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WIESBADEN XXVII GENERAL MEETING OF FIAF  
1st to 6th June 1971

PROGRAMME

Monday May 31st		Arrival of Delegates
Tuesday June 1st	09.30 - 11.30	First Session of the General Meeting
	11.30 - 13.00	Inauguration of the Congress by Parliamentary State Secretary Wolfram Dorn from the Ministry for Inner Affairs, Bonn
	13.00 - 15.00	Lunch
	15.00 - 16.30	Second Session of the General Meeting
	17.00	Reception by the Municipal Council of the Town of Wiesbaden, Capital of Land Hesse, in the Town-Hall
Wednesday June 2nd	09.30 - 13.00	Third Session of the General Meeting
	13.00 - 15.00	Lunch
	15.00 - 17.30	Fourth Session of the General Meeting
	18.00	Departure by bus (Theatre Colonnades) to visit the technical accommodations of Hessischer Rundfunk, Frankfurt with typical Frankfurt Dinner.
Thursday June 3th	09.30 - 13.00	Fifth Session of the General Meeting
	13.00 - 15.00	Lunch
	15.00 - 18.00	Sixth Session of the General Meeting
	19.00	Screenings of recently discovered Archive's films in screening-room Filmhaus, Lange-Beckstrasse 9.
Friday June 4th	09.30 - 13.00	Seventh Session of the General Meeting
	13.00 - 15.00	Lunch
	15.00 - 17.30	Eighth Session of the General Meeting
	18.00	Reception by the Government of Land Hesse in Kurhaus, Red Pavillon
Saturday June 5th		Invitation to ONE DAY IN THE RHEINGAU:
	08.15	Departure by bus (Theatre Colonnades)
	09.05	Departure by boat at the landing-place of Köln-Düsseldorfer-Wiesbaden-Biebrich
about	11.45	Lunch on the boat
"	13.15	Arrival at Coblenz
"	14.00	Visit of the vaults of Bundesarchiv at Ehrenbreitstein including a short Coffee-break
"	16.30	Departure to Monastery Eberbach
"	18.00	Visit of the Monastery including a wine tasting
"	19.30	Dinner at the Hotel Röss, Hattenheim
"	23.00	Departure to Wiesbaden
Sunday June 6th		Departure of the Delegates.

APPENDIX 1 - BIBLIOGRAPHY

Section I - General

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WIESBADEN XXVII GENERAL MEETING OF FIAF

LIST OF PARTICIPANTS

ACIMOVIC, Filip, Jugoslovenska Kinoteka, Beograd  
ALVES NETO, Cosme, Observer, Cinemateca do Museo de Arte Moderna, Rio de Janeiro  
BARKHAUSEN, Mr., Observer, Filmabteilung/ Bundesarchiv, Koblenz  
BERTRAM, Prof.Dr., Deutsches Institut für Filmkunde, Wiesbaden  
BORDE, Raymond, Cinémathèque de Toulouse, Toulouse  
BOWSER, Eileen, Department of Film/Museum of Modern Art, New York  
CLAVEL, Jean, Canadian Film Archives, Ottawa  
COULTASS, Clive, Imperial War Museum, London  
DE ROCHEMONT, Guy-Claude, Cinémathèque de Toulouse, Toulouse  
DE VAAL, Jan, Nederlands Filmmuseum, Amsterdam  
DI GIAMMATTEO, Fernaldo, Cineteca Nazionale, Roma  
DRASKOVICS, Tiborné, Filmarchivum/ Magyar Filmtudományi Intézet, Budapest  
FERNOAGA, Dimitru, Arhiva Nationala de Filme, Bucuresti  
FURSTENAU, Dr., Deutsches Institut für Filmkunde, Wiesbaden  
GANDERT, Mr., ~~Deutsches Institut für Filmkunde, Wiesbaden~~ *Kinemathek, Berlin*  
GEBAUER, Dorothea, Deutsches Institut für Filmkunde, Wiesbaden  
GESEK, Prof. Dr., Ludwig, Österreichisches Filmarchiv, Wien  
GOHAR, Youssef, Al-Archiva el Kawmy Lilfilm, Cairo  
GRÜTER, Dr., Alexander, Deutsches Institut für Filmkunde, Wiesbaden  
JAUBERT, Françoise, Cinémathèque Canadienne, Montréal  
JONES, Karen, Danske Filmmuseum, København  
JONSSON, Bo, Cinemateket/ Svenska Filminstitutet, Stockholm  
JUNGSTEDT, Torsten, Cinemateket/ Svenska Filminstitutet, Stockholm  
KLAUE, Wolfgang, Staatliches Filmarchiv der D.D.R., Berlin  
KOHTE, Dr., observer, Filmabteilung/ Bundesarchiv, Koblenz  
KONLECHNER, Peter, Österreichisches Filmmuseum, Wien  
KUIPER, John, Motion Picture Section, Library of Congress, Washington  
KULA, Sam, Archives/ American Film Institute, Washington  
LAURITZEN, Einar, Honorary Member, Stockholm  
LEDOUX, Jacques, Cinémathèque Royale de Belgique, Bruxelles  
LEHR, Prof., Österreichisches Filmarchiv, Wien  
LOPPIN, Dr., Hans, Deutsches Institut für Filmkunde, Wiesbaden  
MARCH-HUNNINGS, Neville, Copyright expert, London  
MICHALEWICZ, Kazimierz, Filмотeka Polska, Warszawa  
MONTESANTI, Dr., Fausto, Cineteca Nazionale, Roma  
MONTY, Ib, Danske Filmmuseum, København  
MORRIS, Peter, Canadian Filmarchives, Ottawa  
MOULDS, Michael, Canadian Film Archives, Ottawa  
PAPP, Sandor, Filmarchivum/ Magyar Filmtudományi Intézet, Budapest  
POGACIC, Vladimir, Jugoslovenska Kinoteka, Beograd  
POSCHKE, Ulrich, Deutsches Institut für Filmkunde, Wiesbaden  
PRIVATO, Victor, Gosfilmofond, Moskva  
RATHSACK, Dr., Deutsche Kinemathek, Berlin  
RAZLOGOV, Kirill, Gosfilmofond, Moskva  
ROADS, Dr., Imperial War Museum, London  
SALOM, Jak, Türk Sinematek Dernegi, Istanbul

SEKEROGLU, Sami, Türk Film Arsivi, Istanbul  
SEKEROGLU, Duygu, Türk Film Arsivi, Istanbul  
SORIA HEREDIA, Florentino, Filmoteca Nacional de España, Madrid  
SPIESS, Eberhard, Deutsches Institut für Filmkunde, Wiesbaden  
STENKLEV, Jon, Norsk Filminstitutt, Oslo  
STOJANOV-BIGOR, Gueorgui, Bulgarska Nationalna Filmoteka, Sofia  
SUOMELA, Helena, Suomen Elokuva Arkisto, Helsinki  
TOEPLITZ, Prof. Dr., Jerzy, Filmoteka Polska, Warszawa  
UFFENBRINK, Reinhard, Deutsches Institut für Filmkunde, Wiesbaden  
VOLKMANN, Herbert, Honorary Member, Berlin  
VAN LEER, Lia, Archion Israeli Leserativ, Haifa  
WACK, H.J., Deutsches Institut für Filmkunde, Wiesbaden  
WILHELMI, Mrs., Deutsche Kinemathek, Berlin  
ZVONICEK, M.S. Filmoteka/ Ceskoslovensky Filmovy Ustav, Praha

COPPENS, Elisabeth, Secrétariat  
DARGEL, Nancy, Interpreter  
DESTOUCHE, Mr. Interpreter  
KRAFT, Mr. Interpreter  
PAPADOPOULOS, Ismini, Secretariat  
VANDER ELST, Brigitte, Secretariat  
VON WEITZ, Mr. Interpreter.

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## WIESBADEN XXVII ASSEMBLEE GENERALE DE LA FIAF / PROJET D'ORDRE DU JOUR N° 1

PREMIERE SESSIONMardi 1er juin, de 9h30 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 du Commissaire aux comptes
8. Approbation des comptes de l'année 1970 et décharge de gestion au Comité directeur sortant

DEUXIEME SESSIONMardi 1er juin, de 15h à 18h30

9. Projets et publications en cours (liste ci-jointe)
10. Rapport de la commission de Conservation
11. Rapport de la commission de Documentation
12. Rapport de la commission de Catalogage
13. Rapport sur la commission de Droit d'auteur

TROISIEME SESSIONMercredi 2 juin, de 9h30 à 13h

14. Politique future de la FIAF

QUATRIEME SESSIONMercredi 2 juin, de 15h à 18h30

15. Assemblée libre

CINQUIEME SESSION (réservée aux membres effectifs)Jeudi 3 juin, de 9h30 à 13h

16. Propositions de modification du Règlement (textes ci-joints)
17. Statut des membres. Admission de nouveaux membres. Renouvellement de la qualité de membre provisoire et correspondant

SIXIEME SESSIONJeudi 3 juin, de 15h à 18h

18. Projets à l'étude (liste provisoire incluse). Les membres sont priés de remettre par écrit, au plus tard à leur arrivée à Wiesbaden, les propositions de projets nouveaux

SEPTIEME SESSION (réservée aux membres)Vendredi 4 juin, de 9h30 à 13h

19. Relations entre la FIAF et d'autres organisations internationales
20. Budget pour 1972
21. Election du nouveau Comité directeur et des Commissaires aux comptes
22. Lieu et dates de la prochaine Assemblée générale

HUITIEME SESSIONVendredi 4 juin, de 15h à 17h

23. Problèmes à l'ordre du jour dont la discussion n'est pas terminée et questions diverses







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## EARLY WALT DISNEY MOTION PICTURES

(\* indicates that there is a print in the Archives)

1922

### A. Laugh-o-Grams

- \*1. Bremen Town Musicians
2. Little Red Riding Hood
- \*3. Puss 'n' Boots
4. Jack the Giant Killer
5. Goldilocks
6. Cinderella
- \*7. Alice's Wonderland

### B. Lafflets

1. Descha's Tryst with the Moon
2. Esthetic Camping
3. Golf in Slow Motion
4. A Pirate for a Day
5. Rescued
6. Reuben's Big Day
7. A Star Pitcher
8. The Woodland Potter

1923

- \* 1. Tommy Tucker's Tooth.

1924

### A. Alice in Cartoonland

1. Alice and the Dog Catcher
- \*2. Alice and the Three Bears
- \*3. Alice and the Toreador
- \*4. Alice and the Wild West Show
5. Alice Cans the Cannibals
6. Alice in Dutch at School
7. Alice Hunting in Africa
8. Alice Plays the Pipers
9. Alice the Peacemaker
10. Alice's Day at Sea
11. Alice's Fishy Story
- \*12. Alice's Spooky Adventure

1925

- \*13. Alice Chops the Suey
- 14. Alice Gets Stung
- \*15. Alice in the Jungle
- 16. Alice is Stage Struck
- \*17. Alice Loses Out
- 18. Alice on the Farm
- 19. Alice Picks the Champ
- 20. Alice Plays Cupid
- \*21. Alice Rattled by Rats
- \*22. Alice Solves the Puzzle
- \*23. Alice the Jail Bird
- \*24. Alice Wins the Derby
- \*25. Alice's Balloon Race
- \*26. Alice's Egg-Plant
- 27. Alice's Little Parade
- \*28. Alice's Mysterious Mystery
- \*29. Alice's Ornerly Orphan
- \*30. Alice's Tin Pony

1926

- 31. Alice at the Carnival
- 32. Alice at the Rodeo
- 33. Alice Charms the Fish
- 34. Alice Cuts the Ice
- 35. Alice Foils the Pirates
- \*36. Alice Helps the Romance
- 37. Alice in the Alps
- 38. Alice in the Big League
- 39. Alice in the Klondike
- \*40. Alice in the Woolly West
- 41. Alice the Beach Nut
- 42. Alice the Collegiate
- 43. Alice the Fire Fighter
- 44. Alice the Golf Bug
- 45. Alice the Lumber Jack
- \*46. Alice the Whaler
- 47. Alice's Auto Race
- 48. Alice's Brown Derby
- 49. Alice's Channel Swim
- 50. Alice's Circus Daze
- 51. Alice's Knaughty Knight
- 52. Alice's Medicine Show
- 53. Alice's Monkey Business
- 54. Alice's Picnic
- 55. Alice's Spanish Guitar
- 56. Alice's Three Bad Eggs

1927-28

A. Oswald the Lucky Rabbit

1. Africa Before Dark
2. All Wet
3. Banker's Daughter, The
4. Bright Lights
5. Empty Socks
6. Fox Chase, The
7. Great Guns
8. Harem Scarem
9. Hot Dog
10. Hungry Hoboes
11. Mechanical Cow, The
12. Neck 'n Neck
13. Ocean Hop, The
14. Oh, Teacher
15. Oh, What a Knight
16. Ole Swimmin' 'ole, The
17. Ozzie of the Mounted
18. Poor Papa
19. Rickety Gin
20. Ride 'em Plowboy
21. Rival Romeos
22. Sagebrush Sadie
23. Sky Scrappers
24. Sleigh Bells
25. Tall Timber
- \*26. Trolley Troubles

INTERNATIONAL FEDERATION OF FILM ARCHIVISTS

FEDERATION INTERNATIONALE DES ARCHIVISTES DE FILM

INTERNATIONAL FEDERATION OF FILM ARCHIVISTS  
1/1 - 20/10/1970

INTERNATIONAL FEDERATION OF FILM ARCHIVISTS  
1/1 - 20/10/1970

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1/1 - 20/10/1970

INTERNATIONAL FEDERATION OF FILM ARCHIVES

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FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

FINANCIAL REPORT  
1/1 - 31/12 1970

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COMPTE RENDU FINANCIER  
1/1 - 31/12 1970

WIESBADEN XXVII GENERAL MEETING  
June 1st - 5th, 1971

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WIESBADEN XXVII ASSEMBLEE GENERALE  
1 - 5 juin 1971

Summary of the Financial Situation of FIAF per

December 31, 1970

Balance of current account	SF 28.000,34
Cash at the secretariate	SF 5,08
Interest account	SF 65.000,45
	<hr/>
Total funds of FIAF	SF 93.005,87
	=====

R e c e i p t s

1/1 - 31/12/1970

Membership fees 1970	SF		48.442.05
Publications 1970	SF		158.92
Bank interest (Union Bank of Switzerland)	SF		1.770.45
Credit Memo Codec 1970	SF		527.40
Unpaid subscriptions for 1970	SF		7.820.--
Unpaid invoices:			
Canadian Film Archives (11/27/70)	SF	86.--	
Library of Congress (11/27/70)	SF	124.38	
Motley Books Ltd. (11/16/70)	SF	<u>31.25</u>	<u>SF 241.63</u>
			SF 58.960.45
			=====
Unpaid Membership fees for 1969 (they are not in this receipts enclosed)			
	SF		<u>835.--</u>

Expenditures

1/1 - 31/12/1970

Current expenses:

Cost of staff	SF	13.518.96	
Secretariate cost	SF	<u>14.610.96</u>	
	SF	28.129.92	
Reimbursement to CRB for 1969 effectuated in 1970	- SF	<u>5.537.60</u>	SF 22.592.32

Special expenses:

Congress	SF	12.630.72	
Executive Committee	SF	1.369.62	
Special missions	SF	278.24	
Printings, publications	SF	5.059.61	
Miscellaneous	SF	<u>954.45</u>	
	SF	20.292.64	
Reimbursement for 1969 effectuated in 1970	- SF	<u>1.877.60</u>	SF 18.415.04

Special fees:

SF 304.33

Invoices 1970, unpaid until 31/12/1970:

Cinematheque Royale de Belgique	SF	1.853.11	
Österreichisches Filmmuseum	SF	562.--	
Mrs. Carol-Ann Murrel	SF	260.25	
M. Michel Boitard, Notary	SF	778.60	
nv. Ahrend sa. Antwerpen	SF	<u>625.22</u>	SF 4.079.18

Calculation surplus 1970

SF 13.569.58

SF 58.960.45

=====



BALANCE OF CURRENT ACCOUNT PER DECEMBER 31, 1970

RECEIPTS:

Subscriptions for 1968	SF	775.--
1969	SF	10.809,55
1970	SF	48.442,05
1971	SF	1.550.--

---

SF 61.576,60

Receipts of the sale of FLAF publications

SF 158,92

---

SF 61.735,52

Balance forward of current account  
per January 1, 1970

SF 14.991,71

---

SF 76.727,23

EXPENSES:

I Current account	SF	28.129,92
II Special expenses	SF	20.292,64
III Extraord. expenses	SF	304,33

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- SF 48.726,89

Balance of current account  
per December 31, 1970

SF 28.000,34

=====

FINANCIAL REPORT 1/1 - 31/12/1970

	<u>Budgeted amounts for 1970</u>	<u>Paid amounts in 1970</u>
<u>CHAPTER I: Current expenses</u>		
A: <u>Cost of staff</u>		
Staff salaries	SF 16.000.--	SF 10.857.65
Transport of staff	SF 150.--	- - -
Social security expenses	SF 4.000.--	SF 888.11
Auditors fees	SF 850.--	SF 264.15
External work fees	SF 2.000.--	SF 1.509.05
	SF 23.000.--	SF 13.518.96
	=====	
B: <u>Secretariate costs</u>		
Office rent and charges	SF 14.000.--	SF 4.299.98
Transport of material	- - -	SF 163.99
Representation, gifts	SF 500.--	SF 77.95
Office supplies, printing and publications	SF 5.000.--	SF 4.236.43
Telephone, telex, telegrammes	SF 1.700.--	SF 3.135.73
Mail	SF 2.500.--	SF 2.479.81
Bank expenses	SF 500.--	SF 126.03
Miscellaneous	SF 300.--	SF 91.04
	SF 24.500.--	SF 14.610.96
	=====	
<u>CHAPTER II: Special expenses</u>		
A: <u>Congress</u>		
Special fees		SF 7.262.31
Travel costs, hotels		SF 3.012.24
Rents		SF 1.169.25
Transport of material		SF 397.86
Representation, gifts		SF 233.51
Material costs		SF 555.55
	SF 6.000.--	SF 12.630.72
	=====	

	Budgeted amounts for 1970	Paid amounts in 1970
<hr/>		
B: <u>Executive Committee</u>		
Special fees (costs of taping and transfer)		SF 424.30
Travel costs, hotels		SF 592.13
Location costs		SF 353.19
	<hr/>	<hr/>
	SF 1,000.--	SF 1,369.62
	=====	
C: <u>Special missions</u>		
Travel costs, hotels		SF 278.24
	<hr/>	<hr/>
	SF 6,000.--	SF 278.24
	=====	
D: <u>Printing and publications</u>		
Congress		SF 4,748.50
		SF 311.11
	<hr/>	<hr/>
	SF 5,000.--	SF 5,059.61
	=====	
E: <u>Miscellaneous</u>		
	SF 500.--	SF 954.45
	=====	
 <u>CHAPTER III: Extraordinary expenses</u>		
Special fees	- - -	SF 304.33
	=====	
Office equipment	SF 5,000.--	- - -
	=====	
TOTAL	SF 71,000.--	SF 48,726.89
	=====	

## SUBSCRIPTIONS RECEIVED FROM JANUARY 1 to DECEMBER 31, 1970

	1968	1969	1970	1971
1. Archion Israeli Leseratim			1. 550,00/15. 5.	
3. Bulgarska Nacionalna Filmoteka			1. 550,00/ 5. 5.	
4. Canadian Film Archives			1. 550,00/29. 6.	
5. Centralne Archiwum Filmowe			1. 550,00/ 1. 4.	
6. Ceskoslovenska Filmowy Ustav			1. 550,00/24. 3.	
7. Cinemateca de Cuba			1. 550,00/ 2. 3.	
8. Cinemateca Nacional			1. 550,00/24. 7.	
9. Cinémathèque Canadienne			1. 550,00/ 8. 9.	
10. Cinémathèque Royale de Belgique			1. 550,00/20. 5.	
11. Cinémathèque de Toulouse	1. 550,00/ 9. 4.		1. 550,00/12. 10.	
12. Cineteca Italiana 775,00/6. 5.	775,00/ 6. 5.	764,55/29. 6.		
13. Cineteca Nazionale			1. 550,00/ 6. 5.	
14. Det Danske Filmmuseum			1. 550,00/21. 4.	
15. Deutsches Institut für Filmkunde			1. 550,00/ 3. 4.	
16. Deutsche Kinemathek			1. 550,00/12. 5.	
17. Filmhistoriska Samlingarna			1. 550,00/ 3. 6.	
18. Filмотека Nacional de Espana			1. 550,00/30. 1.	
19. Gosfilmofond			1. 550,00/27. 2.	
20. Jugoslovenska Kinoteka			1. 550,00/31. 3.	
21. Magyar Filmtudományi Intézet és Filmarchivum			1. 550,00/25. 11.	
22. Museum of Modern Art - Department of Film	1. 550,00/16. 10		1. 550,00/16. 10	1. 550,00/16. 10.
23. Museo Nazionale del Cinema	1. 550,00/26. 1.		1. 550,00/29. 12.	
24. National Film Archive			1. 550,00/10. 4.	
25. National Film Archive of India			1. 550,00/ 6. 8.	
27. Nederlands Filmmuseum			1. 550,00/17. 3.	
28. Norsk Filminstitutt			1. 550,00/24. 3.	
29. Österreichisches Filmarchiv			1. 550,00/ 1. 12.	
30. Österreichisches Filmmuseum	1. 550,00/ 5. 5.		1. 550,00/ 6. 7.	
31. Staatliches Filmarchiv der DDR			1. 550,00/16. 6.	
32. Suomen Elokuva-Arkisto	1. 550,00/17. 3.			
33. Filmаршива Shqiperise	1. 520,00/ 3. 4.		1. 550,00/15. 12.	
34. Library of Congress			516,95/29. 4.	
36. Imperial War Museum			775,00/13. 4.	
37. Cine Arte del S. O. D. R. E.			316,95/10. 2.	
39. Com. de Fond, du Musée du Cinéma de Lyon			300,00/ 7. 12.	
43. American Film Institute			521,05/30. 6.	
44. Cinemateca Mexicana			300,00/30. 6.	
45. Cinemateca Argentina			300,00/20. 10.	
46. Al Archive El Kwamy Lilfilm, Cairo			462,10/30. 6.	
	775,00	10. 809,55	48. 442,05	1. 550,00
=====				
Received for 1968			775, --	
1969			10. 809,55	
1970			48. 442,05	
1971			1. 550, --	
			<u>        </u>	
			SF 61. 576,60	
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UNPAID SUBSCRIPTIONS BY DECEMBER 31, 1970

