

F I A F

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

MINUTES OF THE EXECUTIVE COMMITTEE MEETING

MADRID - January 18 - 20, 1983

CONFIDENTIAL

MEETING OF THE EXECUTIVE COMMITTEE HELD IN MADRID

January 18 - 20, 1983

Present:

Members: W. Klaue, President
R. Borde, Vice President
E. Bowser, Vice President
D. Francis, Vice President
R. Daudelin, Secretary General
J. de Vaal, Treasurer

G. Cincotti
E. Orbanz
A.L. Wibom

Reserve Members: C. Alves-Netto
M. Strotchkov
S. Kula

Honorary Member: V. Pogacic

Commission Heads: H. Schou, Preservation Commission
M. Staykova, Documentation Commission

Executive Secretary: B. van der Elst

Interpreter: J. Johnson

EXECUTIVE COMMITTEE MEETING -- MADRID, January 18 - 20, 1983.

Mr Klaue opened the meeting with a welcome to Mr Pogagic, the new Honorary Member, who in turn thanked the Committee for making it possible for him to attend.

Mr Klaue then noted that all members were present except MM Andreykov and Casanova. The first two Reserve Members, MM Alves-Netto and Strotchkov were therefore entitled to vote.

The Honorary Members MM. Lauritzen, Toeplitz, Volkmann and Svoboda were regretfully unable to attend the meeting.

1. ADOPTION OF THE AGENDA

The agenda was adopted as presented, with the modification that Point 4 would be postponed till Wednesday afternoon, when the Executive Committee would meet with FIAT's Secretary General, Mr Labrada of Spanish TV, to discuss both the Stockholm Congress and other possibilities of co-operation between FIAP and FIAT.

It read as follows:

1. Adoption of the agenda
2. Approval of the Minutes of the preceding meeting
3. Organisation of the Congress in Stockholm
4. Meeting with FIAT representatives for the organisation of the Stockholm Symposium.
5. Membership questions:
 - Reconfirmation of members: Ottawa/ Mexico CN/ Mexico UNAM/ Istanbul
 - Reconfirmation of observers: Brazzaville/ Cairo
 - Candidature for membership: Athens
 - Candidatures for observership: Cinémathèque Française
Hanoi (Archives du Film du Vietnam)
Luxembourg (Cinémathèque Municipale de Lux.)
 - Draft guidelines for a correct interpretation of art. 104 of the Rules
 - Other membership questions - status of visitors.
6. Report of the specialized Commissions: Preservation
Documentation
Cataloguing
7. Financial Report
8. Projects underway
9. Future Congresses: Vienna 1984
10. Relations with other international organisations (Unesco, ICA, etc...)
11. Miscellaneous

2. APPROVAL OF THE MINUTES OF THE OAXTEPEC MEETING

Mrs Orbanz asked that it be noted on page 3, point 14 of the Second Meeting, that she invited the Congress to "West Berlin", not to "West Germany".

Subject to this amendment, the Minutes were approved unanimously.

3. ORGANISATION OF THE CONGRESS IN STOCKHOLM

Mrs Wibom reported on the progress as follows:

Newsletters: The first one was issued by the Secretariat some time ago. No 2 would be sent out immediately after the Madrid EC Meeting.

Organising Committee: She paid tribute to the other members of the Organising Committee (MM Francis, Kula and Pimenta, with considerable support from Mr Klaue). They had met for 3 days in Stockholm in October and had reviewed their draft programme with FIAT in Madrid on January 17. (Unfortunately, Mr Pimenta had been unable to come to Madrid).

Financial Support: Mrs Wibom reported that she had already obtained financial support from Swedish sources (eg Swedish Institute for Cultural Exchange with Foreign Countries, Swedish International Development Agency and its subcommissions). So far she had only had a very vague promise from Unesco for a very small sum (\$ 3 or 5.000).

With the money from Swedish sources, they were able to invite 10 or 12 delegates from developing countries and invitations had already been issued. The "offer" included flight, hotel and per diem staying costs for the FIAF congress and for a further week or ten days when there would be further seminars and workshops on procedures in documentation, basic archiving and preservation matters. Participants in this group would be led by Pedro Pimenta. The local Swedish embassies had agreed to provide interpreting facilities for any of these delegates who could not manage any of the 3 FIAF languages.

Dates: were confirmed as follows:

Executive Committee	May 27 28 29 (am only)
General Assembly	May 30 31
Symposium	June 1 2 3 4 (am only)

Facilities would also be available on May 26 in case FIAF or FIAT needed extra meetings.

Location: The General Meeting would be held in one of the Film Studios in the Filmhouse with simultaneous translation for English, French and Spanish. A long corridor, 163 meters, outside the Studio would be the General Meeting Place or "piazzetta", where the basic services would be available (Secretariat, coffee, telephone, pigeon-holes, cloakrooms, etc.) together with major exhibitions.

Exhibitions: Three Exhibitions were planned

- PIP Magazines

The Swedish Librarian, Marghereta Nordström, would be responsible for an Exhibition showing every periodical covered by the PIP Index.

- Technical Documentation

Every archive was invited to send samples of all its technical documentation (forms, labels, etc.) To facilitate comparisons, archives were asked to send copies of their completed forms for "The Battleship Potemkin", a film which it was assumed every archive possessed.

