

F.I.A.F.

FEDERATION INTERNATIONALE

DES ARCHIVES DU FILM

MINUTES OF THE EXECUTIVE COMMITTEE MEETING

BELGRADE (October 25 - 26, 1975)

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CONFIDENTIAL

## MINUTES OF THE EXECUTIVE COMMITTEE MEETING

BELGRADE, 25/26 October 1975

## Present : MEMBERS

V. Pogacic, President  
 W. Klaus, Vice-President  
 J. Ledoux, Secretary-General  
 J. Stenklev, Treasurer  
 E. Bowser  
 R. Daudelin  
 A. Puran  
 S. Yelin

## RESERVE MEMBERS

F. Buache  
 J. de Vaal, Deputy Secretary-General  
 I. Molnar

## HONORARY MEMBERS

E. Lauritzen  
 H. Volkmann

## OBSERVER

V. Dimitriev

## In attendance :

B. van der Elst, Executive Secretary

Apologies for absence had been received from Messrs Kuiper and Privato, Vice-Presidents, from Mr Borde, Deputy Treasurer, and from Messrs Toeplitz and Svoboda, Honorary Members.

OPENING

The President, Mr Pogacic, greeted the attending members, more specially now that the Executive Committee was meeting in his own town, Belgrade. He also greeted Mr Dimitriev whom he had invited to attend the meeting as Observer to represent Mr Privato. Considering the absence of three full members of the Executive Committee, he gave the right of vote to all three reserve members.

1. ADOPTION OF THE AGENDA

The following agenda was adopted :

1. Adoption of the agenda
2. Approval of the Minutes of the preceding meeting
3. Membership questions
4. Financial report
5. Report on the UNESCO meeting in Berlin
6. Report of the specialized Commissions (incl. Relations with FIAPF)
7. Organization of the next General Meeting
8. Date and place of the next Executive Committee meeting
9. Miscellaneous.

with addition of one item: "Projects under way" which would be dealt with as pt 9.

## 2. APPROVAL OF THE MINUTES OF THE PREVIOUS EXECUTIVE MEETINGS IN TURIN

The Minutes of the Executive Committee meetings which had been held in Turin both before and after the General Meeting, were unanimously approved.

## 3. MEMBERSHIP QUESTIONS

### a) National Film Archive (London)

Mr Ledoux reported that he had recently talked with David Francis in Brussels and had suggested him that if Mr Lucas wrote to the Executive Committee a letter even formulated in somewhat general terms, saying that the B.F.I. respected the requirements of article 3 of the FIAF Rules, he (Jacques Ledoux) would advocate to the Executive Committee that the matter of our conflict with the B.F.I. be settled.

David Francis had then obtained from Keith Lucas that such a letter be written and the members now all had a copy of it in their files (annex 1).

Mr Ledoux said he thought that Mr Lucas' letter meant the acceptance by the B.F.I. of FIAF's article 3 on the autonomy of the archive. He underlined that Mr Lucas also announced the creation of an Archive Advisory Committee and recognized the right for the N.F.A. to appeal directly to the Ministry or other dispenser funds in case of necessity. In view of all this, the Secretary-General believed that the Executive Committee should now consider the answer of Mr Lucas as satisfactory and he proposed to write him in this sense.

Mr Klaue asked whether this acceptance meant that Brenda Davies could then rejoin the FIAF Documentation Commission. The answer was yes.

Mr Pogacic said he was in favour of Mr Ledoux' proposal. FIAF had demonstrated its strength and helped its member in a difficult moment. We now should resume our previous collaboration with the N.F.A.

Mr Stenklev and Mrs Puran both said that, although the proposed solution was not really perfect, it was acceptable.

Mr Ledoux asked for a vote to be taken as to whether FIAF could accept Mr Lucas' letter as a satisfactory answer to the questions which had been put to the B.F.I. concerning the autonomy of the N.F.A. Results of the vote were as follows :  
Yes unanimously.

### b) Ottawa - Canadian Film Archives

Mr Ledoux reported that Mr Clavel had written an official letter informing FIAF of the dissolution of the Canadian Film Archives as from July 29, 1975. He thought that the Secretariat should communicate this news to all FIAF members. This was agreed.

c) National Film Archives - Canada

Mr Kula had written to the Secretariat stating his intentions to apply as full member of FIAF as soon as possible and asking what procedure he should follow. Mr Ledoux, in view of this unofficial candidature, asked Robert Daudelin to give some information on the present situation of the archive in Ottawa. Mr Daudelin said he did not know much. He believed that Mr Kula was at present still deep in administrative work and financial difficulties. To a question put by Mr Pogacic, he replied that the acceptance of the N.F.A. as full member of FIAF would probably not be a problem for the Cinémathèque Québécoise as it seemed that the Canadian authorities foresaw the co-existence of both organizations.

Mr Ledoux then said he would write to Mr Kula asking him to join to his application for membership a new declaration of collaboration with the Cinémathèque Québécoise (in a form which both organizations should decide upon together) and another declaration stating clearly, in accordance with art. 3 of the new Rules, how the N.F.A. fulfilled its obligation regarding autonomy vs. the Public Archives.

d) National Film Archive of South-Africa (Pretoria)

This archive had submitted its candidature to FIAF for the status of Observer and the members of the Executive Committee had received a file with all the required documents. Mr Ledoux added that their list of films contained mostly documentary material and newsreels.

The Secretary-General then reminded the members that FIAF had already considered a South-African application some 10 years ago, and it had been rejected. He personally thought it was extremely dangerous for FIAF to enter into political considerations. Many of its members were in countries which one time or another had been very unpopular internationally. Therefore he felt that it should remain, as a matter of principle, a completely apolitical organization.