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	1969	1970
2. Arhiva Nationala de Filme		1.550,00
12. Cineteca Italiana		1.550,00
26. National Library of Australia - Film Div.		1.550,00
32. Suomen Elokuva-Arkisto		1.550,00
35. Türk Film Arsivi	310,--	520,--
38. Cinemateca Universitaria del Peru		200,--
40. Korean Federation of Film Archives	225,--	300,--
41. Türk Sinematek Dernegi	300,--	300,--
42. Cinemateca Uruguay		300,--
	835,--	7.820,--

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FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat

WIESBADEN XXVII GENERAL MEETING OF FIAF /  
WIESBADEN XXVII ASSEMBLEE GENERALE DE LA FIAF

74 Galerie Ravenstein  
1000 Bruxelles Belgique

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

Adresse télégraphique FIAFILM

Téléphone 13 41 53

PROJECTS AND PUBLICATIONS UNDER WAY / PROJETS ET PUBLICATIONS EN COURS

- A. Preservation and acquisition / Conservation et acquisition
1. Enquiry about technical devices for films of sizes no longer in common use / Enquête sur les tireuses pour films de format aujourd'hui abandonnés (SFA Berlin)
  2. Study on the copying of optical sound tracks / Etude sur le contretypage des pistes sonores optiques (P. Konlechner)
- B. Filmography / Filmographie
3. Embryo 2 (S.F.A. Berlin)
  4. 2nd seminar on film identification - atlas for the identification of slapstick actors / 2e séminaire sur l'identification des films - atlas pour l'identification des acteurs de films burlesques (Praha)
  5. Films and TV programs on cinema / Films et programmes télévisés sur le cinéma (Budapest, Kobenhavn)
  6. List of filmographical sources classified by personalities / Liste des sources filmographiques, classées par personnalités (Praha)
  7. List of filmographical sources classified by country / Liste des sources filmographiques, classées par pays (Bucarest)
  8. List of important films considered as lost / Liste des films importants considérés comme perdus (J. de Vaal)
- C. Bibliography / Bibliographie
9. Annual bibliography of books on cinema / Bibliographie annuelle des livres sur le cinéma (Bucarest)
  10. Bibliography of publications by members of FIAF / Bibliographie des ouvrages publiés par les membres de la FIAF (Ottawa)
  11. Film makers' bibliography / Bibliographie des cinéastes (Ottawa)
- D. Miscellaneous / Généralités
12. Handbook for filmarchives / Manuel des activités des cinémathèques (Beograd)
  13. Summer school for archive personnel / Cours d'été pour le personnel des cinémathèques (J. Toeplitz)
  14. The Pool / Le Pool (Amsterdam)
  15. Project for an ideal archive building / Projet pour la construction d'une cinémathèque idéale (Amsterdam)
  16. Charter of the fundamental principles which are at the basis of any archive / Charte des principes fondamentaux qui sont à la base des cinémathèques (J. Toeplitz, E. Lindgren)
  17. A collection of dupe negatives of classic films accessible to member archives / Collection de contretypes de films classiques, accessible aux membres
- E. Projects by the secretariat / Projets du secrétariat
18. Customs / Douane
  19. Insurance / Assurances
  20. Theatre program of film archives / Programmes des salles de cinémathèques
  21. Leaflet Why preserve films / Dépliant Pourquoi conserver les films
  22. To collect and translate the legal and administrative texts on the functioning of archives: legal deposit, advantages and immunities granted to archives ... / Rassembler et traduire les textes légaux et administratifs sur le fonctionnement des cinémathèques: dépôt légal, avantages et exemptions accordés aux cinémathèques ...

INTERNATIONAL INSTITUTIONS

The following list of institutions is intended to provide information on the activities of the various international organizations and institutions in the field of human resources development.

1. International Labour Office, Geneva
2. United Nations Educational, Scientific and Cultural Organization, Paris
3. Organisation for Economic Co-operation and Development, Paris
4. World Bank, Washington, D.C.
5. Inter-American Development Bank, Washington, D.C.
6. African Development Bank, Tunis
7. Asian Development Bank, Manila
8. Arab League, Cairo
9. Organization of American States, Washington, D.C.
10. European Community, Brussels
11. Council of Europe, Strasbourg
12. Organisation of Islamic Co-operation, Jeddah
13. Organisation of African Unity, Addis Ababa
14. Organisation of Arab States, Kuwait
15. Organisation of Economic Co-operation and Development, Paris
16. Organisation of Economic Co-operation and Development, Paris
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100. Organisation of Economic Co-operation and Development, Paris





SECOND EDITION EMBRYO

100 BERLIN 8, KRONENSTR. 10

Since the publication of the 1st edition of EMBRYO additional and correctional notices have arrived from the following archives:

1. Cinémathèque Royale de Belgique, Brussels
2. Bulgarska Nationalna Filmoteka, Sofia
3. Canadian Film Archive, Ottawa
4. Československa Filmoteka, Prague (+)
5. Det Danske Filmmuseum, Copenhagen (+)
6. Stichting Nederlands Filmmuseum, Amsterdam (+)
7. National Film Archive, London (+)
8. Cineteca Nazionale, Rome
9. Österreichisches Filmmuseum, Vienna (+)
10. Archiva Nationala de Filme, Bucharest (+)
11. Filmhistoriska Samlingarna, Stockholm
12. Museum of Modern Art, New York (+)
13. Deutsche Kinemathek e.V., West Berlin (+)
14. Staatliches Filmarchiv der DDR, Berlin.

The archives provided with a (+) responded immediately to the appeal of September 1970 to participate in EMBRYO II.

As a result of the 14 replies received, the number of corrections and new additions approximated 850 with a relatively high proportion of yet unidentified films. The great number of 850 responses justifies the publication of a 2nd edition of the EMBRYO-Catalogue and the wish to gain co-operation by additional archives.

It is intended to publish, by the end of September 1971, a manuscript ready for printing so that EMBRYO II will be available at the 1972 FIAF-Congress. Up till August 15, 1971, all archives desirous to participate will be able to send their cards to the Staatliches Filmarchiv der DDR.

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Fernruf:

Telegrammadresse: Filmarchiv Berlin

Bankkonto: BSK 6651-26-130 012

Postscheckkonto Berlin 381 11



May 1971

Interim Report preparation Union List lost films of F.I.A.F.-  
members

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During the meeting of the Executive Committee of F.I.A.F. end 1970, the Nederlands Filmmuseum took on the responsibility of preparing a list of so-called lost films, in other words films considered as lost by the members of F.I.A.F.

A circular letter has been sent out to all members in order to answer this question. The following countries meanwhile replied and/or promised their cooperation :

1. CZECHOSLOVAKIA
2. DENMARK
3. ENGLAND
4. CUBA
5. POLAND
6. ROMANIA
7. ITALY (Rome)
8. INDIA
9. JUGOSLAVIA
10. GERMANY (Wiesbaden)
11. U.S.A. (Washington)
12. HOLLAND

A complete list of lost films has been sent by

- |   |                       |
|---|-----------------------|
| - Czechoslovakia                                  | - 9 pages (quarto)    |
| - Romania   | - 24 pages (quarto)   |
| - Poland  | - 31 pages (quarto)   |
| - Jugoslavia                                      | - 3 pages (quarto)    |
| - Germany   | - 7 pages (quarto)    |
| - the contribution from<br>Holland will amount to | - ± 25 pages (quarto) |

CUBA cabled (30 / 3 / 1971)

"We are mailing list of silent films and sound Cuban films lost  
for kind inclusion in the Union list"

This list was not received till now.

DENMARK wrote (10 / 2 / 71)

"Out of a number of around 1700 silent films, produced in Denmark between 1903 and 1930, the Danish Film Museum only has prints, or parts of prints, of around 200 films. Thus, around 1500 films of the Danish silent film production are to be considered lost films. As you will understand, a list of these films would be much too long to send, and I therefore refer to our catalogue of 1968, DEN DANSKE STUMFILM 1903-1930, which was sent to all film-archives. There, all the titles are listed, and we have prints of those marked with an asterisk. All the others are lost films.

Regarding the Danish sound film production, it is very difficult for me to give any definite list of lost films, as we do not know ourselves which films are lost. We have not yet succeeded in securing the Danish sound film production, as prints and negatives still are to be found with the production companies. We are, however, working on this question, but it is still all too uncertain to say what has been kept and what has not.

The only thing I can say is that there is little chance of discovering prints of lost Danish sound films in other archives. Only very few of the Danish sound films were exported in the thirties and forties, and these two decades contain the majority of the lost films.

We can only ask the foreign archives to inform us every time a Danish film is found, be it silent or sound, as it is not very likely to be found in our collections."

(29 / 3 / 71)

"It would be very complicated to produce a list of lost Danish sound films. First, we would have to contact the producers, and I am not optimistic as to answers from those. For one thing, they will probably not be interested in spending much time on helping us with the wanted information, and secondly, they might not, as a matter of fact, like to give any kind of information about the films that disappeared. I really don't think that they will be very willing to tell us so. They know it will then be widely known that many of the producers' films have disappeared, and that the reason is negligence on the part of the producers.

Quite apart from this, I think that it will be completely impossible to collect information about "lost films" in several countries. How about France or the U.S.? Who can tell that films are lost, until it has been examined what may be found with private collectors?

In any case, I think that such a catalogue has to be divided into two sections. First a catalogue on silent films - and this one might be the easiest one to put together - and then a catalogue on sound films.

Anyhow, I would like to have the opportunity of discussing this plan, before I approach the Danish producers concerning the collection of information about the sound films."

ENGLAND's reaction (15 / 3 / 71)

Owing to the British postal strike, your letter of February 8th, asking us to supply details of lost British films, has only just reached me.

I am passing it to the Head of our Acquisitions Department, Clyde Jeavons and asking him to deal with this by writing to you direct"

INDIA wrote (12 / 5 / 71)

"The list of 'lost films' as far as we are concerned will run into many pages, Besides it is very difficult to write off a film in the 'lost' category, because we are continuing our search and we hope that it may turn up at some odd place with some remote distributor/exhibitor or waste film collector. However, I am herewith enclosing a list of important Indian films which can be included in the 'lost films' statement. This list has been drawn up on the basis of the information collected so far. I shall be grateful if you could include these titles in the UNION-LIST OF LOST FILMS being presently compiled by FIAF for circulation to members."

A list of films is appr. 1 page (quarto)

ITALY (Rome) (26 / 4 / 71)

informed us in about the same manner as India and sent a list of app. 1 page (quarto)

HUNGARY wrote (28 / 4 / 71)

"This work will take a rather long time, hence we are asking for your kind patience"

FINLAND wrote (28 / 4 / 71)

"We have unfortunately to tell you that in spite of the book concerning the decades of the Finnish Cinema, the research of the preservation of the Finnish films is just beginning. Under the circumstances we cannot yet send you the titles for the Union List of Lost Films. We hope that in two or three years more grants will be made for the film research."

U.S.A. (Washington) wrote (17 / 5 / 71)

"The staff of the Motion Picture Section has given some time to discussing the request in your circular letter of February 8, 1971, about drawing up a list of "lost" films. We feel that at this point it would be very difficult for us to participate in this effort.

Your letter, however, has had a very beneficial effect. As a result of it we are starting a survey of the production output of several major American silent film producers. From this survey we will prepare a list first circulating it to the other two archives in this country and then to the FIAF members."

From these results, although just 10 lists are certain, the conclusion is that with these lists only a voluminous publication is necessary. Mr. Monty's remark is quite true. What can be done about a french, an american, or a russian list of lost films, to mention a few examples.

Will the publication of this list be edited in a few volumes? If so, is a similar ambitious publication to be realized financially for the F.I.A.F. - funds?

Therefore during the recent Executive Committee meeting in London it had been decided to somewhat modify the project on the "list of lost films" into a list of important films considered as lost.

This had been decided so that the projected volume of this list should not become too voluminous, and the work to prepare it too big a burden for the archives. It is then left to the appreciation of every archive to decide which lost films of their national production they consider as important.

Thus, in view of the suggested modification and the lists that have been sent already, this interim-report has been put together in order to be presented to the meeting during the General Assembly in Wiesbaden, where this project for publication may again be discussed.

Amsterdam  
May 1971

ANNEX N° 9

FIAF Member's Filmservice  
(FIAF Film Pool)  
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REPORT - MAY 1971

According to the resolution of the General Assembly of the F.I.A.F.-Lyon 1970 - concerning a more suitable destination for the film in the so-called FIAF-Pool, this matter was discussed by the Executive Committee and finally a circular-letter was sent - beginning of the year 1971 - to the donors of this Pool, in order to decide what to do with the films placed at the disposal of the F.I.A.F.-Pool, regarding the wish of a large number of the F.I.A.F.-Members to destine as many films as possible for the younger and smaller film-archives.

From the 18 donors the circular-letter was sent to, 12 replies were received, as follows :

<u>Member country</u>	<u>Film(s) may be handed over to young archives</u>	<u>Film(s) will have to be returned to the donor-country when the Pool is dissolved</u>
CUBA	X	
DANMARK	X	
D.D.R.		X
B.R.D.		X
HOLLAND		X
ISRAEL	X	
JUGOSLAVIA	X	
NORWAY	X	
AUSTRIA		X
POLAND	X	
SOVIET-UNION	X	
SWEDEN		X

No reply has been received yet from

- HUNGARY
- ROMANIA
- CZECHOSLOVAKIA
- CANADA
- BELGIUM / USA (cooperation)

please turn over



Herewith should be noted the following :

- Cuba has expressed the wish that the films will be given "to a Latin-American Archive as a permanent loan considering language and cultural identity and leaving final decision pending until july next to be discussed with Jacques Ledoux during UCAL Congress in Uruguay" (text telegram Hector Garcia Mesa, Cinemateca Habana)
- Cinemateket - Sweden writes :
  - "1. Are we understanding that you suggest to dissolve the Pool and give the prints away to younger and smaller Archives.
  2. If this is the case, who will decide where the different prints will go? In our case, although we have only one film at the Pool, we would need the consent of the producer/ rightsowner for the permanent deposition of a print with a young and small Archive. We would therefore need the request of the particular Archive in order to settle the agreement with the producer. It is in conformity with such an operation that you suggest the Pool be dissolved?"
- Jugoslovenska Kinoteka writes that it is their wish to give their contribution to the Pool to the National Film Archive of India.
- The Israel Film Archive expressed the request to be taken into account for receiving films from the Pool. A list of 17 films which the Archive requested was received. A great part of this list is impossible to realize because of the request to return the prints to the donor-country or cannot be decided upon yet since the donor-country concerned did not yet react to the inquiry.

Further the important question must be mentioned of how the cost of returning the prints or forwarding will be settled. This will be for young archives - f.i. take the example of Cuba's request to send all Cuban films to a FIAF-Member country in Latin-America - a (too) expensive matter!

NEDERLANDS FILMMUSEUM

Jan de Vaal

ANNEX N° 10



## Theses on the Item of the Agenda

100 BERLIN 3, KRONENSTR. 10

## The Future Development of FIAF

- - - - -

The problems set out in the following constitute a selection of a few - as I view them - major aspects of the future development of our Organization. These theses are meant as stimuli for reflection and further discussion. In the Comité Directeur there has been an exchange of views but no conclusive formation of opinions.

A discussion on fundamentals should not be confined to the issues broached in this material. In respect to any propositions one should proceed from the real situation and make an attempt at recommending practical solutions in keeping with the possibilities of FIAF.

1. ProblemThe Character of the Film Archives of our Era

The character of our archives and our international body should be re-examined.

The members of our Organization have, for more than three decades, been doing spadework in collecting, preserving and making available films and in popularizing film culture.

The attractive power of FIAF has been growing year by year as reflected in the development of membership figures.

Just as the function of the cinema has changed in the past decades, other recording and transmission processes have developed and new archives were established whose collections are, to a certain part, more comprehensive and better organized than those of the FIAF members. The process, which already manifests itself, of an ever closer amalgamation of the audio-visual means of expression will also continue in future. Any exclusive concentration on film in the traditional sense (cine-film) appears like a self-inflicted isolation.

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

The main new developments were:

- commercial archives,
- television archives,
- state documentation archives.

Many common interests exist between the television archives, the State documentation archives and the FIAF-members, such as:

- technical problems of storing, preserving and restoring;
- collecting, arranging and cataloguing of the stocks;
- problems of selecting material;
- problems of copyright and many others.

We should take notice of the existence of those archives and look for new ways to establish closer contacts with them.

#### Methods of Solution

- 1.1 FIAF should discuss with the International Film and Television Council and the International Archive Council ways and means for co-operation with television archives and State documentation archives.
- 1.2 FIAF should hold international specialized conferences of general interest also to archives which are not members of our Organization (cf. also problem 2).
- 1.3 FIAF should try to change the character of FIAF at a long date and to enable television archives and State documentation archives to become members.  
In this context many new problems should be considered such as
  - the character of membership (single membership or national committees),
  - the setting up of sections for archives of a different character,
  - a change in the name of the Organization, etc.
- 1.4 The national members of FIAF should try to include television productions in their collections and to establish amicable and or contractual agreements with the television services.

## 2. Problem

### Change in the Organization's Style of Work

By way of changing the Organization's style of work a reduction of administrative work should be achieved and the standards of technical work be raised. As a result of this, FIAF would gain in value for its own members as well as in attractive power towards outsiders.

### Ways of Solution

- 2.1 General meetings should be held, instead of once every year, in intervals of 2 or 3 years, or another possible solution would be to maintain the rhythm of annual general meetings but to reduce administrative procedure considerably. Tendencies to achieve this aim have failed in the past years. For this end, the Comité Directeur should be given more power of authority with an adequate change of article 16 of the Statutes to reflect this. It should be possible to entrust the following tasks to the Comité Directeur:
- 16.b) to approve the accounts of the past year
  - 16.c) to vote the budget for the following year
  - 16.g) to control the activity of offices, regional sections, commissions work, and other instruments of action
  - 16.h) to admit correspondents
- 2.2 If general meetings are not held annually the Comité Directeur should be convened twice instead of four times annually, but more often if necessary.
- 2.3 The Comité Directeur should emphasize more strongly its operative instead of a merely advisory function. This would mean that partial tasks would have to be transferred to members of the Comité Directeur under their own responsibility
- 2.4 If general meetings are not held annually seminars, symposia, public commission meetings, summer classes etc. should take place during the period between congresses to which also many interested people and experts should be invited who

are not members of FIAF. Even if general meetings are held once a year it should be agreed upon a special subject for each congress.

Conferences on specific technical problems of work in archives correspond more to the present stage of development. The era of all-round specialists who are film-historians, film technicians, cataloguers, documentarists, climate-technologists, chemists etc. all at a time, is approaching its end. There should be no lack of technical problems which call for a broad international exchange of views.

- development of new audio-visual recording processes and their consequences for the archives;
- the increasing flood of audio-visual information and its tackling by the archives;
- problems of selection;
- cultural activities of FIAF;
- archives and film-historic research;
- copyright and film archives;
- film-historic manifestations;
- character and tasks of audio-visual archives in our era etc.

### 3. Problem

#### Improving the Information of Members

The increasing number of members and an extension of FIAF activities may necessitate an information bulletin being set up. I got the idea for such a plan from discussions with Mr. Papp, Director of the Budapest Magyar Filmtudományi Intézet és Filmarchivum. The lack of information concerns - in my opinion - all members that are not represented at Comité or that are unable to maintain regular contracts with members of Comité Directeur.

#### Ways of solution

- 4.1 The bulletin should appear three times a year in a simple technical form.

3.2 The editorial work should be attended to by a member of Comité Directeur, the technical work should be handled by the Executive Secretary.

3.3 The bulletin should inform on:  
activity of Comité Directeur  
activity of commissions  
special activities of individual members.

#### Intensification of Cultural Activities

A public exchange of views took place among various archives on last year's proposition put forward by Dr. Giammatteo.

The members of FIAF have, within framework of their possibilities, developed extensive cultural activities in all countries.

According to the suggestions made by Dr. Giammatteo the following ways of solution should be considered:

4.1 According to its very nature, FIAF is a cultural organization whose tasks and purposes bear a cultural character.

We should, therefore, abstain from setting up a special cultural commission within FIAF, if it is impossible to put a concrete working programme into words.

4.2 Within the framework of the existing possibilities a commission to be set up could be charged with the following tasks:

- Elaborating recommendations for member archives to celebrate special events and anniversaries of film history;
- Organizing an exchange of information on the repertoire of the various archive theatres;
- collection information on projects of film history in archives;

- Elaborating a list of classic films;
- Recommending retrospectives and exhibitions to international festivals;
- Preparing the meeting on methodology of film-historic research to be held in Bucharest in 1972.