There would be one panel per archive along the corridor so that the delegates could compare the documentation used by different archives.

Dr Schultz of Berlin had been invited to make a commentary on the submissions during the Symposium.

- Equipment used in film archiving and preservation work:

a) Manufacturers

Mrs Wibom circulated a copy of a letter addressed to manufacturers inviting them to rent space to display equipment they considered relevant. She expected the offer to be taken up eagerly and quickly as manufacturers on previous occasions had welcomed such opportunities to display their products to prospective users. She asked members of the EC to indicate which additional manufacturers they would like to see invited and whether they would prefer to issue invitations themselves in their own country. Mrs Orbanz suggested all archives, not simply the EC, should be asked to put forward further suggestions.

b) Archives

Mrs Wibom also repeated the invitation in the Newsletter that archives should bring to Stockholm any equipment they had developed themselves as she felt many ingenious solutions had been found by people working in archives and faced with particular problems.

Mr Klaue suggested that manufacturers should also be invited to send leaflets and other documentation to Stockholm if they were unable to send equipment or staff.

Invitations

Mr Klaue asked for a discussion of the international organisations that should be invited to the General Meeting and the Symposium and the following were agreed:

Unesco, FIAT, ICA, IASA, IAHIST, IFLA

SMPTE, UNIATEC, BKSTS (Symposium only)

Mrs Bowser requested, on behalf of the American archives, that the Chairman of the US National Endowment for the Arts, Mr Frank Hodsoll, should be formally invited by FIAF. He was a good friend of the US President, his organisation was responsible for most of the funds available for film preservation work and he had become very interested in film archives; he had spent six months visiting them in turn and wanted to make his mark.

Mr Klaue said there had been precedents for inviting national officials to FIAF events to help individual archives in the past and he saw no objection. He and Mr Daudelin pointed out that it was important to word the invitation carefully so that Mr Hodsoll should not expect to be invited every year.

Mrs Orbanz suggested that all participants of the 2nd Latin American Seminar should be informed and invited, even though many of them could probably not attend.

Mr Kula suggested invitations should be sent on same basis to all participants of the Audio-Visual Documentation Seminar held in Manila last year. He will provide addresses etc. to the Secretariat. Mr Klaue asked Mrs Wibom to pass to the Secretariat details of delegates already invited to attend at Swedish expenses, to avoid confusion.

Agenda for the General Meeting: A draft agenda had been circulated. After contributions from IM Francis, Daudelin and Kula, it was agreed to amend the Agenda so that the Membership Questions and Elections were in the morning of Day 2 and Open Forum in the afternoon, to ensure better attendance at the Open Forum and to emphasise there were some activities reserved to members only.

During this discussion, Mr Daudelin raised the question of the rights and privileges of Members and Observers respectively and the need to find ways to enhance the status of Members: should Observers be allowed to be present during Elections for example? It was agreed to return to this matter under item 5, Membership Questions.

Second Executive Committee Meeting

Mr de Vaal asked for clarification of the timing of this meeting. Mr Klaue suggested a short (maximum 1 hour) meeting in the evening of May 31 to elect officers who would need to perform official roles during the Symposium. For other matters, it was agreed that it would be best not to have the meeting in parallel with the symposium sessions so the EC favoured a meeting in the evening of Wednesday or Thursday, June 1 or 2.

Mrs Wibom closed the discussion on administrative matters with an apology for omitting 3 further points:

- Mr Lauritzen sent his greeting to everyone and his regrets that he had been unable to come to Madrid.
- The Preservation Commission and PIP were each planning meetings in Stockholm.
- PIP also wanted to meet with the EC so that would need to be scheduled together with a meeting of the PIP supporters.

Symposium

Mrs Wibom mentioned that the Swedish Minister of Culture had expressed a wish to come and welcome delegates to the Symposium. She gave details of the scheduled times and the various facilities that would be available.

She outlined the programme and indicated the very wide range of workshops that had been planned thanks to the cooperation of many individuals and organisations:

Basic film handlings, film quality control, basic tape handling and enhancement, renovation, archival printing, technical documentation, general documentation, cold storage for short, medium and long term, quality control with the help of the new FIAF test film, and (hopefully) sound handling, new technology in action demonstrations.

There would be many activities in parallel and delegates would have to choose.

The Workshops would be limited to 10 or 12, sometimes perhaps only 6 people at a time, but would be repeated, hopefully as often as needed to meet demand. There would be a guided tour round the Exhibitions.

In response to a comment from Mr Alves-Netto she stressed that while some sessions might be of interest only to the advanced archives (in terms of facilities and resources), there would be much for the less well endowed. A major objective of the planning had been to provide ideas for alternative methods, "cheap and dirty" solutions, for those archives who were short on technical and financial resources.

Number of delegates from FIAF archives

Mr de Vaal expressed his appreciation of the very interesting programme which he felt would mean that archives would wish to bring additional members of their staff to take advantage of the many technical topics to be covered. He for instance would like to bring 2 of his staff but this would pose serious financial problems for his archive. The other members of the EC indicated that they hoped to bring additional staff but agreed that finance, as always, was a problem.