Mr Pogacic did not agree. He said that large international organizations such as UNESCO, of which we were part through IFTC, had refused to admit South Africa and had given formal instructions to all their affiliates not to have any relations with South Africa. We must therefore weigh the consequences of our decision in this matter. If we accepted the South-African archive in FIAF, we ran the risk of being not only denounced by the world press but mainly by international organizations such as UNESCO which would then most certainly refuse to sustain us. This was particularly important at this moment when discussing UNESCO's Resolution on the preservation of moving images. Secondly, all the other African countries would refuse to join FIAF if South-Africa was affiliated. Mr Pogacic thought it was impossible for FIAF to go against world-wide opinion. He added that this was also more a question of morals than of politics.

Mr Stenklev supported Mr Pogacic's arguments. He added that, as representative of Norsk Filminstitut, he had official orders not to vote for the admission of the South African archive.

Mr Klaue said that the Executive Committee could not avoid taking a political decision. If we said 'Yes', we would be going against the common opinion of a great majority of governments and Resolutions of most official international organizations. We would therefore lose the confidence and help from all those bodies. If we said 'No', it was also a political decision but, in that case, we would be on the same side as the overwhelming majority of bodies of which we more or less depended.

Mrs Puran also thought that it was more a question of morals than of politics.

Therefore, in informing Pretoria of our decision, we should not use any false pretext of a flaw in the formalities of their application but tell them the true reasons evoked, among others, by Mr Pogacic.

Mr Ledoux having asked how this should be formulated, Mr Daudelin proposed to write that, considering FIAF's obligations and relations towards other international organizations, the members of the Executive Committee had decided that it was impossible at present to consider their application. Mr Pogacic having also added that Mr Ledoux should also take great care of the wording and formulas used in this letter, Mr Ledoux said he would submit a draft to the Executive Committee on the next day and then ask for a vote on the whole case. But on the next day, lack of time made it impossible to come back to this point.

e) Sydney: Association for a National Film & Television Archive

This organization, headed by Mr B.E. King, had written to the Secretary-General to ask for information on the possibility of joining FIAF as Observer.

All the members had a copy of this letter in their files.

Mr Ledoux proposed to write first to Mr Vellacott and Mr Toeplitz to ask for their opinion on this candidature. This was agreed.

f) Madrid : Filmoteca Nacional de Espana

Mr Ledoux then read out a letter which, as Secretary-General, he had received from a former collaborator of the Spanish Archive, denouncing some practices of the Filmoteca which were in complete contradiction with the FIAF Statutes and Rules, and also the political attitude of the head of the archive.

The members concluded that FIAF could do nothing at present and only keep this letter as a piece of information.

#### 4. FINANCIAL REPORT

The members all had in their files the financial statement of FIAF from January 1 to September 30, 1975. The Treasurer, Mr Stenklev, commented on it, underlining that the economic situation of FIAF was excellent, mostly due to the National Endowment of the Arts' grant to the MMA in favour of the Periodical Indexing Project.

About the P.I.P. however, he thought that there should be a more rigorous control over the accounts and the functioning of the London office in general, not at all because of some distrust for the editor, Frances Thorpe, but because she might not be as competent in all the financial and administrative problems involved in the running of an office as she was in librarian matters. Mr Stenklev was going to London in a few weeks and he proposed to spend two days there to settle the affairs of the P.I.P. with Mrs Thorpe, possibly ask for the help of David Francis and the National Film Archive, and also see Kevin Gough-Yates at St James Press. This was agreed.

Mrs Bowser then explained that the N.E.A. grant of \$15.000 was strictly speaking not to FIAF but to the MMA to administer on behalf of the Project. Therefore she, as project director, had to give a financial report on the use of the grant at the end of 1975, year for which it had been awarded. She promised to send to the Secretariat the necessary indications to prepare these accounts in a proper way. To conclude, she said that because of the grant, the P.I.P. was more or less safe both for 1975 and 1976 but that new financial problems would certainly arise in 1977.

Mrs van der Elst then raised the question of hiring a professional auditor to control the annual balance of the Federation. She had contacted a very well-known firm of auditing in Brussels but the price asked by this firm for the job was rather high : 25.000 BF which represented 1% of FIAF's total budget. Mr Ledoux and Mrs van der Elst both thought it was possible to find a smaller firm which, while performing the audit seriously, would be cheaper. It was decided that they should continue their inquiries on that matter and choose an auditor for a maximum price of 20.000 BF, in agreement with the Treasurer.

#### 5. REPORT ON THE UNESCO MEETING IN BERLIN

Mr Pogacic introduced the discussion on the meeting of experts organized in Berlin (DDR) in September 1975 by UNESCO following its Resolution on the preservation of moving images. He reported that FIAF was represented at the meeting by Mr Ledoux as its delegate. Mr Klaue, Mr Kuiper, Mr Al-Hadary, Mr Nair, and Mr Schmitt were also present, and himself as representative of I.F.T.C. He then gave the word to Mr Klaue who had chaired the Berlin meeting, to deliver his report.

Mr Klaue first gave a résumé of the final report (annex 2) drafted by UNESCO after the meeting. He then proceeded to give some impressions on the way in which the discussions had developed. He said that in general, all participants agreed on the necessity of preservation, although there were different opinions regarding the methods of selection.

The main question was certainly the problem of statutory deposit. There were two completely opposite approaches, one to favour a total form of statutory deposit by the introduction of national laws, and the other, advocated by Mr Brisson, to limit statutory deposit as much as possible and at the most, to the national production.

Mr Klaue then summarized the final recommendations of the meeting (see annex 2) which basically advocated the establishment of an international recommendation or convention on the protection and preservation of moving images. He underlined however that such a convention could not come into existence before 1982 at the earliest because of administrative delays.

To conclude, Mr Klaue made the following proposals :

- to write UNESCO expressing our gratitude for this meeting and our willingness to help for the realization of its conclusion. This was agreed.
- to bring out, as soon as possible, the concrete proposals made by FIAF at the meeting and described in the final report.
- to inform the other FIAF members about the results of the meeting as soon as possible. Mr de Vaal therefore agreed to include the 'final report' of the meeting in the next issue of the Bulletin.