Wolfgang K l a u e  
Staatliches Filmarchiv der DDR



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PROBLEMS OF FILM COPYRIGHT AND RELATED MATTERS AS THEY AFFECT  
FILM ARCHIVES

A working paper submitted to the XXVII FIAF General Meeting, Wiesbaden  
by N. MARCH HUNNINGS

---

At the meeting of the FIAF Executive Committee in London on 26 February 1971, it was decided to work on the preparation of a draft for a reform of the copyright laws as they affect film archives. The draft is to contain all the reforms which archives would like to see irrespective of political viability. The Committee thereupon discussed a number of matter which it was thought desirable to consider in the draft; and with that guidance I have prepared the present paper, which takes the form of a preliminary working paper setting out the problems and the possible lines of approach as I see them.

General Context

The law of copyright in Europe is linked in all countries with the Berne Convention. This applies also to non-European countries except, principally, for the USA and Central and South America (which are parties to the Pan-American Union and also to the Universal Copyright Convention) and China and the USSR (which are not parties to any international copyright arrangements). The Berne Union holds major diplomatic conferences about every 20 years, at which conventions to amend the basic Berne Convention are drafted and agreed. The last such conference took place in Stockholm in 1968; the next one may therefore be expected in about 1988, i.e. in 17 years time.

Film copyright has never received very much attention at the Berne Union conferences, with the result that provisions for film copyright are generally incomplete and unsatisfactory, especially from the archive point of view. A well-thought-out and prepared pressure from the film archives upon their national authorities in good time before the next conference may consequently be expected to have some success in shaping the international law of film copyright. I presume that one of the purposes of the present project will be to test the feasibility of taking such joint action.

The Berne Convention, however, provides only a basic minimum copyright law, a few fundamental rules which it is left to the national laws to clothe with the flesh and skin of detailed legal regulation and practice. The second line of approach will therefore be to seek to influence national legislators so that the national copyright laws may be developed satisfactorily. For such a purpose it is clearly helpful to have a

programme of reforms worked out internationally (in FIAF) with the added force of agreement between archivists in a wide variety of countries.

On a technical legal level, however, this comparative approach has its problems, the first of which being, of course, the fact that different countries or groups of countries adopt differing basic principles for relevant parts of their copyright laws, which it is not reasonable to expect can be changed at the mere wish of a group of film archivists. A fundamental difference, for example, appears between the French principle of multiple authorship of films and the English principle of the author being the person who made the arrangements for the film to be made, i.e. the producer. Similarly, droits moraux have not been adopted into English copyright law. And so on. This is, however, a perennial difficulty in comparative law which can usually be overcome so long as one is aware of it.

The programme which I would suggest should be kept in mind by this Federation is consequently the following:

1. A study in depth of the various legal needs of film archives and the legal problems that these raise on both international and national levels.
2. At an appropriate stage, the loosing of these studies upon the academic and trade worlds, so that discussion and argument (both self-seeking and disinterested) can take place and any tentative solutions can be tested.
3. Developing out of 2, a working upon the minds of opinion-forming and legislative groups both nationally and internationally, leading in some cases to national legislation.
4. Finally, the infiltration of national delegations to the next Berne conference with firm proposals for amendment of the Berne Convention.

It is the first stage with which we are concerned today; and I understand it as being my task to prepare appropriate working papers so that the various problems can be thoroughly studied and understood and satisfactory solutions drafted.

#### The Specific Problems

The problems appear to fall into three categories: (a) statutory deposit; (b) the law of film copyright; and (c) the administration of film copyright. We are, of course, only concerned with those aspects of these subjects which affect the work of film archives, but taking a film archive in its wider sense of an educational centre as well as a store-house and reference library.

(a) Statutory Deposit

In many countries copies of newly published books have to be deposited in the national library so as to enable that library to hold a complete collection of the national output of printed works. It has been suggested (and, indeed, put into effect in some countries) that a similar obligation of statutory deposit should apply to films. There are, however, some essential differences, not least being price (until cassettes come into general use).

Cost

So long as films are mainly produced for rental only and so are reproduced only in small numbers, the cost of a single print will remain high, both absolutely and also relatively to the total print bill. The arguments of the book trade that statutory deposit of books is a form of book tax will thus be even more powerful unless the cost of providing deposit prints is made to fall on the acquiring archive. The same argument will not apply with equal force in the case of cassettes, which are expected to be marketed at prices well below that of many books today. Indeed many of the books that I need for my work on Common Market law cost appreciably more than the price charged by a reputable London trader for a new 8mm print of Nosferatu.

Acquiring Archive

Under existing statutory deposit rules, there may be more than one library entitled to receive copies of books (in Britain there are six). There need, therefore, be no problem regarding choice of film archive in countries such as Italy where there are several. There may be practical problems, however, but these are likely to be linked to cost.

Material to be deposited

Considerable difficulty will be experienced in finding an adequate definition of the material which is to be subject to statutory deposit. Moving images are used in a wide variety of ways in an equally wide variety of situations: commercial film distribution (theatrical, film clubs, educational establishments, television); non-commercial film distribution (commercial publicity, government propaganda); television broadcasts; sale of prints; sale of cassettes. Unless all these different types of movie are to be deposited, it will be necessary to decide, firstly, as a matter of policy and secondly as a matter of legal definition precisely which categories are to be covered, and when the obligation is to mature (completion of the film, publication, first performance).

Having decided on the general definition, the problem then arises as

to whether there will be a corresponding duty upon the national archive to take for deposit all items falling within the definition. That is the case as regards books, and already there are serious storage problems at the British Museum, some 30 miles of shelving being required to store all the books at present lacking shelf space. The problem is in one way more serious for celluloid films in that much stricter and so more expensive storage conditions are required. For films made on tape and other bases this is less serious; but to envisage storing celluloid films on video-tape would be equivalent to storing books on microfilm and then destroying the originals (conduct which is not unknown). In any case, the obligation to store everything would be likely to change the character of most film archives.

The final choice to be made under this heading is whether the obligation to deposit and store should apply to national productions only or to all films shown or distributed in the country. In the case of books, the former applies.

#### Variant Versions

It has been suggested that deposit of variant versions of a film would be of value. This suggestion has, indeed, the effect of suggesting a completely new line of approach to the whole question of statutory deposit, and one which may not be altogether to the taste of the archives. For there is in France an institution known as the National Film Register upon which all commercially produced films must be entered, together with all contractual arrangements concerning the film, on the analogy of a land register. The system is now being studied with a view to extending it throughout the Common Market, and it is not unlikely that any form of statutory deposit in a country having such a register would be linked to the register, just as the registration requirements of American copyright law led to the deposit of paper prints of films.

#### (b) The Law of Film Copyright

The term "copyright" begs the question in relation to films, and the French term "droits d'auteur" is better, since there are essentially two rights in question: one is the right to make copies, and the other is the right to exhibit prints.

#### Copying

In the film trade, the making of prints of a film is strictly governed by the terms of the relevant contract. Film archives are in the same position with regard to many of their films; but other films are held in the archive collections as a result of outright purchase or gift and often

without the copyright owner being known. There is therefore no-one to whom the archivist can turn for permission to make a print. Rules are required, therefore, to cover the situation where the copyright owner is unknown, and also (perhaps) to give archivists certain rights against the will of the copyright owner even if he is known.

A right to make copies is likely to be linked to the reason for doing so and restricted to certain motives. These latter are:

- (i) Preservation and other archival purposes (e.g. cataloguing),
- (ii) Exchange with other archives (in or outside the country),
- (iii) Private research,
- (iv) Exhibition within the Archive,
- (v) Exhibition outside the Archive,
- (vi) Incorporation in other films.

In the last four of these cases, a right to make copies will depend upon a right to exhibit and may be discussed under the latter heading. The first two, however, do not involve exhibition at any stage and so involve copying in its purest form.

While a right to make preservation prints can be strictly controlled in law and so would not raise any particular difficulties, the same does not apply with exchange prints, particularly exchange across national frontiers. For in the latter case, the use of the exchange print escapes the control of the national courts of the archive which makes it and there may be a danger of piracy or at any rate less than scrupulous use of the print. This may become of less importance when cassettes arrive, since reproduction for sale will involve a less negatively restrictive approach to film use. This is already visible in the growing trade in commercially marketed 8mm prints of films both ancient and modern.

#### Exhibiting

The showing of prints on an editola or screen within the Archive to private research students would seem to fall into a category generally recognised with regard to other copyrighted materials. Its extension to screening at other institutions for the same purpose (a form of inter-archive loan scheme) would be subject to the worries of misuse expressed in the previous paragraph, but would still not exceed currently accepted practice for other material.

Showing on the screen within the Archive not to individual research workers but to small audiences could be more objectionable since there would be little or no distinction between that and general educational use outside the Archive, except the location of the theatre and the small scale. Showing to Archive staff must, of course, be permissible.

Exhibition outside the Archive, even if restricted to educational purposes, raises of course a great number of problems. Any form of right to distribute prints for that purpose would be tantamount to a form of compulsory licensing, such as exists in English law for music and records. The English Copyright Act (s.41) does indeed provide that the exhibition of a film in class in the course of the activities of the school, shall not be regarded as a public performance (and so is not an infringement of the performing right) so long as only teachers and pupils form the audience. But that does not confer any rights of copying apart from the usual contractual arrangements. Much of the difficulty in this field springs from the generally restrictive attitude of the film industry to film use; as the latter is broken down, educational distribution can be left to commercial or semi-commercial agencies and archives will be able to concentrate on archival and research activities.

This, however, does raise the point that for all except current products archives will be the repository and often the source of the best available master material. They will consequently have a function to fill in the commercial distribution of old films, which raises questions of the correct conduct of archives and the services which they may properly provide. This will be touched upon in the final section of this paper.

Implicit in much that has been stated in this section is the question of definition of "public exhibition", for under most copyright laws protection is given only to public and not to private performance. The concept is much wider in copyright law than in e.g. licensing law, censorship regulation and other branches of law. In English law for instance, only exhibition privately and domestically to members of the household and genuine friends or within an organisation as part of its work would be private; all other forms of exhibition will be public. The criterion determining the factual situation is whether the audience constitutes a potential audience for a commercial exhibition (or perhaps in other words, whether they are consumers as opposed to users of the film)

The film industry distinguishes non-commercial and commercial distribution, or more accurately theatrical and non-theatrical. But certainly non-theatrical and mostly non-commercial exhibition involves remuneration, even at a profit; only one section of non-commercial exhibition is gratuitous - that which is done for publicity purposes. These distinctions might become relevant if some form of compulsory licensing were made available either to film archives or to others.

#### Copyright Status

Apart from changes in the copyright law to enable archives to carry out

their functions properly, there are a number of legal points which in present conditions make it difficult for archives to know their legal position. These are all related to the establishment of the exact copyright status of a given film. The points at issue are:

- (i) Duration of copyright,
- (ii) Definition of the author,
- (iii) Status of subsidiary authors,
- (iv) Assignment of copyright.

These points are all of more general import than merely archival; but archives may well have a preference for one solution over another for reasons of e.g. clarity and definiteness. Thus it is simpler to determine one's position if the copyright runs a fixed term rather than a term based on the author's life. If so, the establishment of the date from which the term runs should be fixed so as to be easily determinable. The present use of "publication" is unsatisfactory as regards films as being vague. Indeed, the emphasis upon marketing as opposed to exhibition of films surely shows yet again that copyright laws are still overloaded with a literary bias (the French law's listing of co-authors of a film shows this literary preoccupation even more clearly); and even on wider grounds there is much to be said for running the copyright term from the date of first public exhibition or some similar event.

Similarly, the existence of multiple authors and subsidiary authors of a film increases uncertainty. It would presumably be in the interest of archives to have authors' rights tied into an indissoluble bundle so that in effect a film had a single author who could be comparatively easily traced, even though his rights could necessarily be fragmented both geographically and media-wide. Such an approach would, however, affect the operation of droit moral, and somewhat tricky legal juggling would be necessary to find an entirely satisfying solution.

Finally, even if the rules for determining whether a film is in copyright and who the author was are clarified, it is still necessary to know who is the current holder of the respective copyrights. This is particularly an archive problem since old films form the bulk of the collections. It will be discussed in the final section of this paper, since it is primarily an administrative question.

#### Right of Citation

Archive material is often sought for the making of educational and commercial compilation films, for use in documentary programmes, for insertion into entertainment films (e.g. Godard's use of Dreyer's Jeanne



d'Arc in Vivre sa Vie), for illustration of lectures, supply and publication of stills. Most other forms of copyrighted material are subjected to a "right of citation" which enables them to be used in the form of short extracts in education or in scholarly works, criticism, news items etc. where their use is incidental and strictly subordinate to the main material. Anthologies and similar collections on the other hand have commercial value directly proportional to the value of the extracts used and consequently copyright protection will usually be preserved.

Films do not yet generally enjoy such a right of citation. In considering whether they should, there are two points for study; firstly, whether the copyright owner should be entitled to prevent such use (cf. the attempts by certain American publishers to censor the use made of quotations from works published by them); secondly, whether archives should have any privileged position, beyond the reproduction fee for supplying the material needed. This whole question involves a complex reconciliation of interests which would require very careful legal analysis.

#### Cassettes

Some concern has been expressed with regard to the effect on film copyright of the introduction of cassettes. While they will certainly have an influence on the development of the existing law, especially through their encouragement of the sale of films, they do not bring any new legal problems which are not already posed by e.g. the marketing of 8mm prints. The parallel introduction of cassette recorders will have a more serious effect, similar to that of tape recorders and photocopiers, but the effect will be felt by television companies rather than film producers. Nevertheless it will have to be borne in mind.

#### (c) Administrative Problems

There are two particular problems in the administration of the law of film copyright as it affects archives - the establishment of the copyright status of a film and the use made of and by the Archive in making available its stored copyrighted material.

##### (i) Copyright Status

I have already mentioned the difficulty faced by archives in tracing the copyright status of an old film and have suggested those aspects of copyright law which are directly affected by this.

There is another aspect of this problem which also affects archives, and that is the recording of copyright data. We all know how useful (within limits) the US catalogue of copyright entries can be. If each archive were to compile gradually a copyright history of each of its

national films as an extension of its normal cataloguing work, it would be both a contribution to film historical scholarship in its own right and also of value to the archive and others when engaging in acts covered by the copyright laws. In those countries which have a National Film Register the Register itself will contain the copyright history of the films entered on it, and the archive would only need to do the work for the period preceding the establishment of the register.

(ii) Archive Services

Film archives occupy uneasily an intermediate place between commercial film libraries and national museums. This derives from their origins as collections built up by a dedicated man (or men) who gradually acquires a staff, an organisation and the support of the public authorities! That is, of course, the way most national libraries and museum collections began in the past; but only in a few cases have the archives, thus formed, now hardened into bureaucratic institutions on a par with other national collections of artistic or scholarly material.

Film archives have, nonetheless, been aware of their public importance and have been chary of compromising their status by entering into the supply of commercial services. However, much of the work of an archive has commercial value and, until there is a substructure of commercial agencies to take the responsibility off its back, it is unnecessarily restrictive for an archive to consider its duties end with the successful preservation of films in its vaults and the compilation of a good catalogue (hard though such tasks are). I have mentioned commercial film libraries (which often preserve unique material by preserving its continued commercial value, just as the great commercial zoos are preserving species in a way that the zoological societies of the past cannot do). Where an archive possesses unique prints which are sought for commercial purposes the archive should, the copyright situation permitting, not feel inhibited from charging a proper fee for the service, and consequently should also feel under an obligation to supply the service. Nor should it feel that it would thereby be compromising its status as a scientific institution existing for the service of scholars. The Max Planck Institute for International and Foreign Civil Law in Hamburg, which is one of the great legal research institutions in the world, gains a large part of its revenue from selling legal opinions on foreign law to litigants for use as expert advice in law suits.

Such a change in attitude could involve some far-reaching alterations

in the whole ethos of film archives and would obviously need careful thought. One aspect, however, which would perhaps be easier to absorb and which is linked to much of what I have said today, is the relation between the archive and the copyright owner.

The draft FIAPF-FIAF regulations (November 1969 version) set out a number of would-be onerous rules as to ownership of prints and in particular would provide that all archive prints should be the property of the film's producer and should be delivered up to the producer on demand. Where such a print is a preservation print made by the archive, the producer would pay to the archive "the normal and relevant laboratory costs for the prints so transmitted". (cl.4). That to me seems a piece of impudence to which there is only one answer. But it does raise the point that archives have not only performed a public service by preserving prints from oblivion; they have also performed a service for the producers themselves who, now that old films are becoming marketable again after they had long been abandoned by their makers as worthless worked-out junk, are using the rescued prints for a new round of profit-making. There is certainly no reason why an archive should not enjoy a share in those profits, either by claiming a royalty - as does a theatre when a play which it has risked launching turns out a hit and is transferred to a larger theatre for a long and profitable run - or a large fee.

What I have given you today is a summary listing of those aspects of copyright law relating to films and affecting film archives which seemed to me and to the Executive Committee to need further examination. I have indicated some of the issues involved and hinted at the lines to be followed. I have not treated any of the issues more profoundly than the thickness of an onion skin, and much work will probably be needed in this pioneering enterprise before we are ready to proceed with confidence.

But it has been necessary to set it out like this so that we can see the pattern. I hope that it has clarified the position; more probably you are even more confused now than before I started speaking. But it can be summed up in three sentences: The law of film copyright generally is a mess. The copyright law as it affects the work of film archives is oppressive, clumsy and thoroughly inadequate. And only by very careful and full examination of what is wanted and of the way in which that can be elegantly interposed into the general rules of copyright law can an adequate solution be found.



A NEW TYPE OF FILM LIBRARY  
IN THE SERVICE OF LEARNING

1. Archaeology is finished

Nearly everywhere up to this time, the idea of a film library - of a film archive - has been identified with (necessary) archaeological research. That is, Film Library equals Museum, with the task of excavation and preservation.

This concept of a film library has been surpassed; it must not be destroyed, however. It should be confined and put in the care of specialized institutes. A few film libraries can be found around the world - within the Fédération Internationale des Archives du Film - to which this indispensable task of research and preservation can be entrusted. It is the duty of other film libraries, today, to specialize in another way.

2. A different structure for FIAF

Above all, FIAF must be transformed for these reasons:

A- two different types of affiliation must be envisaged:

- film libraries as institutes of research and preservation;
- film libraries as institutes of learning.

There is no reason why the same film library cannot carry out both of these functions during a period of transition, but a tendency in one direction or the other will have to be evident from the beginning.

B- A cultural commission must be formed within FIAF which will have the task of assessing the useable material for action (national and international) which would contribute to the spreading of a new idea of the cinema, of mass media, and of the spectator-spectacle relationship.

Moreover, the cultural commission will have to elaborate a long-term financial plan to put the program into operation and, above all, to form a mutual film fund (with an adequate number of prints) from which every film library may freely draw.

3. Film Library-An Institute of Learning

Each film library will pursue its aim with its own means and ideas. This does not mean that there should not be a connection among the various film libraries-institutes of learning (on the contrary, contacts will have to be intensified: the FIAF congresses held yearly are actually too few). It means that only the free and creative contribution of each film library will be useful to succeed in attaining the aim stated above, both within a country and among all countries.

For the work of spreading a new concept of the relationship between spectator and the cinema (and mass media in general), it is assumed that the film library-institute of learning will not limit itself to satisfying the requirements of film clubs and the like, but will also (through carefully programmed shows) take upon itself the initiative of arousing a new awareness in the public of the meaning of film, television, etc. as "consumption".

It is also assumed that there is an awareness of the unbalance and of the obsolete structure of the usual channels through which the produced film passes. And finally, there is the supposition that the film library, (above all the film library completely financed by the state, such as the Cineteca Nazionale) will propose as a medium and long range practical aim the projection of a new model of the distribution channels of mass media, doing this in a spirit of real freedom of choice and with a solid initiative toward learning on the part of the spectator (as defined, a spectator of the new type).

# CINETECA NAZIONALE

PRESSO IL CENTRO SPERIMENTALE DI CINEMATOGRAFIA

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UNE NOUVELLE CINEMATHEQUE

AU SERVICE DE LA CULTURE

## L'archéologie ne sert plus

Jusqu'à maintenant et presque partout, l'idée de cinémathèque - d'archive du film - s'est confondue avec la (nécessaire) recherche archéologique. C'est à dire, Cinémathèque égale musée, égale travaux de fouille et de conservation. Cette idée de cinémathèque est dépassée. Elle ne doit pas être détruite pour autant. Elle doit être limitée et assignée à des instituts spécialisés. On peut désigner dans le monde - dans le cadre de la Fédération Internationale des Archives du film - quelques (un petit nombre) cinémathèques à qui confier ces travaux indispensables de recherche et de conservation. Les autres cinémathèques, à l'heure actuelle, ont le devoir de se spécialiser d'un autre façon.

## Une structure diverse pour la FIAF

Pour ces motifs, on doit avant tout transformer la FIAF:

- A - Deux types différents d'affiliation doivent être prévus:
- cinémathèques-instituts de recherche et de conservation
  - cinémathèques-instituts de culture

Rien n'empêche que, pour une période transitoire, la même cinémathèque assume les deux fonctions à la fois, mais la tendance, dans un sens ou dans l'autre, devra être affirmée dès le début.

- B - On devra constituer au sein de la FIAF une commission culturelle, qui sera chargée de recenser le matériel utilisable pour une action (nationale et internationale) destinée à contribuer à la diffusion d'une nouvelle conception du cinéma, des mass media, et du rapport spectateur-spectacle. La commission culturelle devra, en outre, élaborer un plan financier à longue échéance pour la réalisation du programme et, surtout, pour constituer (avec

un nombre adéquat de copies) un fond commun du film où chaque cinémathèque pourra puiser librement.