Mrs Wibom urged all archives to investigate alternative sources for funding, in particular the Swedish exchange programmes to promote technical co-operation and exchange of knowledge. She confirmed that she would include information on this in the Newsletter n° 2.

Financing

Mrs Wibom reported that the total cost of the Congress was estimated at 1 million Swedish kroner (7.30 Sw kr = 1 US \$). This was without including any cost of space and personnel involved in the Swedish Film Institute. Assuming 150 participants, this represented a cost of US\$ 1,000 per person.

Although they had been able to obtain some Swedish funding, and although the recent Swedish devaluation of 16% and the price freeze would be some help to delegates, she felt it necessary to ask all delegates for a participation fee. She suggested \$ 75 for FIAF delegates and \$ 220 for FIAT delegates (higher as there was no contribution from FIAT as an organisation). She was aware this was a novel idea but suggested it was a very small sum compared with the true cost of \$1000 per person.

There was considerable discussion of this proposed participation fee. Mr Daudelin and Mr Klaue both saw it as a hidden increase in the subscription charge, a new tax, that members had not had the chance to debate. Up till now, it had always been agreed that the subscription included participation at the Annual Congress.

Mr Daudelin mentioned that archives would already be in difficulty trying to find funds to bring additional staff to take advantage of the technical symposium. They would have difficulty explaining to their funding agencies why this year was different in that they suddenly needed to send more than one person.

Mrs Wibom appreciated the position but pointed out that in the past they had made the effort and found the time to come to the Congresses and found that the symposia had not always lived up to expectations, from lack of planning, funding or other reasons. The Stockholm symposium was ambitious but was being very well planned to ensure that it was really worthwhile for all. She further pointed out that the extra \$75 was a trivial sum compared with typical international and other conferences; she had recently attended a 2-day seminar with only lectures, slides and demonstrations, where the fee had been \$600.

Mr Daudelin repeated that he felt members could not be asked for a participation fee without debate. Mrs Orbanz said she too felt very strongly that there should be no participation fee: either FIAF itself should make a contribution to cover the monies needed or the activities should be restricted to limit costs.

Mrs Wibom referred to the fact that the FIAF contribution to Congresses had been unchanged for many years and Mr de Vaal and Mr Kula agreed that it would be timely and useful to review the figure.

Meanwhile, Mr Kula suggested that a participation fee could be justified on the grounds that it was the first joint congress with FIAT and the first with such an extensive technological content. Perhaps there could be some kind of two-tier structure to separate the rich from the poor, though he realised this might be difficult to introduce.

Mr de Vaal confirmed that there was money in the budget, without recourse to the Reserve Fund. Mrs Orbanz pointed out that one would need to discuss alternative uses of the money, not simply allocate it to the Swedish Congress because the need had arisen.

Mr Francis suggested a way out of the impasse which would avoid setting a precedent: the money that FIAF would have spent on supporting developing countries should be allocated to the fund for organising this congress which was making special efforts for developing countries. This would solve the present situation and leave them free to discuss the matter with all the members to decide a policy for the future.

Mr Daudelin supported this proposal and reiterated that he felt very strongly there should be no charge to FIAF members.

Mr Klaue suggested that for future congresses the draft budget should be requested earlier to allow for discussion at the General Assembly before making final decisions on the country and the character of the symposia.

Registration Form

Mrs Wibom asked that all should return the registration form on time even though they may be unable to send money in advance

Organising Committee for Future Congresses

Mrs Wibom expressed her grateful thanks to the Organising Committee who had been extremely helpful and encouraging and prevented her from despairing at the size of the task of organising a congress. She suggested it would be a useful practice in the future to appoint an Organising Committee to work closely in support of the host archive.

Mr Klaue acknowledged her thanks and in turn expressed appreciation for the huge amount she personally had achieved already. The EC had always been ready to help in the past when asked but the scale of activities at Stockholm was of a new order, very ambitious and successful. The proposal for an Organising Committee for each congress should be discussed.

Mrs Orbanz suggested it could be discussed by the new Executive Committee, after Stockholm, when they come to evaluate the Stockholm congress and the work involved.

Cost of FIAT involvement

Mrs Wibom wanted to make clear that the involvement of FIAT was not causing any additional costs to FIAF. On the contrary, FIAT's participation was enabling them to reduce the cost per person.

5. MEMBERSHIP QUESTIONS

1. Reconfirmation of Members.

Mr Daudelin opened by recalling that under Article 49 existing Members are required to re-submit their dossier for review every 5 years. The Articles in the Rules which were of special interest were Article 2 sections b, e, and g and Article 3.

Ottawa: National Film, Television and Sound Archives

Mr Kula was asked to leave the room. Mr Daudelin reported that the appropriate documents had been received and seemed to him to be satisfactory, especially the statements in the declaration of co-operation intent with respect to his own archive. There had been a formal government change in organisation since 1977 and a change of name and letterhead styling but he did not think this was significant.

Mr Klaue suggested that the position of the Canadian Film Archive within the National Archive was a model of how autonomy could be maintained within a larger organisation.

Mr Daudelin asked the EC to approve Reconfirmation subject only to some additional information about budget allocations within the conservation area.

Decision: Reconfirmation.