Mr Pogacic then said he wanted to come back to the problem of statutory deposit. What should be the position of FIAF in this matter ? Should we advocate a total form of statutory deposit or only of the national production? He personally felt inclined towards the second alternative because of our relations with the producers. During the discussion in Berlin, he had proposed the following compromise : Moving images ought to be preserved. If the producers wished to preserve their films themselves following some internationally adapted standards, they must do it. If not, they must deposit a copy of their films in the national archive.

This raised of course other questions : What about developing or small countries where the national production was almost inexistant? And what if there were several archives in one country ? FIAPF was strongly opposed to any form of statutory deposit which would exceed the frame of the national production. Therefore we should carefully consider what position FIAF was going to adopt in this matter.

Mr Ledoux said that FIAF should not give in too soon. The producers would anyway try to restrict our rights, if rights were granted to the archives. We should keep some margin to negotiate with them. On the whole, he thought that the Berlin meeting had been favourable to FIAF and had strengthened our position in our negotiation with the producers, although he did not expect much from direct negotiations with FIAPF. But that point should be discussed later, under item 6 of the agenda.

Mr Pogacic suggested that FIAF ask for its admittance in UNESCO as a member of category B. That would enable us to take directly in our hands all the questions raised by the Resolution, and not to depend from IFTC. Mrs Raidl had promised to inform him on the procedure to follow for such candidature. He then gave the word to Mr Volkmann to give his impressions on the Berlin meeting since he also had attended it as observer.

Mr Volkmann thought that the meeting had been a success for FIAF. He also said that he agreed with Mr Pogacic on the point of a statutory deposit which, he believed, would be impossible to obtain on an international basis. Our aim should be to obtain that the legal deposit of the national production be compulsory in every country.

Mr Ledoux however underlined that all the members here present had in their files a copy of a new law which had just been passed in France, setting up the legal deposit in the Bibliothèque Nationale, both on a national and international basis, of all moving images other than 35mm feature films. This proved that it was not such an utopia.

Mr Klaue then explained that in the final report of the Berlin meeting nothing had been decided on the system of legal deposit which should be adopted. This remained open to further discussion and studies which would take at least two or three years. FIAF will be asked to participate in those discussions but Mr Klaue believed that the final decisions must rest in the hands of the various governments involved.

Mrs Puran drew the attention of the members to another important international document, the Convention signed on August 1 in Helsinki and which, at least for the European countries, underlined the necessity of film preservation and encouraged the international exchange of films and other audio-visual material. She thought that this document could also help certain archives to gain some support from their legal authorities.

Mr Pogacic said that FIAF had a duty to make something out of this UNESCO Resolution. For instance, the promotion of new archives in developing countries. There was as yet not one film archive in Black Africa. He also asked for the other members of the Executive Committee's opinion on the definition which FIAF should give to "statutory deposit", since he felt there was a disagreement between the Secretary-General and himself on that matter. He had to attend in a few weeks a meeting of IFTC where this question would be evoked and he wanted to be able to report on FIAF's point of view.

Mr Stenklev and Mr Buache said they did not see what more could be said after the long report given by the four delegates of the Executive Committee who had attended the Berlin meeting. Mr Buache said that legal deposit had been a matter of discussion in FIAF since its creation in 1938 !



Mr Ledoux told Mr Pogacic that the Executive Committee could not authorize him to defend, on behalf of FIAF, the system of legal deposit limited to the national production. It was far too early to take such a stand. Mr Stenklev and Mr Klaue fully supported Mr Ledoux and repeated that it was not FIAF which could take such a decision but the various governments involved.

Mrs Puran thought it would be very useful if FIAF, via its copyright commission, made an inquiry among its members to learn if and under what conditions legal deposit existed in their country. This question had already been put to the members in the questionnaire regarding the copyright law but it was drowned in too broad a context and therefore had received very few answers. Mr Pogacic thought this could be a good idea and we should ask the copyright commission to realize it.

Mr Volkmann insisted on Mr Pogacic's question that the Executive Committee should formulate what FIAF understood by the words 'legal deposit', in order to be prepared for any possible discussion with UNESCO on that point. It was urgent that FIAF should decide clearly and in a realistic way what kind of legal deposit they themselves wished to obtain.

But Mr Pogacic concluded by saying that it seemed impossible to solve all these questions now. It was necessary to think them over and prepare carefully the next meeting at UNESCO by gathering more information among our members, keeping contact with the other interested bodies (and that is where he situated the importance of his sub-commission of IFTC) such as FIAPF which was also very much involved in the results of the Resolution. FIAF should also show some concrete realizations (publications, summer schools, etc...) to demonstrate to UNESCO its constant interest in the Resolution.

## 6. REPORT OF THE SPECIALIZED COMMISSIONS

### a) Documentation Commission

Mrs Bowser reported that the Documentation Commission as a whole had not yet met this year but that several sub-commissions had met separately: the sub-commission working on the International Directory of Set Designers, the sub-commission for the Periodical Indexing and the team working on the Classification of Film Literature.

The Commission planned the publication of a revised edition of the "Guidelines for Filing and List of Subject Headings" but not before late summer 1976.

The Directory of Film and Television Documentation Resources would be published early in 1976 after some updating by the participating archives. The Treasurer assured Mrs Bowser that the funds allocated for this publication in 1975 would be reserved to that aim, even if in 1976. He also asked Mrs Bowser to prepare a budget for the subsidies which the Commission possibly might need for hiring expert lecturers for the FIAF Summer School on Documentation to be held in 1977 in Copenhagen.

Mrs Bowser then asked for the approval of the nomination as members of the Commission of Mrs Aura Puran and Frances Thorpe. Mrs Puran's nomination was immediately confirmed but, for Mrs Thorpe, a few members doubted whether it was wise to have a paid employee of a commission formally nominated as member of the body which was supposed to control her work. Mrs Bowser recalled that Karen Jones and Michael Moulds (former editors of the P.I.P.) were also members of the Commission and that Frances Thorpe was not employed by the Commission but by FIAF.

Mr Daudelin said one should not make it a specific case but decide once and for all that the editor of the P.I.P. should automatically become a member of the Documentation Commission which, he underlined, was a working committee of experts and not a controlling committee. Finally, the Executive Committee agreed that Mrs Thorpe should be elected member of the Commission in the capacity of Editor of the project.