### Cinémathèque-Institut de culture

Une fois le but fixé, chaque cinémathèque poursuivra ce but avec ses propres moyens et ses propres idées. Ce qui ne signifie pas qu'il ne doit exister aucun contact entre les différentes cinémathèques-instituts de culture (au contraire, les contacts devront être intensifiés: les congrès annuels de la FIAF sont à vrai dire insuffisants), mais cela veut dire que seul le libre apport créatif de chaque cinémathèque pourra servir à atteindre le but qu'elle s'est choisie, dans le cadre d'un pays et de tous les pays.

Le travail à faire pour la diffusion d'une nouvelle conception du rapport entre spectateur et cinéma (et mass media en général) suppose que la cinémathèque-institut de culture ne se limite pas seulement à satisfaire les demandes des ciné-clubs et similia, mais qu'elle assume en propre l'initiative de susciter dans le public - à travers des manifestations soigneusement mises en programme - la conscience de la signification de la "consommation" cinématographique, télévisive etc. Suppose aussi qu'elle se rende compte des lacunes, et du grave retard, des moyens à travers lesquels le produit cinématographique passe d'habitude. Suppose enfin que la cinémathèque (surtout les cinémathèques financées totalement par l'Etat, comme la Cineteca Nazionale) se propose comme but pratique, à moyenne et longue échéance, de préfigurer un nouveau modèle de structure des moyens des diffusion des mass media, dans un esprit d'effective liberté de choix et d'initiative culturelle concrète de la part du spectateur (d'un spectateur d'un type nouveau, en définitif).

juillet 1970



A DIVISION OF THE BRITISH FILM INSTITUTE

Chairman: SIR WILLIAM COLDSTREAM, C.B.E.

Director: STANLEY REED

Secretary: VERNON SAUNDERS

# THE NATIONAL FILM ARCHIVE

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Curator: ERNEST LINDGREN, O.B.E., F.B.K.S.

Deputy Curator: COLIN FORD, M.A.

EHL/DEJ.

27th August, 1970.

Dr. Fernaldo Di Giammatteo,  
Vice President,  
Cineteca Nazionale,  
Presso il Centro Sperimentale di  
Cinematografia,  
00173 ROMA,  
Via Tuscolana N.1524,  
ITALY.

Dear Dr. Di Giammatteo,

I have now had time to read more carefully your letter of 10th July and the memorandum which accompanied it. My comments are as follows:

1. I believe I am correct in saying that you have never been present at any F.I.A.F. meeting. I find it extraordinary, therefore, that you believe you are in a position to propose changes in the structure of F.I.A.F.
2. Because you know nothing about F.I.A.F. at first-hand your idea of what its member-archives do "nearly everywhere" is both presumptuous and erroneous. Very few F.I.A.F. members are restricted to what you call "archaeological research"; most of them have a very active function.
3. I do not understand your proposal, nor what specifically would be the task of your proposed "cultural commission". What is the "new idea of cinema . . . . of the spectator-spectacle relationship" which you have in mind? Nowhere in your paper can I find this described, although it seems to be the key to the whole of your intention.

/continued

4. I am surprised that you should recommend F.I.A.F. Congresses more frequently than once a year, when you yourself have not yet found it possible to attend even one of our annual Congresses.
5. Finally, I understand you have sent your proposals direct to individual F.I.A.F. members before submitting them officially to F.I.A.F. itself in the first place, so that they could be considered by its officers and Executive Committee. This procedure also surprises me, especially since we have only recently held our Annual Congress for 1970, and the members as a whole cannot meet to consider your proposals until next year. Since you have done this, however, I am sending copies of this reply also to my F.I.A.F. colleagues. I hope we may discuss your paper at our next Executive Committee meeting.

Perhaps I may be permitted to illustrate what I have said by reference to our own activity. Through our association with the British Film Institute, films from the Archive are being supplied to its National Film Theatre in London, to over 30 branches of the National Film Theatre in the provinces, to 800 film societies in Britain, and through the Institute's Education Department to teacher's training colleges where instruction is given in film criticism and appreciation. Currently the Archive is helping to organise a large cinema exhibition in the centre of London. In this we are not exceptional; most other F.I.A.F. members have their own programmes of extra-archival activity. Few, if any, limit themselves to "archaeological research".

May I say, in conclusion, that suggestions for improving the work and structure of F.I.A.F. are always most welcome, and will be very sympathetically discussed and considered, provided they are based on an understanding of its present activities, objects and constitution. I hope we shall see you one day at one of our Congresses, when you may discover that the work of F.I.A.F. members is more active, varied and serious than you at present seem to imagine.

Yours sincerely,

Ernest Lindgren,  
Curator.

# CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film  
3, Rue Roquelaine - Toulouse — CCP : 171.06 — Tél. : 62.24.15

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Toulouse, le 20 septembre 1970

## REFLEXIONS SUR LA NOTE DE M. DI GIAMMATTEO.

La communication de la Cineteca Nazionale soulève un double problème :

- un problème théorique de définition : qu'est-ce qu'une Cinémathèque ?

- un problème pratique d'organisation au sein de la FIAF, qui est lié à la réponse qu'on aura donnée à la première question.

En effet, la thèse de nos amis italiens est, en gros, la suivante : les Cinémathèques sont nées jadis du désir de sauver de la mort les films anciens ; mais aujourd'hui, cette notion est dépassée ; le "musée" doit faire place à l' "institut de culture" et l' "archéologie" sera limitée à quelques points du globe, où des Archives spécialisées poursuivront les travaux de recherche et de préservation.

### I. LA SPECIFICITE DES CINEMATHEQUES

Cette communication a le mérite d'interrompre un instant nos travaux quotidiens et de nous faire réfléchir sur la notion même d'Archive du Film et sur le sens de notre action.

Il est exact que les Cinémathèques ont largement évolué depuis l'époque des pionniers, qu'à la conservation elles ont ajouté la projection publique et la diffusion, qu'aujourd'hui elles sont sollicitées par l'enseignement du cinéma et que demain, peut-être, elles seront associées à des formes de culture radicalement nouvelles.

Au surplus, les membres de la FIAF ont chacun leur propre visage. Ils ont dû s'adapter aux conditions qui leur étaient faites par l'Etat et par l'industrie et inventer, sous la pression des circonstances, des solutions particulières.

Mais à travers cette extension et cette diversité, le problème véritable est de savoir qui donne aux Cinémathèques leur caractère spécifique, irremplaçable, original, et ce qui établit entre elles un dénominateur commun.

Je propose donc de procéder par élimination :

- Nous projetons des films anciens, mais nous partageons ce rôle avec les salles d'art et d'essai, les ciné-clubs et la télévision. Une telle activité n'est donc pas spécifique, même si elle a dans les Cinémathèques plus d'ampleur qu'en tout autre lieu.

- Certaines Archives, celles qui sont les plus riches, diffusent des films anciens dans un réseau d'écoles, d'universités ou de ciné-clubs, mais cette fonction n'a rien d'original. Elle s'analyse comme un système de distribution à caractère non-commercial. La seule différence est quantitative : les Cinémathèques peuvent disposer d'un plus grand nombre de films anciens que les Fédérations de ciné-clubs, parce qu'elles utilisent leur propre matériel et qu'elles ont de meilleures relations avec les ayants-droits.

- Nous réunissons des documents, nous publions des index et des monographies, nous aidons les historiens, nous participons à l'enseignement du cinéma, mais la simple énumération de ces tâches suffit à dire qu'elles ne constituent pas un domaine réservé. Là encore, il y a "surimpression" des Cinémathèques sur des activités qui existent en dehors d'elles et qui existeraient sans elles. Simplement, les Archives du Film apportent à ces travaux un esprit de sérieux et un caractère professionnel qui, jusque là, faisaient souvent défaut.

En définitive, les attributions qui se sont greffées, au cours des années, sur le projet initial de sauvetage des films, sont nécessaires, bénéfiques, indispensables à la vie de l'Archive, mais elles n'ont à aucun degré un caractère spécifique. Elles sont communes à d'autres organismes : Instituts, Facultés, distributeurs spécialisés dans les rétrospectives, associations, etc... et il va de soi qu'un monopole serait ici hors de question.

Reste le seul point commun à tous les membres de la FIAF la recherche et la conservation des films dans un but désintéressé. Cette définition minima, que l'on retrouve d'ailleurs dans nos statuts, donne aux Cinémathèques leur visage propre, irremplaçable, inaliénable. Elle définit un champ d'action que nul ne peut concurrencer et elle donne un point de départ extrêmement solide aux activités complémentaires. Vis-à-vis de l'industrie cinématographique, elle établit la différence entre les Archives au vrai sens du mot et d'autres organismes, ambigus, périssables ou para-commerciaux. Elle est pour les tiers une garantie juridique et pour nous-mêmes, une exigence morale.

Aussi dois-je dire que je suis, pour ma part, opposé à tout abandon de cette définition fondamentale, quelle que soit par ailleurs la nécessité d'aller au-delà, et de compléter l'"archéologie" par toutes les formes d'insertion dans la culture contemporaine.

## II - ACTUALITE DE L'ARCHEOLOGIE.

Je tiens d'ailleurs à ajouter que l'archéologie est encore à l'ordre du jour et le restera tant que le dépôt légal ne sera pas généralisé. J'y vois deux raisons : la leçon de l'expérience et la relativité des critères artistiques.

1°) Il suffit de bâtir un cycle rétrospectif ou un hommage à un metteur en scène, pour voir combien il est difficile de trouver des films récents qui ont eu une carrière normale, un bon accueil de la critique et qui devraient, a priori, exister dans nombre d'Archives. Certes, on détruit beaucoup moins qu'autrefois. Les producteurs gardent en réserve de vieux films appelés à refaire carrière. Mais rien ne vaut, en fin de compte, le sauvetage "archéologique", même à l'égard du cinéma contemporain.

2°) L'autre raison est théorique. Nous avons tous tendance, par un penchant naturel de l'esprit, à rechercher ce qui nous intéresse et à sélectionner ce qui semble important. Nous faisons donc intervenir les goûts de l'époque à laquelle nous appartenons et la hiérarchie des valeurs à un moment donné. Or "l'histoire de l'histoire" du cinéma montre au contraire, la vanité des jugements. A travers les années, que de chefs-d'oeuvres qui s'écroulent, alors que resurgissent des films oubliés... L'incessant va-et-vient des valeurs nous contraint à ne pas choisir. Nul ne peut dire si dans 20 ans, Alain Resnais sera préféré à Sergio Leone et Jean-Luc Godard à André de Toth.

Or le système proposé aboutirait précisément :

- à limiter à quelques Archives le choix des films à sauver,
- à subordonner ce choix aux besoins immédiats des Instituts de culture, qui sont eux-mêmes prisonniers de la mode, c'est-à-dire des états successifs et fugitifs de la sensibilité collective.

C'est à cette forme de sélection que j'aimerais opposer une règle d'action radicalement différente : le maximum de copies du maximum de films dans le maximum d'endroits.

## III - PRATIQUEMENT.

Pratiquement, je ne vois aucune raison de modifier la structure actuelle de la FIAF. Cette structure exige de tous les nouveaux membres la tâche fondamentale de rechercher et de préserver des copies. Elle encourage, par ailleurs, toutes les activités supplémentaires, mais elle est assez souple pour fédérer la pauvreté et la richesse, l'Archive débutante et la grande organisation d'Etat. En ce sens, elle ménage l'avenir dans une époque de transition.

Le Conservateur :



Raymond Borde.

IL V. PRESIDENTE

Mr. Ernest Lindgren  
The National Film Archive  
81 Dean Street  
LONDON W 1 England

Dear Mr. Lindgren,

You must pardon me for not answering in detail your letter of last year as I have not had the possibility to do so until today. The problems that you raised concerning the memorandum which I sent to all FIAF members in July are, on the other hand, too important to be dealt with summarily. In the meantime I have received news from Secretary General Ledoux stating that our proposals have been discussed by the executive committee and that they will be the topic of debate at the next assembly in Wiesbaden. I am very happy for this because I presume to maintain that the problem of reform will be decisive for the survival of FIAF.

And now I will try to give an initial, tentative answer to the questions which you submitted to me in your letter of 27 August. I say "initial and tentative" because the problem is still developing, and it would be absurd for anyone to think that he has a ready solution at hand.

The fact that I have never participated in an FIAF assembly can be very easily explained. In the past, I was not at the Centro Sperimentale and the problems of the film library were not my concern. Not only that, but there is a difference between participation in an assembly and knowledge of the mechanism and life of FIAF; one can very well know the latter without having participated in the assemblies.

I see that you are very reluctant to accept an expression like "archeological research". You probably feel that this expression is used in a pejorative way. If so, it's a mistake. None of us wish to destroy the museums; the old futurist fads have been eclipsed by now. What is wanted, simply, is that film libraries, and FIAF as a consequence, may no longer be museums as most of them still are instead. It would be even better to reach a sharp distinction between that side as museum -which they will always have to maintain-, and that activity which they must continually and fully develop with regard to the spectators, or if we want to be more precise, with regard to the audiovisual media consumers.

I see that you were very impressed by the idea of "transforming the spectacle-spectator relationship". Should I be surprised? I think that you live in this world as we all do and, therefore, that

IL V. PRESIDENTE

you have a clear notion that all things in the kingdom of the cinema are not really ideal and perfect. I also feel that you are aware of how the attitudes of cinema and television viewers are strongly guided and conditioned by the ideas, the policies, and the interests of whoever is in possession and produces the means of mass communication. And finally I think that you agree with the most interesting results of modern sociology, (particularly Anglo-Saxon sociology) concerning the lack of freedom of choice on the spectators.

Thus, if you have reflected well upon these problems which you know very well, you would understand that also FIAF must do something to change the relationship between spectator and spectacle, or as we should say now, the means of mass communication. The creation of a cultural commission within FIAF could bring about serious dealings with this problem in the meantime.

And simply to continue a discussion of the facts which I assume you know quite well, I would like you to consider for a moment all of this cinema production -from independent movie makers, youth organizations, unions, political headquarters, etc.- which should become one of the predominant interests of the film libraries and, as follows, of FIAF. It's probably by using films of this type as a lever that one can begin to define the problem of that which I called the "new idea of the cinema", a term which irritated you. At this point, you understand that this type of film, (and of course films produced in the usual way which have any cultural value) could constitute the basis of a public activity on behalf of film libraries, a new type of activity. And here a final point must be put in, one which I will not dwell on for the moment. This point is the international coordination of the projection and showings of the various film libraries with the purpose of finding new means for approaching the public spoken of above, as it is clear by now that the activities of a cineclub type, (an activity of the elite) is not only not useful but is even damaging.

Perhaps it is not necessary to answer points four and five of your letter in light of the following. When it is pointed out that contacts among film libraries must become more frequent, there need not be a response that I have not participated in the conventions up to now. Just what relationship is there between these two things? When we arrive at procedural formality, which you seem to hold in high esteem, I am forced to say that precisely these certain formalities demonstrate, yet again, the necessity for changing something in FIAF.

I am happy that you have sent copies of your 27 August letter to other film libraries as well. This precedent permits me to also send copies of this letter to all the others. To put you at

IL V. PRESIDENTE

ease, I hasten to add that as I have little love for useless formality, I would have done so anyway.

I hope that this first contact has been of use. As soon as possible, I will attempt to return to the subject under discussion, above all, for the purpose of preparing the debate which will take place in Wiesbaden on an international scale. I greatly appreciate your frankness in my regards, and would like you to know that your remarks have been particularly stimulating.

With my highest regards.

*Fernaldo Di Giammatteo*

Fernaldo Di Giammatteo



le 25 Janvier 1971

IL V. PRESIDENTE

Monsieur Jacques Ledoux  
Secrétaire Général  
F.I.A.F.  
74, Galerie Ravenstein  
1000 - BRUXELLES -

Cher Monsieur Ledoux,

Je vous remercie très vivement de votre lettre du 11 Janvier dernier. Je vois avec grand plaisir que le Comité Exécutif s'est occupé de nos propositions. Evidemment tout cela devra être discuté à l'occasion de la prochaine Assemblée Générale de Wiesbaden à laquelle je participerai très certainement.

Vous vous rappelez que Ernest Linden<sup>gren</sup> a envoyé à toutes les cinémathèques, il y a quelques temps, une lettre dans laquelle étaient exprimées observations et critiques à la proposition contenue dans mon memorandum. Je pense que ce document peut, lui aussi, constituer une base utile pour la discussion en question. D'autre part, il faut considérer qu'un problème aussi important que celui de la fort souhaitable réforme de la FIAF ne pourra certainement pas être épuisé en une seule assemblée s'il n'aura pas été soigneusement préparé auparavant. Pour cette raison, il me serait très agréable de connaître à l'avance l'opinion du secrétariat de la FIAF, surtout en ce qui concerne les nouveaux critères à adopter afin d'obtenir que la Fédération actue enfin une politique de diffusion culturelle à grand rayon, dans toutes les directions, et utilisant non seulement le matériel d'archives mais toutes

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IL V. PRESIDENTE

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les autres expériences cinématographiques qui se multiplient dans toutes les parties du monde. Ceci me semble être le point central, et c'est justement sur ce point-là que, fort probablement, se décidera le sort de la Fédération. Désormais, il ne s'agit plus seulement de recueillir des films d'archives et de les projeter au cours de manifestations plus ou moins privées et exclusives; il s'agit d'essayer réellement de créer un nouveau rapport entre les spectateurs et le spectacle, en tenant compte du fait que le spectacle est en train de se transformer et que la FIAF doit être partie active et stimulatrice de cette transformation.

Je vous serais infiniment reconnaissant de bien vouloir me donner de vos nouvelles dès que possible et je vous prie d'agréer mes salutations les plus cordiales.

*Fernando Di Giammatteo*

(Fernando Di Giammatteo)

February 9, 1971

Dear Dr. Di Giammatteo:

I read with great interest your memorandum and subsequent exchange of letters with Ernest Lindgren, but have refrained from commenting on your proposals as I do believe in the usefulness of procedural channels. I am, however, pleased to learn from your recent communication that the matter will be openly discussed at the forthcoming meeting in Wiesbaden.

While I am aware of the validity of your proposals, I hope you realize the limitations under which many film archives operate. Our situation is similar to the British. The Motion Picture Section of the Library of Congress--one of the largest collections among the FIAF members--is strictly an archive devoted to collecting and preserving motion pictures and to making them available to researchers on our viewing machines. We do not screen films except on rare occasions. Even if we wanted to, we could not do otherwise, for we have no theater of our own and have to observe the legal restrictions connected with motion picture rights. To repeat, we are an archive rather than a cinemathèque. The screening of motion pictures to its members is one of the functions of the American Film Institute. The AFI programs started only last year. It is much too early to predict how they will develop in the future.

I am looking forward to a lively discussion of your proposals at the Wiesbaden meeting.

Sincerely yours,

Edgar Breitenbach  
Chief  
Prints and Photographs Division

Dr. Fernaldo Di Giammatteo  
Vice President  
Cineteca Nazionale  
Via Tuscolana B. 1524  
00173 Rome, ITALY

AIRMAIL

ROMA 11/2/1971  
Via Turiniana 1524*Centro Sperimentale di Cinematografia*VIA AEREA

IL V. PRESIDENTE

Mr. JERZY TOEPLITZ  
F.I.A.F.  
Galerie Ravenstein 74  
BRUXELLES 1

Carissimo Toeplitz,

credo che abbia già ricevuto le numerose lettere che le ho scritto, con il pro-memoria e la risposta alle osservazioni di Ernest Lindgren. Intanto, le sarei molto grato se dicesse la sua opinione personale (l'opinione di un uomo di cultura e di uno storico del cinema, prima ancora di quella di Presidente della F.I.A.F.). Noi desidereremmo poter sviluppare amichevolmente insieme alla F.I.A.F. il discorso iniziato. Il nostro, e il vostro, problema è in fondo molto semplice: si tratta di trovare un terreno di intesa non tanto sul piano della burocrazia (importante ma non decisivo) quanto su quello della cultura.

Vorrei aggiungere che a noi interesserebbe molto poter organizzare qualche cosa in occasione del 75° anno (ormai passato) della esistenza del cinema. Mi è venuto in mente che la recente scomparsa di Kulescirov potrebbe prestarsi ad una grande retrospettiva dedicata a questo "pioniere", e che questa retrospettiva potrebbe essere organizzata direttamente dalla F.I.A.F. I film di Kulescirov potrebbero essere proiettati presso tutte le Cineteche che lo volessero, e offrire spunto per alcuni Seminari sulla storia del cinema (problema, questo, che la F.I.A.F. dovrebbe sviluppare sempre meglio). Potrebbe essere questa la prima occasione per vedere concretamente quale collaborazione stabilire - sul piano operativo - fra gli storici del cinema e le cineteche. Lei capisce perchè mi rivolgo soprattutto a lei, in questo caso.

Un'ultima cosa. Fra le proposte fatte nel mio promemoria c'è quella della costituzione di una commissione culturale internazionale. Essa potrebbe benissimo occuparsi, oltre al resto, di questi problemi riguardanti la metodologia (da rinnovare) della storiografia cinematografica. In seno alla F.I.A.F. si troverebbero tutti gli esponenti più qualificati - culturalmente qualificati - per affrontare seriamente il tema.