Cineteca Nacional: Mexico

Mr Daudelin reported that although the dossier was substantially complete there was a lot of additional information he would like to have had, including for instance:

- relations with the producers since the fire? were they still getting automatic deposit copies?
- what changes, if any, had occurred as a result of the recent government changes (he recalled that on a previous change of government the Librarian had been replaced without the Director having any say in the matter)
- what proportion of the budget was allocated to conservation and what to acquisition?
- in view of the presumed loss of revenue since the fire which had destroyed the viewing theatres, what compensation had been given?
- administrative autonomy had been confirmed with the exception of the salaries of the staff who came under civil service regulations.
He would like to know who was responsible for hiring and firing?
- although the organisation chart was not a required item, it would have been interesting to see the changes, if any, that might have been made.
- he would like information on their relations vis-à-vis the censorship organisation. Previously the Director of the Cineteca had also been Director of Censorship and he had therefore been able to designate the Cineteca as kind of "neutral zone" where films banned elsewhere in the country could be seen. For instance, "Last Tango in Paris" had played to packed houses for three months.
- there was no mention at all of the fire. As far as these documents were concerned, it might just as well not have happened. He thought this was strange and would have preferred to have seen it mentioned together with some indication of what they were doing to recover the situation.

He regretted that Mr Casanova was not at the meeting to bring more information and, in any case, he recalled that at the time of their original candidature, the Latin American archives had insisted that the two should be considered at the same time. He would prefer to postpone a decision on Cineteca Nacional until they had news of UNAM and its candidature for reconfirmation.

Mr Alves Netto supplied some information:

- the government has made available some other viewing theatres for public showings to generate revenue.
- a new Director has been appointed, S. Hermosillo (not the producer of the same name)
- the producers and the archive were both parts of the same state organisation so he did not think they had any choice but to hand over archive copies to Cineteca Nacional (Mr Daudelin replied to this last point that he had understood that even before the fire the producers were preferring to retain their own archive copy rather than hand it over to Cineteca Nacional)

It was decided to postpone further discussion until the promised letter from Mr Casanova arrived from UNAM.

Istanbul: Sinema Televizyon Enstitüsü

Mr Daudelin summarised the situation since March 1980 when the question of reconfirmation for Istanbul first arose and regretted that, as a result of a misunderstanding of the intention behind his original letter, there had been no further response from Istanbul in spite of repeated friendly letters from himself and the Secretariat. The situation was now that two yearly reports and subscriptions were outstanding and he felt they should consider suspension under Article 21, 22 and 23.

When Mr Klaue asked if anyone had been in contact with Istanbul, Mrs Wibom reported they had provided some useful information in connection with the Turkish film "YOL". Mr Cincotti regretted that in his opinion this made the matter more serious as it suggested they were still active and were simply wilfully not replying to FIAF.

Mr Francis felt that suspension was a very serious matter and he would like clarification of the specific grounds.

Mr Daudelin responded by referring to 3 points:

- documents for reconfirmation incomplete
- reports not submitted for two years
- subscriptions not paid for two years.

Mr Francis wanted to be certain that FIAF for their part had complied strictly with all regulations: for instance Article 15 required that the Treasurer send his third request for payment by registered letter. Had this been done?

Mr Kula pointed out that the EC was considering suspension in connection with the Reconfirmation procedures, not on grounds of non-payment alone. He suggested the Secretary General should send a formal letter by registered mail, setting out the obligations of the FIAF Rules and saying they regretted they would be suspended automatically if no response was received within 30 days. This idea was approved but with the time limit amended to 60 days.

Mrs Orbanz felt it would be very sad to have no relations with the archive especially as we did not have information from them on why they had not complied. Mr Cincotti was also unhappy at the idea of recommending archives to suspend contact with the archive even if the archive was formally suspended from FIAF.

It was a reed that Mr Daudelin and Mr Klaue should sign a joint letter explaining the situation, advising there would regrettably be suspension if no reply was received within 60 days. If there was no reply, the members would be advised and the situation would be discussed at the General Assembly in Stockholm.

Decision: Unanimous.

Cineteca Nacional: continued.

The anticipated letter from UNAM had not arrived so it was agreed that Mr Daudelin should write asking for the dossier to be completed, especially with information of their activities since the fire last year, and advising them that both the Mexican archives would be considered for reconfirmation before the General Assembly in Stockholm.

2. Reconfirmation of Observers

Brazzaville

They were not reconfirmed at Oaxtepec because they had not submitted the 1981 Report. They wrote at length on August 21 in response to Mr Daudelin's reminder of July 22 and explained the current situation as one of "total lethargy". Mr Daudelin had hoped to meet Mr Mbaloula in Carthage or Tunis in October but as he was not there, wrote again on December 22. This letter was worded so that he would be able to use it in negotiations with authorities in his country: he stressed the importance of the archive, however tiny it was, in the light of the recent Unesco resolution; he also suggested they contact their national Unesco commission for help in obtaining a specialist advisor, pointing out that FIAF had recently supplied a list of experts to Unesco.