Mrs Bowser reported that the sales of the 1974 P.I.P. volume published by St James Press were rather encouraging. After 6 weeks, they had more than doubled Bowker's sales for the same period of time. However, she thought it would be a help to the project if the members of FIAF also participated in the promotion of the sales of this volume by sending some of S.J.P.'s promotional brochures (which would be reprinted for that purpose) to all the organizations which might be interested in their own country.

The next meeting of the Commission was due to be held in Sofia in March 1976.

#### FOURTH SESSION

October 26, 1975, 10 a.m.

The President greeted Mr Yelin who had now joined the meeting. He then gave the word to Mr Volkmann for the

#### b) Report of the Preservation Commission

The Preservation Commission had had no meeting since the Torinon Congress and, for financial reasons, will not meet before April 1976 in Paris. For the time being, various experts were writing their chapters for the manual on preservation of magnetic and video-electronic recordings.

The English version of the manual on Colour Preservation was still in the National Film Archive (London) for correction of the English language. It was otherwise ready for printing.

Mr Volkmann also underlined the importance of the UNESCO conference of experts in Berlin for the preservation work. For this meeting, the Commission had prepared a written summary with all the necessary data on the technical aspects of preservation.

Concerning the complete manual on film preservation to be published by the Commission, Mr Ledoux asked whether the already published part on the preservation of black and white films would be revised. He said he had heard some criticism on this chapter because it did not describe enough of the experiments and tests which had been made and which had led to the recommendations of this manual. In England, the N.F.A. was at present making some new experiments on nitrate films with the help of governmental experts on fires and explosives and it seemed that their conclusions were somewhat different than those described in the FIAF manual. Mr Ledoux thought that if a new brochure was to be published, the conclusions of those English tests should perhaps be included. He also described what he knew of those tests made at the N.F.A. (see 1975 annual report of the N.F.A.).

Mr Volkmann, saying that similar tests had also been made in the D.D.R., agreed that it certainly would be interesting for the archives to know the results of such experiments but he doubted whether it would help changing anything because of the costs involved.

Mr Ledoux replied that it certainly would, after some time, and if many such reports were published, and he therefore suggested that every archive which had undergone fires (whether accidentally or provoked) should send to the Preservation Commission a scientific report on all the circumstances of the fire and the conclusions which could be drawn from it.

#### c) Report of the Cataloguing Commission

Mr Klau reported that his commission had had no meeting since the last Congress but planned to hold one for Spring 1976 in Belgium.

A search was being made, both in the USA and in England, for a publisher for the Cataloguing Manual. It was decided to give a deadline to the end of 1975 to decide whether a commercial publisher could be found. If not, FIAF would publish the Manual at its own cost and under its own responsibility.

#### d) Copyright Commission - Relations with FIAPF

Mr Ledoux and after him Mr Pagacic both reported on the meeting which, together with Mr Kuiper and immediately following the Torino Congress, they had had with the representatives of FIAPF, Messrs Brisson, Gronich and Ferrara. It appeared that FIAPF was now very eager to reach some form of agreement with FIAF in face of the new UNESCO Resolution, especially as concerns the legal deposit of films, and had asked for some proposals from FIAF. The FIAF representatives however explained that there was very little chance to arrive to a consensus on that matter among the members of FIAF, giving FIAPF all the reasons which had been developed at length at the Torino Congress. But it seemed that FIAPF would not be contented with those arguments and we were now faced with the alternative either to break off our conversations with FIAPF or to make them some other concrete proposals.

Mr Ledoux had distributed some written suggestions to the Executive members which he would like to discuss here as he himself had doubts about some of them. They read as follows :

- 1) To provide FIAPF with the articles in our Statutes and Rules which concern more particularly the producers (art. 4 of the Statutes, art. 116-117-118 of the Rules).
- 2) To ask for a general authorization to use the films for showings on the archives' premises.
- 3) To ask for a general authorization of showing
  - a) silent films
  - b) film fragments of maximum 10 minutes, as long as those (free) showings are held in a school or university, and in the frame of a lesson given by a teacher appointed by the school or university (therefore excluding extra-curricular showings or just held on the campus).
- 4) Exchange of films among members ?

Mr Ledoux added that his reservations about sending the whole of the FIAF Rules to FIAPF was mainly because of Chapter IX (Relations between members) rather than for Chapter X (Use of collections) although in this chapter also were some articles which FIAPF could have reasons to suspect.

Mr Yelin recalled what he had already underlined several times : for him, it appeared impossible that FIAF and FIAPF could come to a detailed agreement which would be satisfactory to all members on an international level.

Mr Pogacic agreed, but he said that we began to make ourselves ridiculous by saying neither Yes or No to FIAPF and declaring we could find no common standpoint among the FIAF members. We had the Statutes on which the majority of the members at least agreed and, as this was an official document, we might as well send it to FIAPF as a basis for discussion.

Mr Klaue said we should not forget the UNESCO Resolution and the new possibilities which it would probably offer to the archives. If we signed with FIAPF a contract with precise definitions, it would limit those possibilities. FIAPF knew this very well and therefore insisted to make such a contract. Mr Klaue thought we could only ask FIAPF to prepare with FIAF a general agreement on basic principles. He added that we should not only submit them the FIAF Statutes which mentioned only one aspect of the archives activities, i.e. preservation, but also send them our Rules which gave a more complete picture of the activities of FIAF members.

Mr Stenklev fully agreed with Mr Klaue. He said we should try to reach a general agreement, strongly linked with the UNESCO Resolution, agreement which could then be used as basis for a more specific agreement with archives on a national level if FIAPF so desired.

Mrs Bowser agreed that we should send the whole Statutes and Rules and not ask for the specific permissions proposed by Mr Ledoux. But the Secretary-General thought that FIAPF would not accept this vague answer to their very pressing and concrete demands. He said they wanted two things :

- 1) a general declaration which they could use vis-à-vis UNESCO to show that they participated in the task of preservation;
- 2) a precise contract to protect their rights. And in this wish, they were supported by the authors of films.