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IL V. PRESIDENTE

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Mi auguro che al prossimo Congresso di Wiesbaden tutti questi argomenti possano essere affrontati in modo esauriente. So bene che esistono anche numerosi problemi di carattere pratico, che richiedono soluzioni. So però anche di trovarla pienamente d'accordo nella opinione che i problemi culturali sono per la F.I.A.F., soprattutto oggi, quelli decisivi. Mi rendo conto delle numerose difficoltà esistenti e della impossibilità di trovare una piattaforma comune d'intesa fra Cineteche che hanno orientamenti così diversi. Tuttavia, anche qui sono certo che lei è d'accordo con me nel pensare che bisogna cominciare immediatamente, tutti insieme, un discorso più ampio che riguardi l'attuale "credibilità" culturale della Federazione, e il suo immediato futuro. Quello che soprattutto vorrei è dissipare l'impressione che da parte di qualcuno si vogliano mettere in dubbio gli straordinari meriti di coloro che hanno fondato la F.I.A.F., o contestarne la politica attuale. Nessuna intenzione di questo genere. A me è dispiaciuto che Lindgren non lo abbia compreso, e conto su di lei perchè glielo spieghi nel modo migliore. Occorre se mai procedere sulla strada che è stata intrapresa, seguendo le indicazioni che già esistono, molto chiare, negli stessi statuti della F.I.A.F. In questa direzione, lei, caro Toeplitz, avrà sempre la nostra più cordiale collaborazione.

Mi auguro di ricevere presto sue notizie. La prego di accettare i miei auguri e i più amichevoli saluti.

*Fernaldo Di Giammatteo*

(Fernaldo Di Giammatteo)

Mr. FERNALDO DI GIAMMATTEO  
Centro Sperimentale di Cinematografia  
Cineteca Nazionale  
R o m a  
Via Tuscolana 1524

Belgrade,  
February 22nd, 1971.

Dear Mr. Giammatteo,

In answer to your meditations and in the capacity of the Manager of the Yugoslav Film Library, allow me to point out some of the twenty-year-old experiences from the work of our institution, which may be interesting as a supplement to your meditation.

Founded only 22 years ago, the Yugoslav Film Library began its career as an institution for film screening, as it had neither the film stock nor the conditions for its preservation. Six years prior to the building of the first storage buildings for films, our institution owned its cinema hall!

Our experiences from that period show that we chose the wrong, although the only possible way at the moment. Without the preservation of the film stock, seeking for the affirmation of our efforts, we used to damage by screening the few films we had possessed at the start. On the other hand, quite logically, without the gathering of our own film stock our programme was restricted, poor and monotonous. The exchange with other film libraries nearly non-existent.

Only after we had seriously accepted the importance of film preservation - after the construction of the archive building in 1958 - the making of dupe negatives and prints for exchange, did our efforts for public screening show some considerable progress. Today, in addition to Belgrade, we have three more permanent cinema halls (in Zagreb, Ljubljana and Sarajevo) with three film sessions daily and a repertory of 400-450 titles a year each, we also participate in the teaching of the Film Academies in Belgrade, Zagreb and Ljubljana, in film production and special TV programmes. In addition to all this, special Yugoslav Film Library's programmes are screened in Cultural Halls of many Yugoslav towns. Their number depends on the interest shown by Film Clubs pertaining to such Cultural Halls.

To: Mr. Giammatteo

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As you can see, dear Mr. Giammatteo, the organisational scheme of our institution is turned towards public activities in many ways. The activities of our film stock are nearly maximal.

The only serious problem are the restricted financial means necessary for this cultural, but non-commercial activity.

Strictly obeying the rules of untouchability of the archive print, we have considerable investments to make for the processing of dupe negatives of every film to be screened outside our archives. On the other hand, considerable efforts are to be made to secure author's rights for the screening of all films. We wish to add that those most complicated tasks are fulfilled by a total of 50 employees, technicians, experts and administrative staff of the Yugoslav Film Library. Their salaries present quite a considerable amount. The scope of our activities is limited only by the financial means at our disposal.

In order to avoid to bore you with the facts that you probably know, I want to sum up the basic activities of our institution:

1. the collecting of all films - feature films, documentaries and non-edited film documents, etc. - because, without a rich film stock you cannot have a good repertory;
2. the conservation of those films, the recognition and the cataloguing, as we think that without a good film catalogue we cannot have a well regulated exploitation of the film stock;
3. the making of dupe negatives and archive and exploitation prints. None of our films can be screened unless we have an archive print of a negative;
4. the intense film exchange with other members of the FIAT, aimed at fully completing our film stock, and thus our repertory.

Summing up the abovesaid, I do not think you can find any important differences between your meditations and our routine activities. The basic problems of any institution aimed at a full activities are the problem of the financing of such an activity - as a local aspect, and the regulation of authors' and juridicial questions - as a common, international problem. I also think that the natural balance between the archive and the public activity need not and must not be upset at the damage of any of them. We preserve and collect films in order to screen them. Not today only, but tomorrow too.

Sincerely yours,

V. Pogačić  
Manager

M. Fernando Di Giannatteo,  
CENTRO SPERIMENTALE DI CINEMATOGRAFIA  
Via Tuscolana, 1524  
Roma

Cher Mr Di Giannatteo,

Je vous remercie pour votre lettre du 25 janvier que j'ai lue attentivement.

Vous me demandez mon opinion. En fait, je croyais vous l'avoir déjà donnée : vos propositions ne tiennent pas assez compte des limitations imposées par les producteurs aux membres de la FIAF.

Je puis ajouter que, contrairement à ce que vous semblez croire, vos propositions ne sont pas nouvelles à la FIAF. Je me souviens qu'en 1967, le Comité Exécutif à Prague y a consacré une journée entière de discussions qui ont été reprises à l'Assemblée Générale de Londres de la même année, mais sans aboutir, il est vrai, à des résultats pratiques nouveaux. La raison en est d'une part, aux limitations imposées par les producteurs, mais aussi à l'étroitesse des budgets dont nos membres disposent.

Nous serions tous très heureux de vous entendre exposer à Wiesbaden comment vous voyez pratiquement les membres de la FIAF faire plus qu'ils ne font; comment vous les voyez préserver les relations positives avec les producteurs tout en pratiquant une diffusion à laquelle ces producteurs s'opposent, et comment vous suggérez qu'ils trouvent l'argent pour faire tout cela alors qu'aucune des cinémathèques n'est en mesure, actuellement, de pratiquer une politique raisonnable de préservation de films en couleur, pour ne prendre qu'un exemple.

Espérons que de la discussion jaillira la lumière. Il est bon de toute façon que ces problèmes - essentiels, je suis d'accord avec vous - soient sans cesse remis sur le tapis.

A très bientôt donc, avec mes amitiés,

Jacques Ledoux,  
Secrétaire Général.

Bruxelles, le 23 février 1971

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3rd March

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Mr. Fernaldo Di Giammatteo

Il Vicepresidente del Centro Sperimentale  
di Cinematografia

00173 R O M A

Via Tuscolana N.1524

Dear friend,

First of all I ask you for forgiveness - I did not answer your letters before. There were many reasons of my silence, but the most important one - was my absence in Poland. I spent several weeks in Australia and I returned only a few days before Christmas. Then I expected the FIAF meeting in London, where, as I knew from M. Ledoux your suggestions were to be discussed. So after a long delay I am ready, finally, to answer your letters, and specially the last one dated 11th of February.

Let me say, in the beginning, that you can see in me your ally in all questions concerning the film culture. For long years I dedicate my work to this aim - the spreading and the development of film culture. I do it by writing, teaching and by participating in various organizations, of which FIAF is the most important and closest to my heart. International Federation of Film Archives is by nature - cultural organization and I think that it showed in the past and is showing at present - what it can do and is doing for the film culture.

But let us clearly distinguish the principal and the secondary and the complimentary tasks of FIAF. You see them - clearly and well formulated in our Statutes. Our duty - is to collect, preserve and make accessible, within the limits of possibility, the films. I think that it would not be fair to call this activity - the archeology. May I make the comparison avec museums and art galleries: they collect, preserve and make accessible the paintings, sculptures etc. They present them in best way, preparing catalogues, arranging special exhibitions etc. FIAF is doing the same in the field of the cinema - and no member of our organization complains of lack of work.

The symposia, the writing of film history, the publications dealing with film art and the relations of spectators and creators - all this is extremely interesting but it does not belong to our principal tasks. Here we can help the others, participate in manifestations, but we cannot do the work of others. Giving again an analogy: the museums do not replace art critics and art historians, but facilitate their activities. Let us not forget that archives are not film institutes and their field is

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therefore limited. Let me be quite clear about it - I am all in favour of taking part and in participating actively in historical and critical discussions, but I see them as the secondary line of FIAF activity, and not as the principal one.

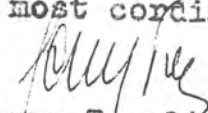
Well, this is my position - the general one. Coming to practical side of the problem - we decided at our FIAF meeting in London what follows:

1. We shall dedicate a special point in our agenda at the next Congress/Wiesbaden - beginning of June/ to the future of the FIAF. Your proposals will be presented to the General Meeting together with some other projects. I am sure the discussion will be not only useful, but also fruitful.
2. At our Congress in Bucarest in 1972 we shall participate in organization, together with the Rumanian Academy of Arts, of Symposium on the methodology of history of film. This Symposium will be either the part of our Congress, or it will follow the Congress. /To be decided later on/.
3. In various projects on the way, undertaken by members of FIAF or by the Secretariat of FIAF you will find many works which enter the field of film culture. /Filmographies, bibliographies etc./

I am convinced, that getting better acquainted with FIAF you will see how much this organization is doing for film culture and how far are we in our daily work from what you call archeology... By the way - we still discover old and forgotten films, which I think, is very important for the future of film culture.

I look forward to seeing you in Wiesbaden in order to continue this discussion. And not only this - also in order to collaborate closely in promotion of film culture.

With my best wishes and most cordial salutations

  
Jerz Toeplitz

P.S. Please do write to me at the Warsaw address, given at the heading of this letter. It is more practical than - Brussel FIAF address.

I sent you my study on the methodology of film historical work, published in French in a Rumanian revue of Academy of Arts.

1 enclosure: Revue Roumaine d'Histoire de l'Art/tirage à part/

ANNEX N° 13



R E P O R T

100 BERLIN 9, KRONENSTR. 10

by the Commission for Film Cataloguing of FIAF  
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Since the general meeting in 1970, the Commission for Film Cataloguing met twice, in autumn 1970 in Budapest and in spring 1971 in Copenhagen.

In the course of last year Messrs Myrtil Frida (Prague) and Leszek Armatys (Warsaw) resigned from the Commission. As a new member Mr. Alexandru Strachina (Bucharest) was nominated for confirmation by the Comité Directeur. At present the Commission for Film Cataloguing is composed of the following persons:

Wolfgang Klaue, Staatliches Filmarchiv der DDR, chairman,  
Filip Acimovic, Jugoslovenska Kinoteka, vice-chairman,  
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. Roads, Imperial War Museum,  
Alexandru Strachina, Arhiva Nationale de Filme.

At the two conferences the Commission continued its work on the Manual for Film Cataloguing. At present 4 chapters of the Manual comprising some 70 pages, have been drafted. The members of the Commission are called upon to submit any proposals and amendments by June 30, 1971.

In autumn 1971 an editing committee is to meet in order to discuss and edit the complete draft of the Manual. The Commission as a whole is supposed to meet in spring 1972 to complete the work on the

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planned Manual for Film Cataloguing and discuss any further tasks of the Commission.

The activities of the Commission suffered from the fact that its chairman was, due a sudden illness, unable to take part in the Copenhagen meeting. Most of the members of the Commission met their obligations with great delays resulting in a detrimental effect on any systematic work.

In the course of the drafting of the Film Cataloguing Manual the difficulty of the project manifested itself time and again. The archives of the members have developed such a variety of methods of cataloguing that the mere exchange of these experiences is cumbersome and time-consuming. This has, however, been the very reason for the members of the Commission to emphasise the need for such an exchange of experiences and their compilation by way of a manual.

The activities were based on the draft for the structure of the Manual on which information was issued already in 1970 and which has since been only slightly amended.

The manuscript of the following chapters has been completed:

I. Introduction

1. Origin and Character of the Manual
2. The Importance of a Catalogue in a Film Archive
3. Requirement of a Catalogue
4. Qualification of a Cataloguer

II. Structure of Film Collections and Relationship to Catalogue

1. The Problem of Selection
2. Structure of Film Collection
3. Preparation for Cataloguing
  - 3.1 Recording of a new Admission
  - 3.2 Decision on the Use of the Material
  - 3.3 Technical Control and Numbering
  - 3.4 Identification

4. Numbering Systems
  - 4.1 Inventory Numbering
  - 4.2 Store Number
5. Marking of Film Cans
  - 5.1 Marking of the Rim
  - 5.2 Marking of Labels
6. Leader Indication

### III. The Purpose of the Archive Catalogue

1. Purpose of Catalogues
  - 1.1 Listing of the Archive's Assets
  - 1.2 Gaining Information from and on a Film
  - 1.3 Processing of Stored Information
2. Number of Catalogues in an Archive
3. Cataloguing System
4. Location of Catalogues

### IV. Process of Cataloguing

1. Basic Information for Cataloguing
2. Maximum Information for Cataloguing
  - 2.1 Feature Films
  - 2.2 Documentary Films, Scientific Films etc.
  - 2.3 Animated Films
    - 2.3.1 Cartoons
    - 2.3.2 Puppet Films
  - 2.4 News Reels
  - 2.5 Compilation Films
3. Indexing of Filmographic Data
4. Description of a Film
  - 4.1 The Reporting Method
  - 4.2 The Descriptive Method
5. Subject Classification
  - 5.1 Categorization of Films
  - 5.2 Classification of Film Contents

- 5.2.1 Hierarchic Systems
- 5.2.2 System of References
- 5.2.3 Systems of Reference Words

Additional work is being done on the following chapters:

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 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 Catalogues
- 3. Use of Catalogues
- 4. Confidential Catalogues

Should no unforeseen circumstances delay the work of the Commission, the completion of the draft of the Manual for Film Cataloguing is envisaged for spring 1972.

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## Report

by the FIAF Commission on Documentation

At present, the members of the Commission are as follows:

Eberhard Spiess, Wiesbaden, Chairman  
Karen Jones, Copenhagen, Vice-Chairman  
Eileen Bowser, New York  
Brenda Davies, London  
John Luijcks, Amsterdam  
Michael Moulds, Ottawa  
Vladimir Vimr, Prag  
Dr. Alfred Krautz, Berlin /DDR (Observer)

The Commission met twice since the last General Meeting, first in October 1970 in Budapest and then in March/April 1971 in Copenhagen. The main problems discussed during the last two meetings were:

- 1) Indexing and exchange of bibliographic information with a report on the studies made by Mrs. Jones, including the introduction of a budget for periodical indexing on cards. Mrs. Jones has come to the Wiesbaden Congress particularly for reporting on these studies. The detailed result will give most interesting aspects, also from the financial point of view. The indexing cards - all members agreed to choose cards instead of sheets - were accepted in their current form by the commission and will be presented here for approval. Project description, budgets <sup>and</sup> sample pages are ready for distribution. On April 20 of this year, the Commission sent a description of the project to all 47 F.I.A.F. member archives, together with a questionnaire soliciting their opinions on the project. So far we have received replies from 27 archives. 25 of these are quite positive toward the project. One archive (The National Film Archive in London) states that the project will be of no help to them, since they are already indexing their periodicals in their own way, using cards of a different size than the one adopted by the Commission. Only one archive is negative



toward the project as a whole: The Swedish Film Archive. We asked 28 of the 47 archives whether they would be willing to participate actively in the project by indexing a specified number of periodicals published in their own country. 17 of these archives have answered. 16 are willing to index all or some of the periodicals which we requested them to index. Some are even willing to index more than these. Only one archive refused completely to participate in the indexing work: The Swedish Film Archive. This is to be regretted but will cause no problem, however, since the two Swedish periodicals on our list can easily be indexed in Denmark. Some of the archives which were not requested to participate actively have indicated their willingness to do so. For instance the Uruguayan Film Archive volunteered to index 5 South American periodicals.

So far 37 of the 57 periodicals have been distributed among member archives. We are sure that at least of few more archives will answer our questionnaire and be willing to undertake to index some of the other periodicals. The periodicals left over (and it looks as if these will be some British and some French) will almost certainly be accepted by the more interested archives, as they represent almost no language problems.

Of the 27 archives which answered the questionnaire, 25 would like to receive the file cards. The NFA does not, and the Swedes are hesitant.

2) The Commission's biannual publication, called News Letter so far. Agreement was obtained on size (29,5 x 21 cm Din A 4), layout (rhoneograph duplicating method) and contents. The following subjects appeared to be important enough to be included in this publication:

It shall supply information about the documentation work in the FIAF member archives.

It shall introduce the officials in charge of the various archives.

It shall inform about quantity and quality of stock.

It shall make reference to the main collection fields of the various archives.

It shall give information about special assignments, studies and investigations under work, carried out by the archive or users thereof, in order to avoid overlapping or duplication of work on an international basis.

It shall promote the exchange of data between archives by publishing supply and want lists, in order to possibly avoid the currently high prices by second-hand bookshelves.

It shall familiarize with new technical equipment for microfilm copying and for storage possibilities.

It shall state the special publications available and how microfilms can be obtained.

It shall list major private archives or private collectors not being FIAF members.

It shall point out newly appeared special periodicals, giving condensed summaries thereof.

As all members know, the questionnaire concerning the contents was sent out to all archives. The result of this action was laid down in a special report also to be published in the first issue of the News Letter. 17 sample pages which had been produced before the Executive-Committee will give you an idea of some of the aforementioned subjects which can be considered as interesting and informative. I should have produced as a sample copy a complete specimen issue but the time left for such preparatory work after having received the answers to be carried out by myself was too short. However, I hope that the examples given in the copies will nevertheless sufficiently illustrate the idea.

As the cost of publication for the first two issues (about 100 Copies each) will be taken over by the Deutsches Institut für Filmkunde, a detailed budget has not yet been elaborated but will not be very high.

### 3) Computer Techniques.

Mrs. Bowser and Mrs. Jones made a report on these techniques as both together have visited the headquarters of RILM-abstracts in New York (Répertoire International de Littérature Musicale). RILM-abstracts is a computer printed bibliography indexing and abstracting literature on music. FIAF was offered to use this RILM computer programme free. A generous offer indeed but we have not forget that for the research before such a programme can be started we have to spent at least a sum of 100 000 dollars. Mrs. Bowser promised to investigate the problem further. In any case it was felt that for the problem of computer work a special commission on those techniques should be appointed.

### 4) Key-word list.

Work was started thereon with the help of key word list of the BFI and the Index system used by the Deutsches Institut für Filmkunde. Appropriate key-words had been sorted out for Thesaurus.

Eberhard Spiess  
(Chairman)

[Faint, illegible text covering the majority of the page, likely bleed-through from the reverse side.]

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## F.I.A.F. COMMISSION ON DOCUMENTATION

### PROJECT DESCRIPTION: INDEXING OF FILM PERIODICALS

#### BACKGROUND:

For some time the Documentation Commission has been working on a method for coordinating the indexing of film periodicals internationally. Since the same periodicals are indexed at many archives, international cooperation can save time and cut down expenses, as well as make indexing information available to archives which previously have not been able to index their periodical holdings.

Several methods are possible. In the enclosed "Report on Exchange of Indexing Information", the advantages and disadvantages of four different indexing methods are described: sheets, cards, printed catalogues and magnetic tapes.

Some years ago, the Commission started an exchange of indexing information on sheets, covering 14 film periodicals. These sheets are regularly sent to archives taking an active part in the indexing of the periodicals, and to archives which asked to have them sent. An important drawback with sheets, however, is that this information cannot be directly filed in the documentation systems of the archives without first being transferred onto file cards.

#### PROJECT DESCRIPTION:

After careful consideration, the Commission has decided that the best possible solution at present is a combination of file cards and an annual printed catalogue. This procedure will afford us all the advantages and eliminate all the drawbacks of both methods.

CARDS: (see enclosed set of sample cards). Information on cards is up-to-date and can reach each archive not more than one month after the publication of the issue indexed.

You can file the cards, ready for use, immediately after having added a keyword in your own language or a classification number, according to your own classification system.

The cards will be issued in a different colour every year, enabling each archive to eliminate last year's cards from their files when the annual catalogue is issued. This solves the space problem otherwise created by the accumulation of cards over several years.

ANNUAL PRINTED CATALOGUES: (sample pages will be sent to you later).

Annual catalogues, containing the indexing information accumulated over a year, can be sold to a film-interested public, and the proceeds will finance the entire project.

Catalogues take up less space than cards. The problem of having to consult several annual catalogues for material on a given subject can be solved by cumulative volumes at e.g. five-yearly intervals.

#### PARTICIPATION:

The obvious advantages of this project can only be realized if the archives are willing to collaborate actively in collecting the information. By indexing a limited number of periodicals, you will gain access to information on a much larger number.

The Commission has prepared a list of 57 film periodicals of international interest (see the enclosed list of periodicals by nationality). This list can be changed from time to time to correspond to changes in the world of film periodicals.

The most practical procedure is to have each archive index a small number of these periodicals, preferably the periodicals of its own country.

As each new issue of a film periodical is published, the archive indexing that periodical fills out an indexing form (see the enclosed form for periodical indexing, page 1 and 2) for each article, interview and review in that issue. The forms are then mailed to the project office in Copenhagen within a fortnight after the publication of the issue concerned. At Copenhagen the material will be processed, and the duplicated file cards sent to the archives subscribing to them. Information collected during a year is accumulated into an annual printed catalogue.

#### LANGUAGE:

A standardized system of abbreviations (this list of abbreviations will be sent to you later), will make the cards and catalogues accessible to users in all language areas. Both cards and catalogue entries will contain a short description of content in English. The cards can be marked with keywords in your own language. The catalogue will contain subject indexes in several languages.