The 1981 subscription had been paid. In view of the special situation of this archive and our wish to encourage archives in Africa, Mr Daudelin felt the EC would be justified in reconfirming, accepting the letter of August 21 as the equivalent of the missing Report. He would like to write and encourage them to attend the Stockholm Congress, especially as they had the invitation "all expenses paid" from the Swedish archive; he hoped they would accept so FIAF could discuss with Mr Mbaloula there just what could be done to help them further.

Decision: Unanimous reconfirmation.

Cairo

Mr Daudelin reported there had been no news from them.

Mr Klaue reported that the Head of the Egyptian delegation of film makers at Leipzig had approached him and put him in the picture. Apparently, Mr Al Hadary is no longer in charge and has not yet been replaced. They are looking for someone suitable and it is likely to be an Egyptian who is very interested in archive work that Mr Klaue has been in contact with on a number of occasions since they first met some fifteen years ago. They have some promising plans for the archive and want to build new storage and office facilities.

Decision: Mr Klaue to write to man met at Leipzig and remind him of importance of the archive, of sending someone to Stockholm, and observing obligations to FIAF.

3. Candidatures for Membership

Athens

Mr Daudelin reviewed the information provided by the Cinémathèque and expressed concern that so little information was provided about their preservation activities, if any. It was a private organisation and needed to show films to generate revenue but he had the impression it was primarily a federation of cine clubs, even though there was less emphasis this time than in the original application to be Observers in 1979.

He felt unable to recommend that they should be accepted as Members at this meeting; a visit was necessary. Their application again raised the question for him of the difference between Members and Observers.

Mr Francis reported that he had not visited them as he had been offered an "all expenses paid" trip and had felt it was inappropriate to accept if he was using the occasion to evaluate whether they qualified as Members. He felt their situation was similar to that of Argentine and Uruguay, that is, as private organisations they needed to show films to generate revenue; in Athens case, they had only recently received a sizeable Government grant. He had had considerable contact with them about loaning films, mostly one way to them. He had recently been grateful to Mrs Mitropoulos for supplying videotapes of EFI films that had been shown on Greek TV without permission. He agreed with Mr Daudelin that an official FIAP visit was necessary.

Mr Borde reported that when he had been in Brussels two months previously he had met at the Greek Retrospective the Director of the Cinema Centre, Mr Xanas, who had reported unfavourably on the Cinémathèque, saying that it was only a private organisation for film distribution, a kind of Federation of Cine clubs of the "arts et essais" type. In addition they were considered by Mr Xanas to be not interested in the national heritage and the need to collect and preserve it. Apparently, the Minister of Culture, Madame Mercouri intends to create a national cinémathèque. Mr Borde agreed that a visit was necessary and it should include meetings with the people in charge of Greek cinema.

Mr de Vaal and Mr Klaue both reported unsatisfactory experiences concerning the loan of films (lack of co-operation and inefficiencies), but agreed that such problems could occur between any two archives.

Decision: Mr Cincotti to be asked if he can visit and report at Stockholm.

4. Candidatures for Observership

Cinémathèque Française

Mr Daudelin reported on developments since the meeting in Oaxtepec: On 28 August, Mr Costa Gavras had replied at length to Mr Daudelin's letter of July 2 and enclosed missing documents, including the formal declaration

of collaboration with the national member, Toulouse.

In November, the Secretariat sent a circular to all FIAF archives who had been members when CF was previously a member, asking for their views, as had been agreed at Oaxtepec. Of the 6 replies, none objected to CF being accepted as Observer. One suggested they should be admitted immediately as member (Torino), three mentioned difficulties outstanding over the nonreturn of films etc. which they felt should be resolved before CF could be considered as full Member.

Mr Daudelin then invited Mr Borde as the national Member to comment.

Mr Borde reported that the CF was concentrating on projections. They had a collection of 12,000 feature films of which 10,000 had already been deposited at the Service des Archives, Bois d'Arcy and the rest would follow. Thus Bois d'Arcy would be responsible for some 90,000 reels for the CF, taking care of conservation, restoration and printing for the CF; this was only a small part of the Bois d'Arcy activity as they had some 550,000 reels in total. CF would be concentrating on cultural activities, primarily in Paris.

Mr Borde reported that he had signed the collaboration agreement with Mr Costa Gavras on August 16 and since then had lent some 18 films; in fact every request had been met. However, there were still 20 films belonging to Toulouse that should have been returned in 1965 and nothing had happened in spite of 6 months of promises. Mr Borde reported that he had written to CF on January 15 stating that he would withdraw his promise of collaboration as there was no collaboration from CF; this had finally been successful as he had just received a telegram from Toulouse stating that the films had been returned. He reported another instance of lack of collaboration: he had learnt from the press that CF planned to show "Napoléon" in Toulouse in April but CF had made no approach to him.

Mr de Vaal felt FIAF needed to be very circumspect as the "old guard" with their bad habits were still around.

Mrs Bowser felt they should be welcomed as Observers so they could be given the opportunity to learn what was expected of a FIAF archive. She felt outstanding difficulties could be sorted out bilaterally once they were admitted as Observers.

Mrs Wibom supported this view. She added that she hoped Mr Costa Gavras would be able to present the season of Young French Cinema which she had planned for Stockholm at the end of May, immediately before the Congress.