If we only proposed them to sign a general agreement, it would either bring us to a rupture with FIAPF or, at best, postpone once more the settlement of the problem.

Mrs Puran and Mr Pogacic said that time worked for us and that FIAPF also was changing.

Mr Stenklev then proposed that the Secretary-General should write to FIAPF, sending them the newly revised Statutes (it was finally decided not to send the Rules) and asking whether some common principles could be found based on those Statutes since FIAF would be unable to ask the entire membership to accept narrower limitations. He should also underline that FIAPF was free to submit to each individual archive a more specific agreement if it so wished.

Mr Stenklev said he was aware that by acting this way, we were only stalling the problem but that was, in his opinion, already a solution. His proposal was finally accepted and Mr Ledoux was asked to write in this sense to Mr Brisson.

## 7. ORGANIZATION OF THE NEXT GENERAL MEETING

### XXXII Congress in Mexico - 1976

It was agreed that if Mr Ledoux was unable to go to Mexico for a few days before the end of this year on the occasion of a trip which he was planning to make to the United States, Mr Yelin would contact Mr Garcia Borja as representative of the Executive Committee and discuss with him the plans for the Congress.

### XXXIII Congress in Varna - 1977

Mr Ledoux reminded the members that, at the General Meeting's demand, it had been decided to change the style of FIAF's Congresses at least every second year, and that the Executive Committee had agreed to organize a specialized Congress in Varna (Bulgaria) in 1977, with a program which could attract a limited ( $\pm$  50) number of non-FIAF participants, on the theme : The influence of silent Soviet cinema on the other national cinemas.

As the organization of such a Congress was an important experiment for us, it was time already now to start preparing it.

Mr Ledoux proposed to appoint two small committees : one program committee and one organizing committee, for that purpose. Mr Stoyanov-Bigor should of course be a member of both committees.

The discussion then continued at length to define the tasks of those committees because the members felt that it was an important matter of principle which should also be applied in the future specialized Congresses of FIAF.

The organizing committee should be responsible for the material organization, costs, facilities of projection, number of participants, publicity, possibility of special fares for travel and stay in Varna, fee to be paid by the non-FIAF participants, budget to be spent to invite experts, number of films to be shown, etc....

Whereas the program committee must define exactly the theme, decide which experts should be invited, what films shall be shown, prepare program notes, etc... The program should be established already one year in advance in order to be able to advertise it early enough in specialized magazines, film schools, etc...

The languages of the Varna Congress shall be the official languages of FIAF: English, French and Russian.

Mr Molnar asked whether all the experts' papers would be printed in advance and distributed at the Congress, but this was considered impossible to do.

Mr Buache thought that there should be more film projections than talks and discussions.

The program committee must not necessarily see the premises of the Congress beforehand but, for the organizing committee, this was felt indispensable.

Finally, the program committee for the Varna Congress was nominated as follows: Mr Stoyanov-Bigor (president), Mr Daudelin (secretary), Mrs Bowser, Mr Buache and Mr Dimitriev.

The organizing committee was composed of : Mrs Bowser, Mrs Puran (because both were due to go to Sofia in March 1976 for a meeting of the Documentation Commission), Mr Stoyanov-Bigor and Mr Ledoux. It was agreed that FIAF would pay for the trip of Mr Ledoux to Sofia to meet with the other members for that purpose.

#### Next Executive Committee meeting

It was also decided that, considering the costs involved, the Executive Committee would hold no further meeting until the one in the days immediately preceding the Congress in Mexico.

## 8. PROJECTS UNDER WAY

### a) Atlas for the identification of slapstick actors

In answer to a letter of Mr Ondroucek to the Secretary-General asking what further steps should be taken concerning this project which was already well advanced, Mrs Bowser said she would talk to Mr Caslawski in Prague about the publication of this Atlas.

### b) 2d catalogue of silent films

Mr Ledoux explained that this project undertaken by the Belgian archive for FIAF was well on its way but he wanted to know whether, to publish it, one should wait for the answers of the last few archives which had not yet replied to the inquiry in spite of several reminders. He recalled that only the participating archives would receive a copy of the catalogue. The Executive Committee decided that a last reminder should be sent to the late-answerers, with the Congress of Mexico as deadline.

Mr Ledoux also wanted to have the opinion of the Executive Committee on the participation of the Observers in this catalogue. He thought that the Observers should not be allowed to participate, but then we would lose the important contribution of an Observer such as "Le Service des Archives du Film" in Bois d'Arcy.

Mr Pogacic also thought that all the Observers should not be allowed to take part in the catalogue but that the Executive Committee should be able to make exceptions to this rule. He very much wanted the collections of Bois d'Arcy to be included in the catalogue because of their importance. But after some discussion, a vote was taken on this matter and, considering that the Executive Committee should not, in an arbitrary way, decide that some Observers could participate in the catalogue and others not, it was decided to exclude all Observers until they eventually became Members.

### c) FIAF Summer School

Mr Klaue had distributed the program of the 2d FIAF Summer School due to be held in Berlin (DDR) in August 1976 (annex 3). This program was unanimously approved with a small modification in its redaction.

Mr Klaue then proposed to inform all FIAF members about this program through the FIAF Bulletin. This was agreed. He also asked for the participation of one or two officials at the opening or the close of the Summer School and for a FIAF certificate to be delivered to all participants at the end of the course. This was agreed in principle.

## 9. MISCELLANEOUS

### Registration of FIAF in Brussels

The Secretary-General informed the Executive Committee that there were problems concerning the establishment of FIAF headquarters in Brussels as now required by the Statutes. The main difficulty was that, to meet the requirements of Belgian law on the registration of "International Associations", one of the administrators (or member of the Executive Committee) had to be Belgian. Mr Ledoux underlined that, in his opinion, one could not force FIAF to elect the Belgian delegate permanently in the Executive Committee. It would be a very awkward and unhealthy situation.