Archives may fill out the indexing forms in English or French.

#### FINANCE:

Once the first annual catalogue appears, this project will finance itself. The income from the sale of catalogues will cover not only the publication expenses of the catalogue itself, but will also pay for the distribution of file cards.

Naturally certain initial funds will be necessary to operate this project until the first catalogue is issued. We believe it would be proper to distribute cards free of charge to archives which actively participate in the indexing, while furnishing them at a subscription fee to other archives.

#### CONCLUSION:

If the cooperation of a sufficient number of archives is obtained and the initial economic problems solved, we will be able to begin distributing cards in January 1972, and can publish the first annual catalogue in the beginning of 1973.

The Commission hopes very much that the various archives will approve this documentation project. The advantages to all must be obvious, especially in view of the self-financing nature of the project. The information thus distributed will facilitate the documentation work of the archives and be of invaluable service to film research in general.

KAREN JONES, THE DANISH FILM MUSEUM  
COPENHAGEN, APRIL 1971

BUDGET FOR DISTRIBUTION OF CARDS

BUDGET I:

Includes all F.I.A.F. members (47) and all periodicals (57)

Yearly expenses:	da.kr.	F.S.
1) Forms for indexing (10.000)	630,00	362,00
2) Stencils (8.500)	4.100,00	2.354,00
3) Cards (500.000)	7.600,00	4.364,00
4) Envelopes (23.000)	3.000,00	1.723,00
5) Postage	14.900,00	8.553,00
6) Wages (1.640 hours)	23.780,00	13.654,00
7) Sundry expenses	500,00	287,00
<u>Total.....</u>	<u>54.510,00</u>	<u>31.297,00</u>

BUDGET II:

Includes all F.I.A.F. members (47) and A-periodicals only (29)

Yearly expenses:	da.kr.	F.S.
1) Forms for indexing (10.000)	630,00	362,00
2) Stencils (5.500)	2.650,00	1.520,00
3) Cards (350.000)	6.300,00	3.617,00
4) Envelopes (12.650)	2.000,00	1.148,00
5) Postage	6.600,00	3.790,00
6) Wages (1.100 hours)	15.950,00	9.158,00
7) Sundry expenses	500,00	287,00
<u>Total.....</u>	<u>34.630,00</u>	<u>19.892,00</u>

BUDGET III:

Includes full F.I.A.F. members only (34) and all periodicals (57)

Yearly expenses:	da.kr.	F.S.
1) Forms for indexing (10.000)	630,00	362,00
2) Stencils (8.500)	4.100,00	2.354,00
3) Cards (400.000)	7.200,00	4.134,00
4) Envelopes (16.500)	2.100,00	1.206,00
5) Postage	8.750,00	4.967,00
6) Wages (1.640 hours)	23.780,00	13.654,00
7) Sundry expenses	500,00	287,00
<u>Total.....</u>	<u>47.060,00</u>	<u>26.964,00</u>

BUDGET IV:

Includes full F.I.A.F. members only (34) and A-periodicals only (29)

Yearly expenses:	da.kr.	F.S.
1) Forms for indexing (10.000)	630,00	362,00
2) Stencils (5.500)	2.650,00	1.530,00
3) Cards (300.000)	5.400,00	3.101,00
4) Envelopes (9.075)	1.500,00	861,00
5) Postage	4.350,00	2.498,00
6) Wages (1.100 hours)	15.950,00	9.158,00
7) Sundry expenses	500,00	287,00
<u>Total.....</u>	<u>30.980,00</u>	<u>17.797,00</u>

BUDGET FOR AN ANNUAL PRINTED BIBLIOGRAPHY

Cover: hardcover  
Format: 15 x 21 cm  
Pages: 320  
Type size: 6/6  
Number of columns: 2  
Width of column: 14/12-point

BUDGET I:

10.000 copies.	da.kr.	F.S.
1) Costs of printing		
2) Editorial fees	90.500,00	51.954,00
3) Costs of distribution	10.000,00	5.742,00
<u>Total.....</u>	<u>50.000,00</u>	<u>28.709,00</u>
=====	=====	=====
	150.500,00	86.405,00

BUDGET II:

5.000 copies.	da.kr.	F.S.
1) Costs of printing		
2) Editorial fees	79.950,00	45.906,00
3) Costs of distribution	10.000,00	5.742,00
<u>Total.....</u>	<u>25.000,00</u>	<u>14.355,00</u>
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	114.950,00	66.003,00

BUDGET III:

2.000 copies.	da.kr.	F.S.
1) Costs of printing		
2) Editorial fees	73.600,00	42.260,00
3) Costs of distribution	10.000,00	5.742,00
<u>Total.....</u>	<u>10.000,00</u>	<u>5.742,00</u>
=====	=====	=====
	93.600,00	53.744,00

SALES BUDGET

BUDGET I:

Impression of 10.000 copies:

Price: \$5,00 per copy

Projected sale: 80% of 10.000 = 8.000 copies

Sales income: 8.000 x \$5,00 = \$40.000

Sales income: da.kr. 300.000 = F.S. 172.000

Total costs: da.kr. 205.010 = F.S. 117.700

Profit: da.kr. 94.990 = F.S. 54.300

BUDGET II:

Impression of 5.000 copies:

Price: Libraries and institutions: \$10,00 per copy

Individuals: \$5,00 per copy

Projected sale: 80% of 5.000 = 4.000 copies

Sales income: Libraries and institutions: 30% = 1.200 x \$10 = \$12.000

Individuals: 70% = 2.800 x \$5 = \$14.000

Total sales income: \$26.000

Sales income: da.kr. 195.000 = F.S. 111.800

Total costs: da.kr. 169.460 = F.S. 97.300

Profit: da.kr. 25.540 = F.S. 14.500

BUDGET III:

Impression of 2.000 copies:

Price: Libraries and institutions: \$20,00 per copy

Individuals: \$8.50 per copy

Projected sale: 80% of 2.000 = 1.600 copies

Sales income: Libraries and institutions: 50% = 800 x \$20 = \$16.000

Individuals: 50% = 800 x \$8,50 = \$6.800

Total sales income: \$22.800

Sales income: da.kr. 171.000 = F.S. 98.040

Total costs: da.kr. 148.110 = F.S. 85.040

Profit: da.kr. 22.890 = F.S. 13.000



## FILM GENRES

### ADAPTATIONS

(ART) Šačillo, D.: Neskol'ko slov o kinematografičeskoj žizni Remarka. *IsK* 1 (Jan 71) 150-54, ill. (Article about the screen versions of Erich-Maria Remarque's novels)

### ANIMATED FILMS

(ART) Lundgreen-Nielsen, Flemming: Den lange tegnefilm 1937 - 1971. *Kos* XVII/102 (Apr 71) 187-91, ill. (The development of the animated feature film from 1937 to 1971)

### ETHNOGRAPHIC FILMS

(ART) Asch, Tim: Ethnographic film production. *FiCo* VII/1 (Spring 71) 40-42. (Practical guidelines for the anthropologist-filmmaker)

### HORROR FILMS

(ART) Armstrong, Michael: Some like it chilled. *F&F* XVII/5 (Febr 71) 28-34, ill. and *F&F* XVII/6 (Mar 71) 32-37, ill. (A series of articles on the basic themes to which the vast majority of horror films conform)

### SCIENCE FICTION FILMS

(ART) Tarratt, Margaret: Monsters from the id. *F&F* XVII/4 (Jan 71) 40-42, ill. (A demonstration of Freudian traits in science fiction films. Concluding part of a series of articles on this genre)

### WESTERNS

(ART) Gili, Jean-A.: Une Amérique crépusculaire. *Cinéma* (Paris) 154 (Mar 71) 39-58, ill. (Recent American Westerns, their themes, directors and myths)

(ART) Haustrate, Gaston: Faut-il brûler les westerns italiens? *Cinéma* (Paris) 154 (Mar 71) 64-72, ill. (The "spaghetti" Western, its subjects and themes compared to the traditional American Western)

## SEPARATE COUNTRIES

### AFRICAN COUNTRIES

(ART) Bruno, Ferdinando: La maschera e la parola nel giovane cinema africano. *CN* XX/209 (Jan - Febr 71) 33-37. (An analysis of the young cinema in the African countries)

(ART) Cheriaa, Tabar: La politique et le cinéma dans les pays arabes et africains. *Cinéma* (Paris) 154 (Mar 71) 99-109, ill. (Problems of film production and distribution in Arab and African countries)

### ALGERIA

(ART) Nau, Peter: Über Kinos in Westberlin, das Arsenal und eine Woche des algerischen Films. *Fkrit* XV/2 (Febr 71) 78-86, ill. (The new cinema of Algeria, its themes and content. Comments on the present repertory in the cinemas of Berlin)

### ARAB COUNTRIES

(ART) Cheriaa, Tabar: La politique et le cinéma dans les pays arabes et africains. *Cinéma* (Paris) 154 (Mar 71) 99-109, ill. (Problems of film production and distribution in Arab and African countries)

### BRAZIL

(ART) Ródrigues, Jaime: O problema da cor no cinema brasileiro. *FiCult* III/17 (Nov - Dec 70) 6-17, ill. (The problem of colour in the Brazilian film, including a list of films shot by various cameramen, and a list of Brazilian films in colour)

(ART) Pattison, Barry: South America 1: Brazil. *Film* (London) 61 (Spring 71) 20-23, ill. (The Brazilian new wave with special reference to the films of Glauber Rocha)

### CUBA

(ART) Guevara, Alfredo: Interventi e dishiarazini di cineasti. *CN* XX/209 (Jan - Febr 71) 40-47. (Extract translated from an article published in *Cinema* 144 (Mar 70), concerning the new Cuban cinema and some of its directors: Alvarez, Espinosa, Gomez and Solas)

(ART) Pineda Barnet, Enrique: Revoljucionnoe kino - oružie v bor'be s imperializmom. *IsK* 4 (Apr 71) 155-58. (The young Cuban director and critic tells about the tasks of Cuban cinema in the present situation)

### ENGLAND

(ART) Pirie, David: New blood. *S&S* XI/2 (Spring 71) 73-75, ill. (Contemporary British cinema and its newest directors)

(ART) Šestakov, D.: Ličina - lico - lienost? *IsK* 2 (Febr 71) 163-86, ill. (Article about the ruling tendencies in British cinema)

### JAPAN

(ART) Tadao, Sato: Érotisme et violence dans les films japonais contemporains. *Cinéma* (Paris) 153 (Febr 71) 70-77, ill. (Sex and violence in modern Japanese films)

### USA

(ART) Farber, Stephen: Movies from behind the barricades. *FiQuar* XXIV/2 (Winter 70 - 71) 24-33, ill. (A critical analysis of recent American films about campus rebellion and student protest)

- TERCER MUNDO, TERCERA GUERRA MUNDIAL** (BR, Julio Garcia Espinosa)  
(REV) Seguin, Louis. *Pos* 123 (Jan 71) 28-30, ill.
- THERE WAS A CROOKED MAN** (USA, Joseph L. Makiewicz)  
(REV) Gow, Gordon. *F&F* XVII/4 (Jan 71) 60.  
(REV) Grafe, Frieda. *Fkrit* XV/3 (Mar 71) 156-58, ill.  
(REV) Salachas, Gilbert. *Tele* XXIV/168 (Mar-Apr 71) 30-31, ill.
- THEY SHOOT HORSES, DON'T THEY?** (USA, Sidney Pollack)  
(REV) Dias, Avelino. *Cel* 159 (Mar 71) 22-24.  
(REV) Dorošević, A. *IsK* 1 (Jan 71) 145-49, ill.  
(REV) g. c. *CN* XX/209 (Jan-Febr 71) 50-53.
- TSUBAKI SANJURO** (J. Akira Kurosawa)  
(REV) Andrews, Nigel. *MFB* XXXVIII/444 (Jan 71) 14.
- UP POMPEII** (GB, Bob Kellef)  
(REV) Pidgeon, John. *MFB* XXXVIII/447 (Apr 71) 84.  
(REV) Rich. V *CCLXII*/6 (Mar 24, 71) 19, 26.
- VENGA A PRENDERE IL CAFFÈ DA NOI** (I. Alberto Lattuada)  
(REV) Comuzio, F. *Cf* XI/99-100 (Jan-Febr 71) 114-16.
- LES VOITURES D'EAU** (CAN, Pierre Perrault)  
(FICHE) Alson, Nicole & Jean Aizac. *Tele* XXIV/168 (Mar-apr 71) 6-20, ill.
- WHICH WAY TO THE FRONT?** (USA, Jerry Lewis)  
(RLV) Braucourt, Guy. *Cinéma* (Paris) 153 (Febr 71) 114-17.  
(REV) Dancy, Serge. *SdS* 228 (Mar-Apr 71) 60-61, ill.  
(REV) Hemebelle, Guy. *Cinema* (Paris) 153 (Febr 71) 116-17.  
(REV) Prédal, René. *JC* 52 (Febr 71) 44-45.  
(REV) Sinusoló, Noel. *IeS* 246 (Jan 71) 139-40.
- WSZYSTKO NA SPRZEDAŻ** (PL, Andrzej Wajda)  
(REV) Marna, Marcel. *Cinema* (Paris) 155 (Apr 71) 129-31, ill.
- ZABRISKIE POINT** (USA, Michelangelo Antonioni)  
(ART) Wood, Robin. *Zabriskie Point*. *Movie* 18 (Winter 70-71) 21-23, ill. (*A critical analysis of the film*)
- ZETA ONE** (GB, Michael Cort)  
(REV) McGillivray, David. *MFB* XXXVIII (Mar 71) 62.
- ŽIVOJ TRUP** (SU, D. Fedor Ocep)  
(ART) Taylor, Richard. *The living corpse*. *SiP* 9 (Winter 70-71) 22-25, ill. (*An analysis of the film with a special reference to its basic theme: the conflict between the individual and authority*)
- PERSONALITIES**  
**BARGE, PAUL**  
(INT) Lajeunesse, Jacqueline & Hubert Arnault: Paul Barge. *IeS* 248 (Mar 71) 51-55, ill. (*P. B. talks about the part he plays in "L'étranger"*)
- BERTOLUCCI, BERNARDO**  
(ART) Jenny, Urs: *Die Wahrheit des Trompe-l'oeil*. *Fkrit* XV/3 (Mar 71) 134-40, ill. (*Article dealing with "Il conformista" and "La strategia del ragno"*)  
(ART) Roud, Richard: *Fathers and sons*. *S&S* XL/2 (Spring 71) 60-64, ill. (*Article dealing with "Il conformista" and "La strategia del ragno"*)  
(INT) Goldin, Marilyn: Bertolucci on *The Conformist*. *S&S* XL/2 (Spring 71) 64-66, ill. (*B. talks about "Il conformista" compared to his other films*)  
(INT) Schadhauer, Sebastian: *Aus Gesprächen mit Bertolucci*. *Fkrit* XV/3 (Mar 71) 140-47, ill. (*B. discusses his films: "Il conformista" and "La Strategia del ragno"*)
- BOGART, HUMPHREY**  
(ART) Apon, Annette: *Bogey*. *Skrien* 20-21 (Febr-Mar 71) 24-35, ill. *Filmogr.* (*The life and career of H.B.*)
- BOUCHIER, CHILI**  
(ART) Bouchier, Chili: *Silent films remembered*. *F&F* XVII/5 (Febr 71) 38-42, ill. (*C. B. tells about her career as an actress in silent films*)
- BUNUEL, LUIS**  
(ART) Eder, Klaus: *Visionen und realitäten*. *Fe&Fi* IX/3 (Mar 71) 31, ill. (*Analysis of style and content in "Subida al cielo" and "La voie lactée"*)  
(ART) Pluta, Ekkhard: *Die anarhistische Liebe*. *Fe&Fi* IX/3 (Mar 71) 28-30, ill. (*An analysis of "L'age d'or" with special reference to the surrealist element*)
- CASSEL, JEAN-PIERRE**  
(INT) Braucourt, Guy: *Entretien avec Jean-Pierre Cassel*. *IeS* 246 (Jan 71) 65-72, ill. (*J. C. discusses his parts and tells of working with Gance, Renoir and Clair*)

*[The following text is extremely faint and illegible due to the quality of the scan. It appears to be a multi-paragraph document.]*

# SVENSKA FILMINSTITUTET

Filmhuset Borgvägen  
Box 27126 10252 Stockholm 27  
Telefon 630510 Telegram Filminstitutet  
Postgiro 3151-8 Bankgiro 331-1008

From: The Documentation Department of The Swedish Film Institute  
in Stockholm:  
(May 30, 1971)

Some points of view regarding the indexing of current film periodicals as suggested by KAREN JONES of The Danish Film Museum in Copenhagen:

1.

It is a very comendable initiative and Karen Jones has spent lots of work on the preparations.

2.

We feel, however, that she has been too optimistic as regards financing and also too optimistic about the amount of work it will take. Even if she finds some kind of sponsor I do not think that the separate FIAF members can avoid contributing to the scheme financially. In other words: it will cost us money and also work. But this is not unsurmountable.

3.

But if this operation is going to be realized then I think we should ask ourselves what type of questions we want answered by this index.

4.

For us in Stockholm the most important usage of the index would be to find films from smaller nations and from, Asia, Africa, South America, Eastern Europe and Sovjet. The reason being that we have great difficulties in finding information about film titles from places outside the English-speaking world.

5.

We think that the Karen Jones index plan concentrates too much on the well known cineaste type periodical and does not deal with the film export publications (mostly in English) from the areas I have indicated above. We have to have a possibility to get film information about new and less known films in a language the average Swedish student manages, and that is in this case English.

6.

The most common objection against ~~the index~~ including film export magazines (type: Bulgarian Films, Uni Japan Film Quarterly and Soviet Film), is that those publications are not critical and essayistic magazines and they do not contain reviews in the accepted sense. The trouble is that they do contain extremely important material and it is to be found in those publications earlier than in any other printed work. (This is often the only place one can get a detailed description of the smaller kind of entertainment film.)

Three examples:

UNI JAPAN FILM QUARTERLY, 1968, contains descriptions of 60 feature films which means approximately 60 index cards.

SOVIET FILM, 1970, about ten films and persons per issue. For the twelve issues 1970 between 90-130 index cards.

BULGARIAN FILMS - 8 (?) issues 1969: about six films and persons in each issue. Total about 40-50 index cards for one year.

7.

In the Karen Jones list of periodical weekly Variety has been included, which is as it should be. I would like to discuss what - apart from separate reviewed new feature films - is included in the indexing plan for Variety. I.e.: There are certain films in the TV department of Variety which ought to be included in the index. [And other things.]

Appendix - manuscript

8.

It might be convenient for all parties concerned if the English distribution titles are included for the non-English films. Certain countries who do not use the western alphabet have difficulties with their translated film titles.

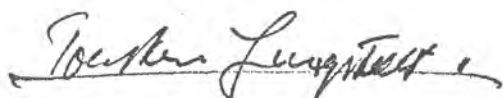
9.

All the suggestions will increase the scope of the index and also the work and the cost. And as a result my suggestions might not be practical under present circumstances. But I feel that they ought to be discussed.

10.

Finally: as regards the plan to duplicate index cards and send them out to contributing FIAF members during the year and before the annual volume is printed: I have a feeling that it will result in unnecessary work at the sending at at the receiving end.

I think that a printed work appearing once or twice a year is what we should aim at. And I think that we should disregard the inconvenience for researcher when he or she has to look into several annual volumes to find all available information about one specific film or person.



Torsten Jungstedt  
The Swedish Film Institute  
Dokumentation Department  
Stockholm



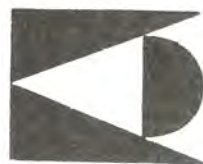
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May 20th, 1971

Dear Sir,  
In the Department of the legal structure of the Deutsche Kinemathek  
that has been established in a foundation, we have the honor to inform  
you that the Federal of Science and Art of Berlin has accepted  
the proposal of the Deutsche Kinemathek to transfer the collection  
of the Deutsche Kinemathek to the foundation of the Deutsche Kinemathek  
In this connection, we wish to thank you for your kind and helpful cooperation  
during the past year. The Deutsche Kinemathek was joined  
to the other national funds of the Deutsche Kinemathek (including  
the collection of the Deutsche Kinemathek) as well as all the other  
of Deutsche Kinemathek. In fact, we have exclusively on the 1st  
of the year of our activity. The Deutsche Kinemathek will carry  
out its work in cooperation with the other national funds of the  
Deutsche Kinemathek, with its own funds, its own resources and its own  
representative in public. And in its relations with the other national funds  
of the Deutsche Kinemathek.  
I would be most appreciative if you continue your friendly cooperation in the  
future. We are sure that you will be most helpful in this regard.

Yours truly,  
[Signature]  
[Name]  
[Title]  
[Address]

Stiftung **Deutsche  
Kinemathek**



Mitglied der Fédération Internationale  
des Archives du Film (FIAF)

~~1 Berlin 19, Schlüterstraße 41~~  
19, Pommernallee 1

May 25th, 1971

Dear Sirs,

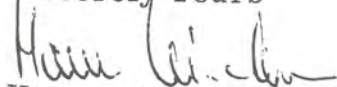
After the transformation of the legal structure of the Deutsche Kinemathek from a registered society to a foundation, we have the honour to inform you that the Senator of Science and Art of Berlin has appointed Dr. Heinz R a t h s a c k sole director and Regierungsdirektor Peter T h i l o chairman of the supervisory board of the "Stiftung (Foundation) Deutsche Kinemathek".