Mr de Vaal mentioned that Mr Costa Gavras was away a great deal making films; for instance he would be in Israël for 6 months; this would mean that others in the CF would be in charge of operations. Mr Daudelin pointed out that Mr Costa Gavras was the President of the Board and therefore the only authority.

Mr Francis reported that he found it very difficult to understand what CF plans and policies were as his contacts with different individuals gave such contradictory impressions. For instance, Mr Costa Gavras had explained that

Bois d'Arcy would be taking care of preservation but he had subsequently been visited by Madame Renée Liktig (?) who had been extremely interested in the technical aspects of preservation at Aston Clinton. He would like some clarification of the organisational relationships between CF and Bois d'Arcy; perhaps it was like the BFI and the NFA and it should be Bois d'Arcy, like the NFA, that eventually should become the Full Member of FIAF.

Mr Borde explained that Bois d'Arcy was legally set up under the Ministry of Culture in 1968, as an emergency operation at the time of the Langlois affair, taking charge of premises intended for CF.

Since then they had gained the confidence of everyone: producers, distributors, laboratories and owners of copyright.

This meant they now had an enormous collection (much greater than CF alone) and he agreed that if there was to be another full Member in France, it should be Bois d'Arcy. The CF was a private organisation but it now had very substantial state subsidy and it had been charged by the Minister of Culture, Mr Jack Lang, with presenting projections and engaging in cultural activities to enhance France's cultural prestige.

Mr Borde felt that if CF were accepted as Observers then it was important to find a formula which would link their admission to the respect of FIAF regulations, in particular respecting collaboration on the national and international level. This would mean proper collaboration with Toulouse, including resolution of the Napoléon issue, and sorting out the difficulties outstanding with the respect to the 5 or 6 members who had reported them.

Mr Pogacic thought they would be difficult and mentioned a recent 3-hour programme on Zagreb TV where they had boasted about the CF but made no mention of other archives, not even the one in Yugoslavia.

Mrs Staykova was in favour of accepting them as Observer. They had had no difficulties at all and in 1981 a Bulgarian Retrospective had been well organised at the Centre Pompidou and obtained good press coverage.

Mr Alves-Netto felt it would be good for them to be admitted as Observers as they were very isolated and should have the chance to see how FIAF had changed.

Mr suggested that to see the issue more clearly one should ask if one would accept them as a "new" archive that they had not had in FIAF before. As far as he could see, they qualified as Observers, had signed the declaration of collaboration with the national member, and should therefore be offered Observership. He asked if anyone round the table knew any reason to disqualify them?

Mr Francis felt they should be recognised as Observers but he felt it might be appropriate to indicate at this stage that, in view of their activities, it was unlikely they would be able to qualify as Members. He felt this was a delicate issue: his own case, where the Archive branch of the BFI was a full Member, reinforced the point but, on the other hand, we had the case of the AFI and the Library of Congress where they were both full Members.

Mr Kula felt there was no point in raising this issue at this stage.

After a short break, Mr Klaue summarised the position. He felt that CF should be asked to give more information about films held as he was sure there must be many more non-French films in their possession. They should also be asked for more information about their preservation activities. He suggested they should be accepted as Observers but with conditions, and no mention of whether they would ultimately qualify as full Members. The first condition should be that all outstanding difficulties should be resolved and he personally preferred that this should be on a bilateral basis. He asked however if the letter of acceptance to CF should include a list of the archives concerned.

Mr Borde agreed that it was premature to talk about whether they could qualify as full Members. He asked for two conditions to be attached to the letter confirming Observership:

- that they should respect the declaration of collaboration with the national Member that they had already signed
- that they should sort out outstanding difficulties with FIAF members on a bilateral basis

Both Mr Borde and Mr Daudelin were concerned to ensure that the wording in the accompanying letter should be firm but not aggressive.

Mr Klaue said he would ask the individual archives if they wanted to be mentioned in the official letter to CF. Mrs Wibom and Mrs Bowser were both strongly against specific names in the letter. These were long outstanding matters and they themselves had not raised them for years as they had seen no hope of getting a solution: the people in charge now would probably have no idea there was any issue outstanding. They preferred to raise the issues bilaterally in their own good time. Mr Klaue then agreed that he would invite the other archives to take up matters bilaterally.

A secret vote was then taken on whether CF should be admitted as Observers subject to the accompanying letter covering the two points spelt out by Mr Borde above.

Decision: Majority vote in favour (10 : 0 with 1 abstention)

Archives du Film du Vietnam

Mr Daudelin reported that although the dossier was still incomplete on some minor matters, he would like to recommend they be accepted as Observers.

In November 82 they had replied to his letter of July 13, answering his 3 questions as follows:

- they had 10,000 separate titles, of which 3000 were Vietnamese.
- their relations with FIAF members had been mostly restricted to the socialist countries although they had recently been in contact with the Cinéma-thèque Française.

-- they were currently working on buildings to house the collection which at the moment was held in private houses with domestic air conditioning,

They had not included the subscription due or the Budget but it was known that they had a large staff. Mr Klaue had mentioned at Oaxtepec the serious problems they had with preservation because of the local climate.

Mr Klaue mentioned that he had received a request from them for information on any films made about Vietnam anywhere in the world as in 1984 they were celebrating 30 years of cinematography. It was agreed to send a circular, as had been done for Bolivia, and, at the suggestion of Mrs Wibom, contact FIAT for help.