The alternative would be to continue to maintain our Headquarters in Paris (at 38 avenue des Ternes ?) and to register only the Secretariat in Brussels. This would require a few minor modifications in our Statutes (which Mr Ledoux detailed) but not the obligation of a permanent Belgian member in the Executive. But Mr Ledoux also added that our situation in Paris, although perfectly legal, should be confirmed by Mr Painlevé who had, 10 years ago, offered FIAF the hospitality of his address : 38 av. des Ternes, but with whom we had had no contact since then.

It was decided that a notification of the proposed changes and the alternatives would be sent to all members in time that they could be decided on in Mexico.

### World Survey on the Systematic Preservation of Films

This survey which had been prepared in 1973 by the Canadian Film Archives for FIAF under contract to UNESCO contained, following Mr Volkmann, flagrant errors in its last part (p. 60-64) which concerned preservation techniques. Mr Volkmann said it was impossible to let UNESCO publish this Survey as it was, and he proposed that the Commission of Preservation should revise that last Chapter.

Mr Ledoux reminded the members that this survey had been undertaken by the C.F.A. during its last year of existence and therefore under very difficult circumstances which more or less explained the errors made. He added that the other chapters also contained many inaccuracies and that the Secretariat had already warned Mrs Caillois (responsible for the project at Unesco) about this and proposed to make the necessary corrections. Mrs Caillois had replied that the manuscript was now out of her hands and referred us to Mr Bolla. She had also said that Unesco would probably not publish it immediately because of financial difficulties.

Mr Klaue thought it would be better if this Survey was not published at all because it was now outdated anyway. Mr Pogacic who was shortly going to a Unesco meeting in Paris, said he would personally discuss the matter with Mr Bolla.

There being no other items left to discuss on the agenda, Mr Pogacic thanked all the attending members and closed the meeting.





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Chairman/Lord Lloyd of Hampstead  
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21 October 1975

Jacques Ledoux Esq  
Secretary General  
Federation Internationale  
des Archives du Film  
Galerie Ravenstein 74  
1000 Brussels  
Belgium

Dear Jacques,

David Francis informs me that the first meeting of the new FIAF Executive Committee will take place on 25 October and that one of the items on the Agenda relates to your letter to me dated 30 April 1975.

I did not reply earlier because I was anxious that members of FIAF should have an opportunity of meeting and talking to David in Turin before this matter was considered further.

On his return David showed me Article 3 of the revised FIAF statutes and I noticed that the specific points are prefaced by the words "consideration will be given to the following". I am glad that such a phrase has been inserted because it is clearly unreal to pretend that all the Executive members of FIAF could satisfy all of these conditions.

In fact, if there are to be prerequisites of autonomy the National Film Archive fares very well. Since we last spoke the new Archive Advisory Committee, chaired by a Governor and consisting of eminent people in British cultural and political life, has held its first two meetings. The Archive's financial needs are great, and it is possible that some form of direct appeal to industry as well as Government may therefore be necessary in future. In fact at this very moment the Department of Education and Science are considering a special capital grant for vault building in case the Archive is forced to vacate its Aston Clinton vaults for safety reasons, and to this end the Department of Education and Science representative will be

Cont. ....2

visiting the Archive storage sites with David some time in the next few weeks.

Although I would prefer to look forwards rather than backwards I think I should nevertheless answer the two specific points raised in your letter of 30 April.

Firstly the NFA Committee has not been in existence since 1958 - the brochure Ernest sent you was published in 1954. No one can remember why the Committee was disbanded, but I feel confident that the new Advisory Committee will serve the Archive better than its predecessor.

The Governors meeting in July '73 agreed that "a new department would be created to deal with member-user services incorporating parts of what was broadly described as Documentation and any other relevant Institute services." The Heads of Departments also accepted the view that an Information and Documentation Department with its own Executive chief officer was the most desirable structure. This new department has its own Advisory Committee, also chaired by a member of the Governing Board and it is working closely with the National Film Archive in many areas.

Yours sincerely,



Keith Lucas  
Director

cc. David Francis

# Annex 2.

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Paris, 29 October 1975  
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## UNITED NATIONS EDUCATIONAL SCIENTIFIC AND CULTURAL ORGANIZATION

COMMITTEE OF EXPERTS ON THE PRESERVATION OF MOVING IMAGES  
(22-26 September 1975, Berlin)

### FINAL REPORT

#### I. INTRODUCTION

1. The Director-General of Unesco, in co-operation with the National Commission of the German Democratic Republic, convened this meeting in implementation of resolution 3.422 of the General Conference, which had been adopted at its eighteenth session, to examine the technical, legal and administrative aspects of preserving moving images and to discuss the desirability of establishing an international recommendation or convention to protect moving images from being destroyed.
2. The meeting was attended by experts from fourteen countries and by representatives of nine international non-governmental organizations interested in the preservation of moving images. A list of participants will be found in the annex to this document.
3. At the opening session, after welcoming addresses by Mrs. H. Kiermeier, Secretary-General of the Commission of the German Democratic Republic for Unesco, and Mr. Y. Turchenko, Chief of the Division of Museums and Standards of Unesco, the following officers were elected :

Chairman : Mr. W. Klaue, Director of the State Film Archive of the German Democratic Republic

Vice-Chairman : Mr. A. Bänninger, Head of Film Section, Federal Office of Cultural Affairs, Berne

Rapporteur : Dr. J. Kuiper, Head of Motion Picture Section, Library of Congress, Washington

Drafting Committee :

- Mr. A. Al Hadary, Director of Visual Images Technical Centre, Cairo ;
- Mr. A. Bänninger ;
- Mr. F. Bravo, Director of Cinematografica America Unida S.A., Mexico ;
- Mr. W. Klaue ;
- Dr. J. Kuiper ;
- Mr. M. Ogi, Senior Officer, Library Centre NHK, Tokyo ;
- Mr. F. Schmitt, Chief of Film Archive Service, National Centre for Cinematography, Bois d'Arcy France ;
- Dr. V. Sefrna, Chief of Law Department of Film Distribution, Prague ;
- Mr. P. Vieyra, Head of Film Department, Ministry of Information, Dakar.