On this occasion, we wish to thank you for your kind and helpful cooperation during the passed years. The "Stiftung Deutsche Kinemathek" has taken over the entire material funds of the "Deutsche Kinemathek e. V. (registered society)" as well as all its tasks.

The Deutsche Kinemathek is financed, as before, exclusively by the Land Berlin and the users of our archives. The Deutsche Kinemathek will carry on its work in conformity with the rules of FIAF as an independent institution, with its own budget, its own responsibility and its own independent representation in public and in its relations with the other members of FIAF.

We would much appreciate if you continue your friendly trust in the Deutsche Kinemathek and your harmonious cooperation.

Sincerely Yours

  
Hanns Kirchner

for the Supervisory Board of the  
Stiftung DEUTSCHE KINEMATHEK

  
Dr. Heinz Rathsack

Director of the  
Stiftung DEUTSCHE KINEMATHEK



DEUTSCHE KINEMATHEK e. V. i. L.  
1 Berlin 19  
Pommernallee 1

Stiftung DEUTSCHE KINEMATHEK  
1 Berlin 19  
Pommernallee 1

Berlin, le 14 mai 1971

Au Secrétariat de la  
Fédération Internationale des Archives du Film  
74, Galerie Ravenstein  
1000 Bruxelles / Belgique

Concerne: La fondation de la "Stiftung Deutsche Kinemathek"  
La liquidation de la "Deutsche Kinemathek e. V."

Messieurs,

Par la présente, nous vous mettons au courant que la "Deutsche Kinemathek, société enregistrée (e. V.)" se trouve par la décision de la réunion des membres du 14.12.1970 en liquidation. Elle remet les charges totales, ainsi que les fonds matériels à la "Stiftung Deutsche Kinemathek",

1 Berlin 19, Pommernallee 1,  
qui a pris ses fonctions après l'agrément des statuts de la fondation par Monsieur le Sénateur de la Justice de Berlin avec effet du 7 avril 1971. Les statuts de la "Stiftung Deutsche Kinemathek" démontrent que les buts et les thèmes de travail restent identiques à ceux de la "Deutsche Kinemathek e. V.". La réorganisation résultait de considérations strictement pratiques et judiciaires.

Nous souhaitons que la FIAF et ses membres poursuivront la coopération harmonieuse qu'existait avec la "Deutsche Kinemathek e. V.", ainsi nous espérons que la preuve de confiance amicale envers la "Deutsche Kinemathek e. V." se présentera de même pour la "Stiftung Deutsche Kinemathek".

Nous vous prions en même temps de remettre la qualité de membre de la "Deutsche Kinemathek e. V." dans la FIAF à la "Stiftung Deutsche Kinemathek".

Veuillez agréer, Messieurs, nos salutations distinguées

DEUTSCHE KINEMATHEK e. V. i. L.  
Oswald Cammann, Dietrich Fischer  
Liquidateurs

Stiftung DEUTSCHE KINEMATHEK  
Dr. Heinz Rathsack  
Direction

Für die Richtigkeit

Deutsche Kinemathek  
Berlin

J. v. Oesterreich

Faint, illegible text covering the majority of the page, appearing to be a list or series of paragraphs.

PROPOSALS TO MODIFY THE INTERNAL RULES OF FIAF,  
PRESENTED BY THE EXECUTIVE COMMITTEE

Art. 59

Add at the end: "No more than one representative of any member archive may be proposed for election to the Executive Committee, either as member or deputy member"

Art. 64. Delete the whole article.

Art. I40 a.

When a member publishes, directly or not, a publication on the cinema, he must foresee, or ask the publisher to foresee in the publishing contract, that a copy of the publication should be sent free of charge to all members of the Federation.

Art. I4I a

Having regard to the fact that FIAF members are engaged in considerable expense in the preservation of their films, and that this is as much in the interest of the original owners of the films as of the archive and its users; having regard also to the fact that the uses which an archive member may wish to make of its films, on the premises of the archive, are entirely non profit-making, no member archive shall pay more for films than the laboratory cost of making the copies it requires from a producer.

Chapter X / Specialized Commissions

(This rule had been accepted at the General Meeting in Lyon, subject to some modifications in wording. These modifications are now underlined.)

1. The Chairman of each Commission is elected by the General Meeting and presents to the Executive Committee nominations for membership of the Commission.
2. A Vice-Chairman is elected by the Commission to deputize for the Chairman.
3. The Chairman is responsible for the work of the Commission, for calling the Commission's meetings, etc...
4. As far as possible, the General Secretary provides technical help for taking notes and making the minutes of the meetings under the responsibility of the Chairman.
5. The Commission consists of a limited number of specialist workers. In principle, maximum is seven members, chosen for their experience rather than as representatives of a particular archive. The Executive Committee is however authorized to increase this number.
6. The Commission must be given definite terms of reference, in writing, by the Executive Committee after it has heard the Chairman's suggestions, and it must be asked to produce a report within a stated time.
7. The Commission meets in private but is empowered to call for evidence or reports from non-members. Its Chairman is authorized to invite experts to take part in the meeting, after having consulted the member archive of the country from which the expert is originated.
8. The meetings of the Commission should preferably be held at times which do not coincide with these of FIAF General and Executive Meetings, in order to leave any Commission members who are also members of the Executive Committee free to attend.

The present Chapter X "Miscellaneous" should become Chapter XI.

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PROPOSITION DE MODIFICATION DU REGLEMENT DE LA FIAF,  
PRESENTEE PAR LE COMITE DIRECTEUR

Art. 59

Ajouter à la fin: "Ne peut être proposé à l'élection au Comité Directeur, que ce soit comme membre ou comme suppléant, qu'un seul candidat par cinémathèque membre."

Art. 64. Supprimer tout l'article.

Art. 140a.

Lorsqu'un membre publie ou fait publier un ouvrage sur le cinéma, il doit prévoir ou demander à l'éditeur de prévoir dans le contrat d'édition, l'envoi gratuit d'un exemplaire à tous les membres de la Fédération.

Art. 141a

Considérant le fait que les membres de la FIAF engagent des frais considérables pour la conservation de leurs films et que ceci est aussi bien dans l'intérêt des ayants droit que des cinémathèques et de leurs usagers; considérant aussi que les utilisations qu'une cinémathèque peut faire de ses films, dans ses propres locaux, sont strictement non lucratives, les membres de la Fédération, lorsqu'ils demandent aux producteurs l'établissement d'une copie destinée à leurs collections, ne doivent pas accepter de payer davantage que les frais de laboratoire exigés par la fabrication de ces copies.

Chapitre X. Commissions spécialisées.

(Cette règle avait été acceptée à l'Assemblée Générale de Lyon, sous réserve de quelques modifications de termes. Ces modifications sont ici soulignées.)

1. Le Président de chaque Commission est élu par l'Assemblée générale et doit soumettre au Comité directeur les nominations des membres de la Commission.
2. Un Vice-président est élu par la Commission pour remplacer le Président quand il y a lieu.
3. Le Président est responsable du travail de la Commission, de la convocation des réunions, etc...
4. Autant que possible, le Secrétaire général veille à fournir le secrétariat nécessaire pour prendre les notes de la réunion et en faire le procès-verbal, sous la responsabilité du Président de la Commission.
5. La Commission est composée d'un nombre limité de spécialistes. En principe, le maximum est de 7 membres choisis pour leur expérience plutôt que comme représentants d'une archive particulière. Le Comité directeur est cependant autorisé à augmenter ce nombre.
6. Le Comité directeur définit par écrit les tâches de la Commission, après avoir entendu les propositions du Président. Une date limite doit être fixée pour la présentation du rapport de la Commission.
7. La Commission se réunit en privé mais elle peut demander des rapports à des non-membres. Son Président est autorisé à inviter des experts à assister à des réunions de la Commission, après avoir consulté une cinémathèque membre de la FIAF dans le pays dont l'expert est originaire.
8. La Commission se réunit de préférence à d'autres moments que les Assemblées générales ou réunions du Comité directeur, de façon à laisser les membres de la Commission qui sont aussi membres du Comité directeur, libres d'y assister.

Le chapitre X actuel: "Dispositions générales" deviendrait chapitre XI.

PROPOSÉ PAR M. LE MINISTRE DE L'ÉDUCATION NATIONALE  
ET DE LA CULTURE

ANNEXE N° 19

Le Ministre de l'Éducation Nationale et de la Culture a l'honneur de vous adresser ci-joint le projet de décret relatif à la création d'une Commission d'Études pour l'Étude de la Cinématique Royale de Belgique.

Le projet de décret est soumis à votre avis et vous prie de vouloir bien le faire connaître au Ministre de l'Éducation Nationale et de la Culture par la voie de votre administration.

En attendant l'avis de votre administration, le projet de décret est soumis à votre avis et vous prie de vouloir bien le faire connaître au Ministre de l'Éducation Nationale et de la Culture par la voie de votre administration.

Le Ministre de l'Éducation Nationale et de la Culture a l'honneur de vous adresser ci-joint le projet de décret relatif à la création d'une Commission d'Études pour l'Étude de la Cinématique Royale de Belgique.

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Le projet de décret est soumis à votre avis et vous prie de vouloir bien le faire connaître au Ministre de l'Éducation Nationale et de la Culture par la voie de votre administration.

## La Cinémathèque Royale de Belgique

### MODIFICATION DU RÈGLEMENT DE LA FIAF, PROPOSÉE PAR LA CINÉMATHEQUE ROYALE DE BELGIQUE

#### Exposé des motifs

Il est remarquable qu'il soit si peu question des membres honoraires dans les Statuts et Règlement de notre Fédération. Dans les Statuts, seul l'article 19 mentionne leur existence, en précisant qu'ils sont autorisés à assister aux réunions du Comité Directeur.

Dans le Règlement, seuls les articles 73 et 76 les mentionnent et là aussi on ne trouve rien sur leur mode de nomination ni sur la nature de leurs fonctions. On peut se demander, par exemple, si les membres honoraires sont des membres honoraires de la Fédération ou des membres honoraires du Comité directeur.

Nous proposons à l'Assemblée Générale réunie à Wiesbaden de préciser les règles en la matière, de la façon suivante :

#### Article 73 nouveau

c) les membres honoraires de la Fédération élus par l'Assemblée générale ...

#### Article 76 nouveau

- a) Les membres honoraires de la Fédération sont choisis parmi les anciens membres du Comité directeur, qui y ont siégé au minimum pendant dix ans, lorsque leur situation ne leur permet plus d'en faire partie comme membre ordinaire ou suppléant ;
- b) Les membres honoraires sont nommés par l'Assemblée générale au vote secret et à la majorité des deux tiers des voix. Cette nomination doit être confirmée tous les ans ;
- c) Les propositions de nomination, signées par un tiers des membres au moins, doivent être soumises à l'Assemblée générale avec un préavis minimum de trois mois ;
- d) Le nombre de membres honoraire est fixé à cinq maximum ;
- e) Les membres honoraires peuvent assister aux réunions de l'Assemblée générale et du Comité directeur et intervenir dans les débats, mais ils n'ont pas le droit de vote ;
- f) Les membres honoraires peuvent être chargés de mission ou représenter la Fédération moyennant un mandat précis donné soit par l'Assemblée générale soit par le Comité directeur.

MODIFICATION OF THE RULES OF FLAF,  
PROPOSED BY THE ROYAL ARCHIVE OF BELGIUM

Motives

It is remarkable that, in the Statutes and Rules of our Federation, so little is said about the honorary members.

In the Statutes, only article 19 mentions their existence, saying that they are authorized to take part in meetings of the Executive Committee.

In the Rules, only articles 73 and 76 speak about them and there also, no word is said about the way they are elected and what is their office.

We suggest to the General Meeting, gathered in Wiesbaden, to clarify the rules on this matter in the following way :

New article 73

c) Honorary members of the Federation elected by the General Meeting ...

New article 76

- a) Honorary members of the Federation are chosen amongst the ex-members of the Executive Committee which have been in office in it for a minimum of ten years, when their position does not allow them to take part in it any more, either as member or deputy member ;
- b) Honorary members are elected by the General Meeting by secret ballot vote and by majority of two-thirds. This election must be confirmed every year ;
- c) The proposals for election, signed by at least one third of the members, must be submitted to the General Meeting with a minimum of three months' notice ;
- d) The maximum number of honorary members is five ;
- e) Honorary members may attend meetings of the General Meeting and of the Executive Committee and may take part in the discussion, but they shall not have the right to vote ;
- f) Honorary members may be asked to fulfill certain missions for the Federation or represent it, on the condition that they receive a definite mandate from the General Meeting or the Executive Committee.

TEXTE FRANÇAIS AU VERSO, S.V.P.

Brussels, May 1971

Chargement de l'annexe

ANNEX N° 20

1. Description de l'annexe

2. Références

3. Contenu de l'annexe

4. Conditions de consultation

5. Informations complémentaires

6. Date de mise à jour

7. Contact

8. Remarques

9. Signature

10. Date

11. Lieu

12. Observations

13. Révisions



## Cinémathèque Royale de Belgique

WIESBADEN XXVII ASSEMBLEE GENERALE DE LA FIAF  
WIESBADEN XXVII GENERAL MEETING OF FIAF

### MODIFICATION DU REGLEMENT DE LA FIAF, PROPOSEE PAR LA CINEMATHEQUE ROYALE DE BELGIQUE

#### Article 73 nouveau

- c) les membres honoraires de la Fédération élus par l'Assemblée générale ...

#### Article 76 nouveau

- a) Les propositions de nomination sont soumises au Comité directeur qui examine la proposition à sa plus prochaine réunion mais ne vote qu'à la réunion suivante. La majorité des deux tiers doit être obtenue au vote secret.
- b) Les membres honoraires sont nommés par l'Assemblée générale au vote secret et à la majorité des deux tiers des voix.
- c) Les membres honoraires peuvent assister aux réunions de l'Assemblée générale et du Comité directeur et intervenir dans les débats, mais ils n'ont pas le droit de vote.
- d) Les membres honoraires peuvent être chargés de mission ou représenter la Fédération moyennant un mandat précis donné soit par l'Assemblée générale soit par le Comité directeur.

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### MODIFICATION OF THE RULES OF FIAF, PROPOSED BY THE ROYAL FILM ARCHIVE OF BELGIUM

#### New article 73

- c) Honorary members of the Federation elected by the General Meeting ....

#### New article 76

- a) The proposals for election must first be submitted to the Executive Committee which considers it at the next meeting but votes at the following one at secret ballot on a two third majority.
- b) Honorary members are elected by the General Meeting by secret ballot vote and by majority of two thirds.
- c) Honorary members may attend meetings of the General Meeting and of the Executive Committee and may take part in the discussion, but they shall not have the right of vote.
- d) Honorary members may be asked to fulfill certain missions for the Federation or represent it, on the condition that they receive a definite mandate from the General Meeting or the Executive Committee.
-



International Preservation Committee of FIAF

Directions for the Preservation of Colour Films  
=====

1. PRODUCTION PROCESSES AND THEIR CONSEQUENCES

1.1 Colour films are manufactured according to two basically different production processes, viz. . .

- the additive and
- the subtractive colour process

1.2 The additive process

1.2.1 The additive synthesis is based upon the sensory perception which occurs in the human brain whenever 2 or more different regions of the visible spectrum affect the eye simultaneously.

3 different regions of the spectrum are needed for the production of a coloured image comprising all colours, viz. a blue, a green and a red region.

For special purposes, such as for printing, instead of the eye, a photo-electric cell or a light-sensitive colour film may serve as a receiver.

1.2.2 The additive process has been used only for a short time for colour raw-film production. Examples are Dufay-color and Kodacolor I.

1.2.3 The colours, which are used for additive synthesis, are, in different ways as filters or light sources, component parts of the optical system.

### 1.3 The subtractive process

1.3.1 The subtractive synthesis is based on the filtering of white light. For this process, yellow, magenta and cyan filters are needed. These filters, such as dyes, are imbedded in the gelatine layer and are produced by way of chromogenic development, bleaching (Gasparcolor) or printing (Technicolor). For this process single-coated or multilayer colour films may be used.

1.3.2 Nowadays all negative and positive colour films are based upon the subtractive method.

1.3.3 The colour filter produced by bleaching or printing are considerably stabler than the chromogenically developed dyes. It is worth noting that the printing colours may be soluble in water. (Cf. also 2.4.4). Caution is advised in these cases also regarding cleansers. Kodak recommend perchlorethylen as cleanser for technicolor prints.

1.3.4 The properties of the colour films, which are crucial for long-term storing, do not, however, differ so greatly as to make impossible the establishing of principles for the preservation of colour films which apply to all brands in the same way.

## 2. THE DESTRUCTION OF COLOUR IN THE FILM

2.1 This destruction is a chemical process in the course of which not only the original colours are destroyed but also new colours emerge, such as particularly yellow and brown.

Destruction of colour proceeds more quickly than fading of the black-and-white image, destruction of the emulsion and decomposition of layer support. It is, consequently, more difficult to preserve colour film than black-and-white film.

2.2 It is of significance for the suitability of the aging material for printing or projecting in which way the 3 dyes in the layer (yellow, magenta and cyan) destroy themselves, viz. either evenly or unevenly (subsequently).

As long as it is not possible to produce stable dyes for colour films we aim at the even destruction of the colouring materials, since in this case the colour balance is preserved and the film can be printed or projected for a longer period than in the case of an uneven destruction.

2.3 For the archives it is important to know that in certain old colour film prints, which were produced by way of Fischer-couplers (e.g. Agfacolor, Ferrania, Fuji etc.) the cyan dye was the first to be destroyed. Since it became possible to find stabler cyan dyes for films, the yellow dyes of more recent negatives and prints of this kind are the most likely to be affected. Regarding most brands this improvement took place in the 'fifties.

Research work has not yet come to an end. It is absolutely possible that in future further changes in colour stability will eventuate.

2.4 The most essential factors with a damaging effect on colouring materials are

- heat,
- humidity,
- light, particularly, ultra-violet radiation,
- processing residues,
- nitrous gases,
- effect of harmful gases contained in the air,  
(e.g. industrial waste gases).

2.4.1 Any temperature above 0° C must be regarded as harmful. The higher the temperature, the more quickly it has a destructive effect on the coloured image. Also significant is the heat to which the film is subjected in projecting and processing.

2.4.2 When relative humidity exceeds 40%, there arises the possibility of destructive processes which affect, in the first place, the colour. 40% is, therefore, the absolute limit for relative humidity in preserving colour films.

High humidity and low temperature is more harmful than a higher temperature with a lower relative humidity.

2.4.3 The light to which the film is subjected during the printing or projecting process is of such a short duration that it is practically harmless. Watch here particularly the heat development.

During the examination of a film, the film roll may be subjected to light for a prolonged time. In this case precautionary measures, particularly protection from ultraviolet rays, are advised.

2.4.4 Processing residues affect colour film more strongly than black-and-white films.

For the storing of colour films in archives it is, therefore, very important to ensure that the films do not contain any undesirable processing residues. We advise in every case to re-fix and wash all old colour films before they enter the archive in such a way that sodium sulphate and other undesirable processing residues are securely removed. Please note that printing dyes (Technicolor) may be soluble in water (cf. also 1.3.3). For the composition of the fixing bath and stabilising bath the directions for processing issued by the manufacturers of the individual brands are to be observed.

Any damages due to previous insufficient washing cannot, however, be eliminated by such secondary processing.

### 3. CONSEQUENCES TO BE DRAWN FROM THESE STATEMENTS

3.1 The preservation of colour films is more complicated than that of black-and-white films. In case of permanent storing even more care must be taken than with black-and-white films to ensure the elimination of all harmful factors.

3.2 There exist two methods for the extension of the usefulness of colour films:

optimal climatic conditions and  
preservation of colour separations on black-and-white film.

#### 3.3 Optimal Climatic Conditions

3.3.1 The bringing about of a store climate with low temperatures and little humidity is the only way by which original materials, such as original negatives, reversal films etc. can be preserved over a longer period. The same applies to colour prints. Proper climatic conditions make possible longer time intervals for the examination of films.

The commission proposes as optimal values for the storing climate

a temperature not exceeding  $-5^{\circ}$  C and  
a relative humidity of 25 to 30% as a mean value.

3.3.2 In storing coloured material, the temperature must not exceed  $-5^{\circ}$  C, since at temperatures between freezing point and  $-2^{\circ}$  C, destructions of the substratum between film base and emulsion have been observed.

3.3.3 As 40% is regarded as the upper limit of relative humidity for the preservation of colour films, the Commission suggests, for safety sake

to fix humidity values at 25 to 30%,  
because in practice air conditioning

does not work so exactly that one could do away with greater tolerances.

3.3.4 For smaller archives which are, for financial reasons, unable to construct immediately an automatic air-conditioning plant, we recommend a heat-insulating structure which reduces temperature fluctuations in the bunkers, as well as the installation of dehumidifiers coupled with automatic defrosting in the storing cells. There humidity precipitates on the cooling plant and is carried outside through a solid channel.

The plant operates at temperatures between  $-5$  and  $+30^{\circ}\text{C}$ . In case of high ambient temperatures there result, however, certain humidity fluctuations.

This is a recommendable emergency solution. The only effective protection, however, lies in complete air-conditioning which is, therefore, the ultimate aim everywhere and, in addition, more economical for larger stocks of materials.

3.3.5 Tests have been made for the use of dehumidifiers, especially silica gel in case no air-conditioning is provided. Such methods cannot be recommended.

In order to achieve the desired dehumidifying effect, quantities of silica gel would have to be applied which correspond to the weight of the films to be preserved. In addition, silica gel disintegrates to dust which endangers the film in projecting and printing. A definite degree of humidity cannot be ascertained with such methods.