Decision: Voted unanimously by show of hands. Mr Daudelin to remind them to send subscription and missing documents and urge them to accept the Swedish invitation to Stockholm.

Cinémathèque Municipale de Luxembourg.

Mr Daudelin pointed out that Mr Junk had submitted their request to be Observer in November 78. At that time, Mr Borde as Secretary General had sent them the necessary information for them to prepare their application and had drawn their attention to the implications of Article 104.

As they had no national production, they were totally dependent on the Belgian distributors, who already provided copies to the national Cinémathèque Royale in Brussels. The present application from Luxembourg was in order: they had a substantial and interesting collection of films, and substantial sources of funds to enable them to acquire further films and preserve their collections.

Mr Borde who had visited them two months previously was invited to report on his visit. He reported that he was impressed by the progress that had been made since his visit two years previously. They had 3 floors of a building at their disposal and had a theatre, a viewing room, a library, and a large collection of films. They were engaged in a lot of collaborative exchanges with other francophone members and had funded the production of the second volume of the catalogue of French feature films of the period 1940 - 50.

Their acetate films were correctly stored and the small nitrate collection was in a lower basement and, although it had no mechanical conditioning control, he felt the conditions were satisfactory. He was particularly enthusiastic to welcome them as Observers because they could afford to buy francophone films which would otherwise fall into the hands of private collectors. For instance, recently the French Centre National du Cinéma had asked Toulouse and the other French archives if they were able to buy a collection of some 1 - 2000 copies of films available from a distributor who had served the old African Colonies. None of them had the money and were therefore very pleased to be able to suggest that Luxembourg should be approached.

In reply to Mrs Orbanz, as to whether they made negatives, he said that he believed they did not as in most cases they had several copies of the films supplied by the distributors.

In reply to Mrs Wibom who asked if they had a laboratory, he replied that they used one in Belgium.

Mr Klaue asked what he thought they would do if the Belgian member used Article 104 to prevent them obtaining films from the Belgian Distributors. Mr Borde reported that Mr Junk had stressed that it would be a pity but that he would observe the FIAF regulations. Mr Borde mentioned that previously the Belgian member, Mr Ledoux, had said that if Luxembourg were admitted he would use Art. 104 to prevent them obtaining film from Belgian sources; Mr Ledoux had also said that as they has no national production there should be no national cinémathèque. Mr Borde disagreed with this, saying it was as if one should declare a country could have no libraries if it had no writers or publishers.

In reply to Mr Cincotti, who was anxious that they might be using "preservation" copies for projections, Mr Borde stressed that they had several copies, so many in fact that they had been exchanging duplicates with Toulouse.

The discussion was interrupted by the end of Day 1 .
Mr Daudelin suggested that members might like to use the opportunity overnight to ask Mr Borde for further information and to look at their recent programmes.

Mr Daudelin re-opened the discussion the next day by stressing the need to pay attention to legal aspects such as the fact that it should be the Cinémathèque itself and not the Municipality that should become the FIAF representative. He invited Mr Borde to summarise his views.

Mr Borde pointed out that at this stage we were only considering Luxembourg as Observers and as such he gave them his full support for many reasons:

- it was an independent country
- there was no other cinémathèque in the country
- it was a public cinémathèque with a large collection which was being enriched every year
- they were actively co-operating already with francophone archives and had helped recover important films that had been thought irretrievably lost
- they had an active cultural programme of projections and publications
- he was not aware of a single complaint against them
- FIAF and in particular the francophone countries needed them because of their financial resources which would enable them to save more films

Mr Francis stated that he had been surprised and very favorably impressed by the change in Mr Junk who was originally simply a collector. Mr Daudelin said that it was still primarily a collection rather than an archive as they did no preservation or restoration work.

Mrs Orbanz said it was important to welcome them as Observers for they were engaged in important cultural activities and they had stated very clearly in their letter that they would respect FIAF rules.

Mr Borde replied to these comments. Certainly in the beginning it was simply a private collection but on his recent visit he had made a point of examining the index cards extensively and at random to satisfy himself and he had found every card was headed "Ville de Luxembourg". On the preservation side, it was true that there was no restoration and no proper conditioning equipment as yet for the nitrate films but he had found storage conditions to be adequate and correct.

He would welcome them as Observers but wanted to ensure that in the letter mention was made of the importance of Article 104. Perhaps also they should be encouraged to discuss the special situation on a bilateral basis with Belgium.

Mrs Wibom felt it was important not to make a decision until one knew the current opinion of the Belgian member. She did not think the fact that they had no national production was a problem but she thought they ought to look into the question of the source of his films, whether Belgian or French, in the future. Mr Borde said most of the films came from French distributors now with his full support.

Mr Daudelin referred to the somewhat similar case of Munich which originally had no preservation activity but since being admitted as Observers had made great progress in that case.

Mr Borde referred back to Mrs Wibom's point about the position of the Belgian member. He felt it was quite likely that the Belgian member would not like the situation, just as he himself had not been too happy about the return of Cinémathèque Française. But in this case, we were talking of an independent country over which Belgium had no rights.