4. In adopting the agenda, it was decided to start with a general discussion of the various problems - legal, technical and economic - which are connected with the preservation of moving images and to examine afterwards in more detail the specific questions on which the experts wished to formulate recommendations.

## II. GENERAL DISCUSSION

5. The discussions were based on the working documents presented by Unesco entitled "Memorandum on the preservation of the cultural heritage of moving images" prepared by the International Film and Television Council and "Background and objectives of the meeting" as well as on the following papers : "Proposals of the FIAF", and "These on the Preservation and Restoration of Audio-visual Material", contributed by the President of the International Commission of Film Preservation of FIAF and "Draft recommendation on the Preservation, Protection and Transmission of the Heritage of Moving Images", prepared by the State Film Archive of the German Democratic Republic.
6. As might be expected because of the relative newness of the concept of a moving image archive, the participants formed a diverse group with many specialized interests represented. Film archivists sat face to face with representatives of producers ; museum and library personnel exchanged viewpoints with television representatives ; experts from countries just starting national film and television production exchanged views with experts from countries with more than seventy years' experience of film production.
7. In view of this diversity of backgrounds, it would be surprising if opinions did not vary and the participants were not disappointed in this respect. However, what was most surprising and indeed reassuring was the extent to which common understanding was reached. Particularly gratifying to note was the acceptance by the participants of the underlying basic cultural importance of moving images and the widening of the scope of the discussions to include all kinds of moving images, of the urgent need to ensure that they are safeguarded and

preserved, and the favourable reaction to Unesco's interest, especially if it helps create other forums at both the national and international level for the discussion of the many areas where tension and uncertainty still exist. It was considered that the drafting of an international instrument by Unesco would promote discussion in all Member States and act to strengthen assistance and encourage exchanges of views about moving image archive activities in the developing countries.

8. The participants also agreed that there was an appalling lack of information (in a form which could be widely disseminated) on important economic, technical, and administrative matters that would eventually influence future decisions of governments, individuals or non-governmental organizations. They unanimously recommended that a clearing house for information be established, perhaps in co-operation with the International Copyright Information Centre, that training centres and/or courses be financed to spread knowledge of this special archive field and to begin to share and exchange ideas with developing countries. It was agreed that a certain lack of clarity in terminology prevailed and that studies ought to be undertaken to clarify this area of semantic confusion.

9. Although the areas of agreement were many, this report would be incomplete if it did not note that there was also a strong undercurrent of tension and uncertainty in some of the deliberations. Three areas were especially subject to this tension :

- i) the legal steps to be taken to achieve the necessary level of archival acquisition and preservation of moving images ;
- ii) administrative procedures involved ; and
- iii) the eventual use of the copies preserved in archives.

10. The discussion of the legal steps centred around two concepts, namely statutory deposit by the producers or authors and the usefulness of international and national copyright laws. The experts already engaged in archive or legal work tended to favour a rigorous form of statutory deposit and the introduction of national laws controlling the eventual disposal, before destruction, of moving images. The producers, on the other hand, stressed the need for realistic compromise and the possible economic, legal and political difficulties which inevitably would lie ahead of such a rigorous course. There was a great deal of discussion about the relative effectiveness and usefulness of various forms of copyright procedures and about what purpose could or could not be served by national legislation or international agreements. The extent to which new laws should be directed towards national production and towards original materials was also discussed. Again, archivists tended to call for total deposit while producers preferred to recommend limits that would permit a viable commercial alternative. In the end, it was clear that although a

positive recommendation for some form of statutory deposit was probably desirable, there was much ground still to be covered and need to thorough investigation before appropriate legal measures could be successfully adopted and implemented.

11. Administrative procedures for acquiring, safeguarding and preserving moving images were also discussed and provided a second area of uncertainty for the conference participants. Again two central concerns emerged and served to focus the discussion :

- i) the desirability of selecting moving images for retention and preservation ; and
- ii) the financial resources needed to support adequate preservation programmes.

On the issue of selection, the experts from smaller countries and those with strong central archives tended to reject the concept of selection in favour of total acquisition and preservation, while those from countries with extremely large productions and a decentralized archival structure tended to favour selective retention and preservation.

12. Budgetary matters figured in the discussion of selection, although they were not dealt with in great detail. Again, those representing large archives seemed to consider it likely that large budgets would follow once the need became evident while the less centralized archives were not as certain about this prediction. Also some participants pointed to the difficulty of proposing realistic budgets when adequate technology did not exist to make accurate forecasts.

13. Questions about the use of the preserved moving images were not faced very directly, probably because most of the participants seemed convinced that acquisition and preservation were the most critical problems at the present moment, but also because user groups were not widely represented and, more importantly, because any discussion of use immediately would bring up a host of commercial and cultural problems beyond the ken of the participants. Nonetheless, it was clear that discussions of use, including the remuneration to copyright holders or owners, the question of permissions, and the extent and nature of the use involved, could not be long postponed. To do so would prejudice the progress achieved so far.

14. Although the discussions were for the most part quite far-ranging, two topics were not fully covered. These were technical matters of preservation including new methods of preservation, and the economic factors involved in archive work of this sort. The first omission is less surprising when it is recalled that the meeting was provided with an excellent technical summary and that the group visited the State Film Archives of the German Democratic Republic to inspect their excellent physical plant and to see examples of early film work. The second omission may also be related to the first because the

nature of technical work done has a great deal to do with the economic aspects of any archival enterprise. However, economic conditions and factors, cost analyses, and budget planning will eventually be important concerns for every archive and governmental and non-governmental sponsors and ought not to be omitted from future discussions.

15. It is to be hoped that the following recommendations for future action which were adopted by the meeting will be followed and that the cultural heritage so richly documented in moving images will eventually be preserved for world audiences, both present and future.