3.3.6 A more favourable effect is achieved by packing acetate or polyester colour film in polyethylene bags. If the bag is hardly bigger than the film, so that only a small volume of air is kept in them, humidity fluctuations can be avoided within certain limits without air-conditioning.



The films must be packed into the bags at low temperatures and humidity and must not be subjected to sudden temperature fluctuations. The packing must be renewed at least once every year. This is just another emergency solution which cannot be carried out for any length of time without risk.

The process can also have a favourable effect in air-conditioned rooms, whenever the air-conditioning plant breaks down and prolonged repair times are required.

3.3.7 Nitrate colour film is to be stored with the same values as acetate colour film with the proviso that periods of routine checks must not be extended as a result of low temperatures, and the colour image must be checked in regular intervals, if possible once a year. Colour film is still more sensitive to nitrate gases and sulphur dioxide than black-and-white film. Therefore, nitrate films must never be packed in hermetically-sealed containers such as polystyrene bags.

### 3.3.8 Acclimatization

If optimal low temperatures and the prescribed humidity are adhered to, an acclimatization of the films, on entering or leaving the stores, is absolutely necessary.

3.3.8.1 Re-acclimatization without special re-acclimatization installation proceeds in two stages:

In rooms where the temperature is below dew-point, the temperature is assimilated with the cans remaining closed.

Up to 6 hours are needed for this process in accordance with the ambient temperature and film gauge.

In the second stage the cans are opened in order to assimilate humidity. This takes up to 30 days according to the difference in humidity and the film gauge.

3.3.8.2 By artificially acclimatizing colour films in re-acclimatizing cabinets or rooms, times can be reduced considerably (Up to 24 hours for 35 mm film). It is pointed out that any excessively fast acclimatization may damage the substratum.

### 3.4 Colour Separation

3.4.1 In case of colour separation, a black-and-white print is made of each of the three colour images. As in each case a sound recording must be added, at least twice as much storage capacity is required as with standard prints. The production of colour separations is, theoretically, an excellent method which has been known as long as colour film exists.

Any panchromatic black-and-white dup-negative film on the market may be used for the production of colour separations from a colour positive.

The production of colour separations from a colour negative requires a special material.

3.4.2 The principal risk to colour separation is the different amount of shrinkage of material which results in the fact that the three different colour images can no longer coincide in a perfect manner. Shrinkage could be avoided only by using a shrinkage-proof base. Although polyester offers such possibilities there exist practically polyester bases for cine-film for format Super 8.

3.4.3 Processes have been devised to obviate this risk of various degrees of shrinkage.

The three colour separation images, which belong together, are printed on a black-and-white film subsequently or next to each other. This offers perfect results, if new material of good colour quality is used.

In the production of colour separation from older colour films by such a process, however, the existing contrast differences in the various colours are not eliminated so that gradation is no longer balanced for printing.

#### 4. THE REGENERATION OF COLOURS

4.1 Colour images can be regenerated by two ways: Chemical restoration of colours and correcting printing. Experiments are under way in both directions but no final results have yet been achieved.

Either method is very costly and is not applied in practice unless there is no other salvaging a valuable colour film.

4.1.1 Chemical restoration consists of a re-adaptation of the colour gradation of colour images in which a change in colour has already taken place. The balancing is done by way of certain processes, such as by a selective lessening or increasing the chemical dyes.

This process entails risks particularly when applied to univities.

4.1.2 Correcting printing consists of printing with altered dimensions of faded or changed colour images to corresponding materials for the production of tinge-free duplicates.

Correcting can be done either by way of photography or television.

This method offers a better protection for univities but necessitates special printing equipment.

4.2 Up till now the making of colour extractions is the most perfect correcting printing process.

This method can also be used for regenerating negatives as well as positives.

4.2.1 When regenerating negative colour films, 3 black-and-white prints are produced through 3 selective filters (blue, green, red) on panchromatic dupe positive film (such as Kodak Film Separation 5235).

By economically selective filters, printing and developing parameters, one dupe negative with corrected colours results from printing the 3 black-and-white films.

4.2.2 When colour positive prints have to be regenerated, corresponding methods are to be used.

4.3 Television techniques can play a part in the regeneration of colour images both in examining negatives and in correcting printing.

4.3.1 Electronic colour analysers are suitable for determining the necessary correcting parameters.

4.3.2 The practical application is still limited on account of the unsatisfactory quality of television images.

## 5. EMPLOYMENT OF SKILLED PERSONNEL

5.1 In view of the complex nature of the preservation of colour films the Commission makes to all archives the urgent recommendation to employ for these tasks experts, i.e. technicians, chemists and engineers.

5.2 Over and beyond we recommend to the presently employed technical personnel to coordinate their activities in the archives and to set up a joint research plan with a view to obviating duplication. Likewise we recommend close cooperation with existing film-technical institutes and corresponding practical institutions.

V o l k m a n n  
(Chairman)

Berlin (GDR), March 1, 1971

ANNEX N° 22

WIESBADEN XXVII GENERAL MEETING OF FIAF/  
WIESBADEN XXVII ASSEMBLEE GENERALE DE LA FIAF.

General Meeting agenda, item 10  
Ordre du jour de l'Assemblée générale, pt 10

PLANNED PROJECTS / PROJETS A L'ETUDE

1. List of filmographical sources classified by genre / Liste des sources filmographiques classées par genre.
2. Internal list of continuities and dialogue list in possession of film archives / Liste interne des continuités et des listes de dialogues que possèdent les cinémathèques. (Secrétariat)
3. Anthology of serious film criticism published before 1914 / Anthologie des textes critiques sur le cinéma publiés avant 1914 (CRB Bruxelles)
4. Information center of research projects / Centre d'information sur les recherches en cours ( CRB Bruxelles)
5. Bibliography of publications dealing with the work of film archives / Bibliographie des publications concernant le travail des cinémathèques. (Bruxelles)

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FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

WIESBADEN XXVII ASSEMBLEE GENERALE DE LA FIAF  
 WIESBADEN XXVII GENERAL MEETING OF FIAF

BUDGET PROPOSAL 1972

CURRENT OPERATION	1971		1972
	SF	BF	BF
<u>A: Cost of staff</u>			
Staff salaries	8.000.-	90.400.-	115.000.-
Social security expenses	4.000.-	45.200.-	14.000.-
Auditors fees	500.-	5.650.-	5.500.-
External work fees	3.000.-	33.900.-	54.000.-
	SF 15.500.-	BF 175.150.-	BF 188.500.-
<u>B: Secretariat costs</u>			
Office rent and charges	8.500.-	96.050.-	96.000.-
Transport of material	-----	-----	2.500.-
Representation, local travelling	500.-	5.650.-	5.500.-
Office supplies, printing and publication	5.000.-	56.500.-	79.000.-
Telephone, telex, telegrams	5.700.-	64.410.-	64.500.-
Mail	5.000.-	56.500.-	56.500.-
Bank charges	150.-	1.695.-	1.700.-
Bank tax	750.-	8.475.-	-----
Miscellaneous	100.-	1.135.-	1.350.-
	SF 25.700.-	BF 290.410.-	BF 307.050.-



SPECIAL OPERATIONS	1971		1972
	SF	BF	BF
Congress	5.000.-	56.500.-	56.500.-
Executive Committee	3.000.-	33.900.-	45.200.-
Commissions	5.250.-	59.325.-	67.800.-
Special missions	3.000.-	33.900.-	22.600.-
Administrative publications			
Congress minutes	3.500.-		67.800.-
Book of archive reports	1.500.-		
Executive Committee minutes	1.000.-		
Special publications	5.000.-	56.500.-	90.000.-
Office equipment	1.250.-	14.125.-	18.000.-
Reserve fund	4.000.-	45.200.-	750.-
	SF 32.500.-	BF 367.250.-	BF 368.650.-
<b>TOTAL:</b>	<b>SF 73.700.-</b>	<b>BF 832.810.-</b>	<b>BF 864.200.-</b>

EXPECTED RECEIPTS 1972

34 Full members	SF 68.000.-	BF 770.000.-
1 Associated member	SF 1.000.-	BF 11.300.-
2 Provisional members	SF 1.920.-	BF 22.000.-
9 Corresponding members	SF 2.700.-	BF 30.500.-
	SF 73.620.-	BF 833.800.-
Publications	SF 280.-	BF 3.200.-
Interest	SF 2.400.-	BF 27.200.-
<b>TOTAL:</b>	<b>SF 76.300.-</b>	<b>BF 864.200.-</b>

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# ASIFA

A.C.H.Ф.А.

ASOCIAȚIA INTERNAȚIONALĂ A  
FILMULUI DE ANIMAȚIE

ASSOCIATION INTERNATIONALE  
DU FILM D'ANIMATION

INTERNATIONAL ANIMATED  
FILM ASSOCIATION

Международная Ассоциация  
Мультипликационного Кино

SECRETARIAT GÉNÉRAL  
457, RUE SAINT-DENIS, MONTRÉAL, QUÉBEC  
CANADA

PRESIDENCE  
3834 rue Saint-Denis,  
Montréal 131, Québec,  
Canada Tél.: 845-6191

Le 10 mai 1971

Monsieur Jacques Ledoux,  
Secrétaire général de la FIAF,  
74 Galerie Ravenstein,  
1000 Bruxelles, Belgique

Monsieur le Secrétaire général,

L'Association internationale du film d'animation met au point actuellement un projet d'échanges de programmes nationaux d'animation à l'usage des membres d'ASIFA dans le monde entier. Pour ce faire, il a été entendu que chaque pays en ayant la possibilité réunira un ou deux programmes de ses productions d'animation d'une heure et demie environ qui sera mis à la disposition des autres pays membres. Ces pays pourront les utiliser sous réserve d'en payer le transport aller et retour, et que ces programmes ne soient projetés qu'au cours de séances culturelles et strictement non-commerciales réservées aux membres d'ASIFA.

Les budgets, tant de l'Association que des groupes nationaux étant très petits, nous désirons faire appel à la Fédération internationale des archives du film. En effet, la plupart des archives bénéficient de la franchise douanière et pourraient de ce fait, aider beaucoup ce projet en procédant grâce à leurs facilités douanières à l'importation temporaire des films à destination des groupes nationaux d'ASIFA. En contre-partie, chaque cinémathèque participante aurait la possibilité de présenter le ou les programmes dans le cadre de ses activités propres.

Nous vous serions donc reconnaissants de consulter les membres de la FIAF sur cette requête.

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# ASIFA

A.C.I.F.A.

ASOCIATIA INTERNAȚIONALĂ A  
FILMULUI DE ANIMAȚIE

ASSOCIATION INTERNATIONALE  
DU FILM D'ANIMATION

INTERNATIONAL ANIMATED  
FILM ASSOCIATION

Международная Ассоциация  
Мультипликационного Кино

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PRESIDENCE

3834 rue Saint-Denis,  
Montréal 131, Québec,  
Canada Tél.: 845-6191

Par ailleurs, je souhaite vous informer que par lettre du 13 mars 1970, Monsieur Kernicke, Directeur du DEFA-Studio für Trickfilme, proposait au nom des membres de l'ASIFA en R.D.A., la collaboration de la Staatliches Filmarchiv der D.D.R. pour l'entrepôt et la conservation des films appartenant à l'ASIFA.

Bien que la collection de films de l'Association soit encore très réduite, le Conseil d'administration, connaissant l'excellente installation de la Staatliches Filmarchiv, a accepté cette proposition au cours de la réunion d'Abano Terme en mars dernier. J'écris par même courrier à Monsieur Klaue pour lui confirmer notre accord, dont les modalités pourront être fixées à Wiesbaden, et je suis par ailleurs à votre disposition pour toute autre information complémentaire à ce sujet.

En vous remerciant à l'avance de votre coopération, je vous prie d'agréer, Monsieur le Secrétaire général, l'expression de mes sentiments distingués.

F. Jaubert

FJ/gc

Françoise Jaubert  
Présidente d'ASIFA



Films of the Retrospect "The German Sound Film 1930-33"  
=====

DIE VOM RUMMELPLATZ

Little Anny thinks of her father as of the richest owner of a theatre all over in the world. But she has never seen him in her life. In reality he is the owner of a show-booth on a fair. Anny's parents are very poor and from time to time her mother becomes a thief. Her father send the girl away when she was still a baby to avoid the bad influence their restless live would have on the child. Anny becomes a singer and a dancer on a little stage. On the fair she falls in love with Hannes and sooner she becomes a great and famous dancer. Now she finds her parents and is happy to help them so her mother never again becomes a thief. And Anny is happy to marry her friend Hannes.

EIN BLONDER TRAUM

Two young window-cleaners Willy I and Willy II become acquainted to dainty blond Jou-Jou, an artiste in a wandering circus. Jou-Jou has only one wish to become a film-star. Great Mr. Merryman himself promised it in a letter, but he is an insignificant swindler. Jou-Jou lives in a part of the railway carriages which are the home of the two Willys dreaming of a life of success. The real Mr. Merryman comes to Berlin and has to disappoint Jou-Jou, but Willy II who inveighs against the excesses of stardom promptly gets a contract. As suitable and fair compensation Willy I takes his beloved Jou-Jou in his arms and no dream could be more beautiful to her.

WER NIMMT DIE LIEBE ERNST ...?

Max and Jakob don't think much of work. They can always find a few apples against their hunger and finder's rewards for returning stray dogs are a fair income. But Max is caught red-handed and his escape through an open window ends up in the bed of a young lady, Ilse. She does not give her uninvited guest away but loses her job on his account. There is nothing to her as to live in the room of Max who has to go in the prison for three days. Here he helps hungry Bruno out but gets no thanks. But Ilse's loving reception makes up for it. Unfortunately Jakob appears. The police are after him on account of some tricks with a fair-ground attendant's cap. As his friend needs the cap Max and Ilse go to the Lunapark fair-ground where Ilse wins a price of 1000 marks. At home she waits for Max who wants now to become an honest gentleman and to stay together with Ilse for life.

DAS TESTAMENT DES DR. MABUSE

Wellknown story of Dr. Mabuse who lives in a lunatic asylum where he writes down his testament in which he gives instructions for the perfect crime. Dr. Baum is more and more influenced by the strong will of ill Dr. Mabuse and in hypnosis he carries out the

the commands of Dr. Mabuse. A former assistant to police chief Lohmann discovers the connection between Mabuse and Dr. Baum. He can give a hint but is killed. Mabuse dies but there is no end of cruel crimes. Kent, a member of the gang of Dr. Baum becomes a traitor and gives information to the police. Baum tries to escape and the police find him on the former bed of Dr. Mabuse destroying the papers of Mabuse. Dr. Baum is mad.

#### GEHEIMNIS DES BLAUEN ZIMMERS

Three friends are in love to Irene. They are together on Schloss Hellberg to celebrate 21. birthday of Irene. Tommy invites his rivals to find out the secret of the blue chamber in the castle in which 20 years ago three persons died under mysterious circumstances. Tommy spends the first night in the blue chamber. In this night a stranger comes to the castle. In the morning the friends find an empty room, Tommy disappeared. In the next night the other friend is killed. Irene suddenly sees the strange man who immediately disappeared. Graf Hellberg now calls for the police. The chamber-maid has seen Graf Hellberg together with the stranger and the servant Paul. The stranger is a brother of Graf Hellberg and the real father of Irene whos does not know anything. He became a criminal and Graf Hellberg took Irene as his own child to protect her. The third friend, Axel, finds out the secret of the blue chamber which has a secret door. Tommy had found this door and disappeared to come back next night to kill his friend, to get rid of a rival.

#### VORUNTERSUCHUNG

A girl is killed and the police thinks that her boy friend had murdered her. Fritz Bernt had lived together with the girl for three years. He is a student and a friend to Walter and Gerda the children of judge Dr. Bienert. Walter knows about the efforts of his friend to separate from Erna because he is in love with Gerda and wants to start a new and better life. Judge Bienert finds out that his son Walter must be a complice to Fritz Bernt. Old Anatol Scherr has seen the murder and can give valuable hints. Erna was murdered when she has got a lot of money from America. The real murder is found and Fritz and Walter are free.

#### KUHLE WAMPE

It is in the time of the economic depression in Germany. Millions of people are without work, without money and without hope in the future. Young Franz Bönicke commits suicide. Anni Bönicke has a friend who works as a driver. After the death of the brother he cares for the family of Anni and proposes to go with him to live outside of the town in the settlement of 'Kuhle Wampe'. Anni and her friend Fritz celebrate their engagement in 'Kuhle Wampe' but there is some trouble with other friends and Anni leaves Fritz and returns to Berlin. They meet again on a sporting event and together with other young people they decided to try to change the world for a better life for all.

### DER CHORAL VON LEUTHEN

It is winter 1757. Frederic II, king of Prussia, has to fight against the Austrian army in Silesia. In the castle of Lissa the Prussian officer Hans von Wustrow marries the Austrian Lady Charlotte, countess of Mudratsch. Some minutes after the celebration the Austrian army is approaching and the rest of the Prussian troops have to fly, with them Hans von Wustrow. His wife remains in the castle and is put under charge of high treason by the Austrian court of justice. Frederic II gathers his troops around Leuthen. Against the opinion of his generals he commands the attack. The battle turns out to the favour of the Prussians. Short after this victory the king and his officer von Wustrow go by horse to the castle of Lissa where the Austrians have established their headquarter. They believe that Frederic is their prisoner until the king makes clear to them that they just in this moment become prisoners of the Prussian army.

### BERLIN - ALEXANDERPLATZ

Franz Bieberkopf spent many years in prison. When he gets his freedom back he decides to become an honest man. He lives together with the girl Mieke who is a prostitute from Alexanderplatz. A gang forces him to a robbery. They push him out of the motor-car when the police pursues them. Bieberkopf loses his arm because of this accident. Mieke had left him too when he returns from the hospital. Now he commits one crime after the other to get money. One day he finds a young girl he falls in love. She has a good influence on him. The leader of the gang fears that Bieberkopf will leave them because of the girl and murders her. With Mieke's help the police can catch the murderer. Franz Bieberkopf starts a new life as a hawker in Berlin Alexanderplatz.

### MELODIE DER LIEBE

The famous singer Hoffmann falls in love to a young girl he gets to know in a restaurant. The girl uses the situation to ask the singer whether he would sing the song her friend had written and Hoffmann is happy to do her a favour. But he must learn that <sup>she</sup> does not really love him even of all the richness he can offer to her. She wants to stay with her boy friend. Hoffmann returns home, very unhappy. In the meantime his little daughter Gloria became acquainted with young Escha, a very shy girl who loves Hoffmann what he does not know. Gloria is successful in getting Hoffmann and Escha together. So she finds a new mother - her mother dies many years ago - and Hoffmann finally a loving wife.

### DIE VERKAUFTE BRAUT

The famous opera of Friedrich Smetana. The matchmaker Kezal



has to arrange the marriage of young rich Wenzel and Marie the daughter of the town mayor. But Wenzel decides himself for a girl of the circus and Marie falls in love with postilion Hans.

#### DREYFUS

France, end of the nineteenth century - important military documents have been sold to the German embassy. Mercier, minister of war, fears for his situation. He needs a guilty person to **proof** his honesty. He accuses captain Dreyfus of high treason and makes all people believe the guilt of Dreyfus because the captain is of Jewish origin. Dreyfus is sentenced for lifetime prison on the devil's island. His wife and his brother do not believe in his guilt and try an appeal. Colonel Picquart finds first evidence for the innocence of Dreyfus and the famous writer Zola who stands for Dreyfus has to fly. Colonel Henry commit suicide after he confessed his guilt. But not even now captain Dreyfus is put in freedom. He is again sentenced to 10 years prison. But a short time after he is pardoned. But it needs six years more to proof his innocence.

#### DER MÖRDER DIMITRI KARAMASOFF

Dimitri Karamasoff, a young Russian guards officer, asks his father for an advance of 3000 roubels to obtain the authorization for his marriage to Katja. His father refuses and his brother informs him about the intention of their father to marry Grushenka. Dimitri tries to talk to the young woman and falls in love with her. Old Karamasoff is found dead and Dimitri becomes accused to have killed his father because of the money. The servant Gregori confesses to Dimitri's brother to have killed their father. He commits suicide before the police can have his confession. Dimitri is exiled to Siberia. He is accompanied by the woman who loves him, Grushenka.

#### DANTON

The revolution of 1789. Danton and Robespierre fight for the power in France. They become enemies after long years of friendship. Robespierre sentences Danton to death, but the death of the former friend cannot avoid the ruin of Robespierre.

#### DER HAUPTMANN VON KÖPENICK

The shoemaker Voigt has come for several times into conflict with the law. They withdraw his passport to have a better control on him. He wants to emigrate to start a new life in America. All his attempts to get his passport fail. So he makes up his mind to use a trick. He lends the uniform of an officer of the Emperor's Guard and commands a troop of soldiers who believe in the uniform he is dressed, to invade the townhall where he is looking for his passport. It is a misfortune that he cannot find it. So he confiscates the cash of the town

to extort the authorities. The whole town of Berlin laughed over the trick of the fals Captain of Köpenick.

DIE KOFFER DES HERRN O.F.

Hardly have the 13 suit-cases with the initials O.F. passed through the doors of the hotel the news spread that a millionaire has great plans for the town. Why let an outsider reap the profits from land-purchase and construction? The citizens of the town can do it themselves. Speculation, planning and building go on apace. Rapidly the town changes its face. Meanwhile Helene, the mayor's daughter, now neglected by her fiancé and by her father finds out that O.F. has never been at the hotel at all. When some time later the report goes around that something has happened to O.F. nobody is interested any longer. The town's development has passed the mysterious stranger by. In due course it will only be a source of merriment that the 13 suit-cases belonging to the actress Olga F. only landed up there by mistake.