2. American primitives (Edison production)
A TRIP TO MARS (1909-1912)
A MAN IN THE MAKING (idem)

This projection will take place at the CENTRE DE DOCUMENTATION PEDAGOGIQUE, 47 rue Philippe de Lassalle. The usual bus will take there all those who wish to participate, and stop at the Royal Hotel to allow those who are not interested to leave the bus.

Lyon, 28.5.1970



NORSK FILMINSTITUTT

Membre de la Fédération Internationale des Archives du Film (FIAP)

Jnr./165/70
JS/BRH

Asiakveien 14B
Postboks 5 Røa · Oslo 7
Telegram: Filminstitut
Telefon 24 29 94

International Federation of Film Archives,
v. M. Jacques Ledoux,
74 Galerie Ravenstein,
Bruxelles 1.

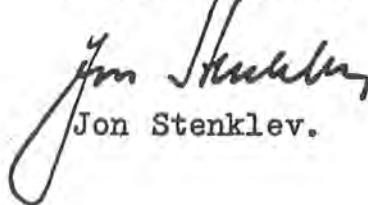
OSLO, 10.mars 1970.

Dear Jacques Ledoux,

A Norwegian engineer, Mr. Dishington has in my opinion made an invention which will prove to be of the greatest importance to all film archives. He has so far got patent in Germany, Sweden and Norway. A short description: The machine is a rebuilt ordinary sewing machine and it is able to restore damaged perforation on 35 mm film. We have seen results which are amazing. The machine is able to "take" both silent and sound films and material which we had given up has been restored. I am not able to give you a detailed description, but it works in a way which I think will interest us all. I would like to bring this machine to Lyon in May and although I do not exactly understand what is going on inside it - I think I am able to operate it.

I would like to underline that I do not act as a salesman, but purely as an archivist.

Sincerely yours,


Jon Stenklev.

LES AMIS DE GEORGES MELIES

L'association LES AMIS DE GEORGES MELIES a réalisé un film en 16 mm, en couleurs, 300 mètres, durée 25 minutes, en Ektachrome, sur la vie et l'oeuvre de Georges MELIES vuës à travers ses croquis, dessins, maquettes et photos.

Ce film a obtenu un visa non-commercial du centre national de la cinématographie française.

Pour une archive désirant acquérir ce film qui a été présenté aux participants au Congrès de la FIAF à New York, le 23 mai 1969, le prix d'une copie couleur (avec les droits non-commerciaux de projection dans les locaux des archives du film, les droits de télévision étant réservés) est de 2.500 francs français.

Certaines archives ne pouvant donner une telle somme pour acquérir ce film, pourraient peut-être entrer en relations avec les télévisions de leurs pays respectifs qui pourraient acheter le film et le confier à l'archive après usage dans une émission de télévision, ce qui permettrait à l'archive d'obtenir gratuitement l'usage de ce film pour ses projections non-commerciales.

L'archive intéressée pourra demander à la télévision de son pays de se mettre en rapport avec l'association LES AMIS DE GEORGES MELIES, 11 rue de Belzunce, Paris 10e. Téléphone: 526.93.22.

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LE MUSEE DU CINEMA DE LYON ET SES COLLECTIONS

Il y a un peu plus de 20 ans, un magnifique phonographe à cylindre attirait les regards de Paul GENARD chez un antiquaire.....

Il reconstitua peu après un praxinoscope de REYNAUD acheté chez un brocanteur.

Depuis il accumula avec passion des centaines d'appareils rares, des livres, des films, des documents, des affiches.

Grâce à cette collection, l'histoire des quatre techniques fondamentales du cinéma :

- projection
- animation
- photographie
- enregistrement des sons

s'illustre de façon de plus en plus complète.

Après une exposition au Centre de Documentation Pédagogique de l'Académie de LYON, le Maire est venu lui demander de créer un Musée dans la Ville où est né le " Cinématographe LUMIERE. Un Comité de Fondation a donc été formé groupant une dizaine de membres enthousiastes et cinéphiles. Parmi eux des parents des illustres savants Louis et Auguste LUMIERE.

Il s'agit de : Paul GENARD - Président.

Henri LUMIERE (fils d'Auguste LUMIERE) - Vice-Président

Jean M. LEFRANCQ (gendre de Louis LUMIERE) "

C. GIVAUDAN "

Dr. CHARPENTIER "

Charles PERRIN - Secrétaire Général.

Georges GRUMET

Raymond BORDE

Irène MICHELA

Jacques TRARIEUX (petit fils de Louis LUMIERE) - Vice-Président.

André COMBET

Paul BUBLEX

Marius BELISSARD.

Il y a trois ans, les héritiers LUMIERE ont cédé officiellement au Comité la totalité des archives des 2 savants: prototypes, centaines d'appareils de documents, d'essais sur la photographie, le cinéma, la photographie des couleurs le relief, l'enregistrement des sons, etc... plusieurs milliers de films LUMIERE qui nous permettent d'être des vôtres aujourd'hui.

Le Musée n'existe pas encore. Il doit s'abriter dans le Château LUMIERE où se tiennent les assises du congrès de la F.I.A.F. 1970.

Ce château est actuellement le centre administratif de la Société LUMIERE. Il était et restera, nous l'espérons l'homologue de l'Eastman House de ROCHESTER aux U.S.A.

Le jeudi 28 Mai, à 19 heures, Paul GENARD se fera une joie de vous recevoir chez lui. Vous y trouverez au premier étage dans un local devenu exigü, l'essentiel de sa collection. (Seulement 4 ou 5 personnes pouvant y entrer ensemble.)

Les quatre techniques fondamentales du cinéma y sont représentées.

Dans une pièce du bas sont exposées certaines pièces en provenance des Archives LUMIERE. En particulier le premier prototype du cinématographe construit des mains de Louis LUMIERE et de Charles MOISSON, le chef mécanicien des Usines.

Vous verrez également les caméra et projecteur 75 m/m prévus pour l'exposition de 1900 à PARIS et qui n'ont pas été prêts à temps.