### III. RECOMMENDATIONS

The experts participating in the meeting reached the following conclusions :

#### 1. Definitions

To avoid repetitive circuloactions the experts agreed on the following meaning of terms for the present purpose :

- a) moving images : all original visual or sound and visual recordings, irrespective of their physical base and of the process (film or all other videographic recordings) used in their initial recording or subsequent rendering ;
- b) archive : an institution, whatever its official designation which has as its prime function the systematic acquisition and permanent preservation of moving images.

2. Currently the most significant and complex problems with regard to the preservation of the cultural heritage of moving images, which require a solution in their entirety arise from the following circumstances :

In many countries, moving images are not regarded as an integral part of the national and international cultural heritage, and are destroyed in whole or part ;

Public opinion in the widest sense has been insufficiently informed of the significance, the need and the problems of preserving moving images ;

Hitherto no international recommendation or convention exists which defines the desirable standards for the preservation of moving images as a part of the cultural heritage of humanity ;

Amongst interested experts there is insufficient information concerning the present situation and new approaches for the preservation of moving images ;

The results of the International Preservation Commission of IIAF which has undertaken valuable work in examining the technical conditions for a permanent preservation of moving images have not been widely publicised ;

It is necessary to study newly developing technical procedures for the preservation of moving images ;

A number of basic juridical problems such as the legal position of archives, their field of competence for the preservation of moving images, the legal basis for acquiring moving images, the utilization of their collections, remain unresolved in many countries ;

The reasons for the destruction of moving images have not been sufficiently investigated ;

Confusion exists on the use of the terms film-archive, cinemathèque, film-museum, etc., and there is a lack of co-ordination between these different institutions, even at the national level ;

The necessary administrative and financial requirements for the establishment of archives for moving images have not been sufficiently considered ;

The efforts of the various international non-governmental organizations are not sufficiently co-ordinated ;

In many countries and especially in the developing countries conditions for the preservation of moving images (scientific and technical expertise and installations) are often inadequate ;

The considerable number of moving images produced raises technical difficulties of preservation and the need for selection may arise and no guidelines exist in this respect.

3. For the solution of these problems, priority should be given to :

- a) the establishment of an international recommendation or convention on the protection and preservation of moving images ;
- b) For the further preparation of such a recommendation or convention, the following subjects should be carefully studied :



- the status and functions of national archives for moving images within different administrative structures ;
  - legal measures to permit the systematic acquisition of moving images, such as the system of legal deposit, or agreements at a national level, regulations to prevent the unauthorized destruction, etc., ;
  - financial aspects of preservation.
- c) The complexity and scope of this task implies that the necessary personnel and budget should be made available. It is therefore highly desirable to establish within Unesco a special unit responsible for the preservation of moving images.
4. The following further recommendations are submitted :
- 4.1 Collection and dissemination of information on the preservation of moving images
- a) an experienced international documentation centre dealing with problems of cultural heritage should be given responsibility for documentation on the preservation of moving images.  
The scope of such documentation work could be the subject of a meeting of experts ;
  - b) by means of a contract with non-governmental organizations (IFTC, FIAF) Unesco should support the preparation of a guide on the need and feasibility of preserving moving images ;
  - c) Unesco should provide financial support for the publications of the International Federation of Film Archives ("Manual of Film Archives" - publication planned for 1977/78 ; and the results of work by its Preservation Commission - publication planned for 1978/79).
  - d) Unesco, as well as the interested non-governmental organizations (ICOM, FIAF, ICA, IFTC, associations of broadcasters), should publish information on the problems of, and the work in, preserving moving images ;
  - e) the possibility should be examined of providing assistance for the production of a film dealing with the preservation of moving images. Such a film could then become part of Unesco's public information service.

#### 4.2 Technical Problems

- a) Unesco should encourage its Member States to promote technical research on the preservation of moving images, and provide support and co-ordinate these efforts.
- b) Meetings of experts, which, as proposed by the International Federation of Film Archives, should take place every fourth year, and at which information will be exchanged on technical innovations in the field of moving images and its consequences for archives, should be supported by Unesco.
- c) Special technical studies should be encouraged on such topics as :
  - conditions for the construction of vaults for the storage of moving images ;
  - variations in climatic conditions in different regions and their impact on the preservation of moving images ;
  - necessary technical equipment for an archive ;
  - conditions of preservation of different bases for moving images.

#### 4.3 Legal and Administrative Problems

Legal problems regarding the preservation of moving images should be the subject of a meeting of experts dealing with such questions as legal deposit of moving images, copyright and other rights in moving images, destruction of moving images, obligations of archives, producers and other holders of moving images for their preservation.

#### 4.4 Support for Developing Countries

Special attention is to be paid to the support of developing countries for the preservation of moving images,

- a) One of the next expert meetings should deal with the divergent regional conditions, prerequisites and needs in developing countries for the preservation of moving images.
- b) Unesco should provide technical assistance for the preservation of moving images in developing countries (specialists, fellowships, equipment, expert services, training of personnel, exchange of personnel between developing countries).

- c) The dissemination of information on the preservation of moving images should be included in the training programmes of the regional centres of Unesco and non-governmental organizations.
- d) Unesco should, in its long term programme, actively encourage the co-ordination of efforts at the regional level for the creation of common archives for the preservation of moving images in sub-regions where no archive exists and stimulate Member States to contribute towards the development of these archives.
- e) Unesco should support the creation of a pilot archive for the preservation of moving images in developing countries.

#### 4.5 Training

- a) Possibilities are to be examined of holding a special advanced training course in the preservation of moving images.
- b) Unesco should invite Member States with experienced and advanced institutions for the preservation of moving images to provide training in their archives for personnel from developing countries.
- c) Unesco should grant scholarships for advanced training abroad.

#### 4.6 Specialized Studies

- a) The proposal made by the International Federation of Film Archives to hold a meeting of experts on the problem of selection and the publication of the results of such a meeting (1980/82) should be supported by Unesco.
- b) A number of other studies and activities which are closely related to preservation, such as cataloguing of moving images, use of archives, international standards for credits on moving images, an international film year, dissemination of film culture, etc. should be undertaken or supported by Unesco.