He further reminded the EC that four years ago the Committee for encouraging archives in underdeveloped countries had actually invited Luxembourg to consider forming a national archive and joining FIAF, so it would be strange to reject them.

Mr Daudelin felt it was not for FIAF to tell Luxembourg and Belgium to negotiate; it would be sufficient to draw attention to Article 104.

Mr Francis wanted to know what had happened to the substantial nitrate collection they had had before; was it copied? Mr Borde said some of it had been exchanged with Toulouse who had good storage conditions for it, the remainder was stored in this lower basement mentioned earlier. He added that the future housing of the nitrate film might be the basis for friendly cooperation with Belgium.

Mr Klaue and Mr Kula were interested in the question of national production; there were surely some TV productions, short documentaries, if only from the Tourist office.

Mr Klaue asked for a decision on whether they should be admitted as Observers, suggesting the accompanying letter should make 3 points:
Article 104 who preserves TV production; give priority to preservation.

Decision: By show of hands in favour 8:0 with 3 Abstentions (Mr Kula voting in Mr Strotchkov's temporary absence), the Cinémathèque Municipale de Luxembourg was admitted as Observer.

Back to 1.: Reconfirmation of Members - 2 Mexican Archives

Mr Daudelin reported the submission from UNAM had arrived but he had only had time to scan it quickly. As the archives had been asked to submit their documents by the end of October and had had frequent reminders from the Secretariat, he felt it was unreasonable of UNAM to submit so late. He felt there were matters outstanding relating to the applications from both the archives and, to avoid aggravating the existing tensions, he thought it was not wise to take a decision on one and not the other. He therefore proposed that both should be formally considered at Stockholm.

In particular he felt that Cineteca Nacional should be asked to give information about their activities and adjustments since the fire which had not been mentioned in their documents at all. As for UNAM, he would like to have information on the achievements, especially in the preservation area, over the last five years (for example what new buildings? new negatives? new acquisitions? etc).

Decision: Reconfirmation of both archives to be considered at Stockholm. Mr Daudelin authorised to ask both for any supplementary information he considered necessary.

5. Article 104

Mr Kula introduced the 8 paragraph Interpretation of Article 104 which he had drafted as requested (annex 1). He explained that he himself was still not happy with it. He felt the problem was not what Article 104 meant but what it was intended to achieve. In his draft, he had tried to highlight his understanding of what should be simply a courtesy and what was a mandatory obligation.

Mrs Bowser preferred the version she had prepared last year which had concentrated on the one area of disagreement between the Italian and the American archives' viewpoints, defining the two options clearly so that members could vote for their preference. She regretted that this approach had been rejected. The real point of contention was concerned with who was responsible for getting the permission of the multiple archives: the Member outside the country or the Member in the country approached.

Mr Kula felt this was only one aspect of the problem and Mr Klaue suggested it would be best to look at all the versions together.

Mr Kula asked for the EC's views on the individual points he had made. Pt 2.5. was agreed with the exclusion of the second sentence which Mr Klaue objected to as it introduced an idea that was not in the Rules.

Mrs Orbanz preferred Mrs Bowser's approach as it was very clear. In her view, consultation with one member should be enough as the members within the country have already committed themselves to collaboration with each other in order to become Members. If further discussion was needed, she felt it important to have practical examples and an indication of what went wrong.

Mr Daudelin explained that Cineteca Italiana had objected to Option 1 of Mrs Bowser's draft but if the Executive Committee now approved it they could put it to the General Assembly in Stockholm. Mrs Bowser felt it was preferable to allow the GA to vote between the two options.

Mrs Wibom supplied some practical examples. She knew that the Swedish films were being shown in other countries all the time but there was no way she wanted or had time to get involved; she would never want to use the Rule to prevent the distribution of films. What was important was the question of deposit and here she would not like Swedish films to end up in a foreign archive but would not object if they were in another Swedish archive, if there was one.

Mr Kula and Mr Klaue returned to the point that if it was impossible to agree on the meaning of one of FIAF articles, then it was important to have it changed. If they wanted to vote on it at Stockholm, then they would need to circulate a new draft one month before.

Mr Cincotti gave some examples of what might happen in Italy. First, if there were a direct exchange between, say, Rome and Berlin, he felt all the Italian archives would agree that there was no need to get permissions or even inform the others.

Secondly, if an Italian organisation outside FIAF wanted to obtain a film from another country, Rome was content that only one Italian archive need be approached but Milan felt all three should be approached.

However, he admitted that Rome's view posed a certain problem: if there is no mechanism for him to be informed, there is also no guarantee that any of the archives are informed. For instance, if the Venice Film Festival mentions that they are expecting films from the UK, he can assume that Milan or Turin have given their permission but it is possible that they have not been consulted either.

In his view, there should be maximum liberty between archives on the question of exchanges between members, with no need for consultation with other members in either country. What needed to be controlled was the procedure when other organisations wanted to obtain foreign material; in this case, they should obtain the material through the intermediary of either one or all the archives in their own country.

Mr Pogacic gave some examples and pointed to the difficulty of controlling procedures followed by organisations that were not FIAF members.

Mrs Bowser felt that Mr Cincotti's statement indicated they were close to agreement on what was to her the crucial point. However, she now thought it

was important to clarify another situation: if one was trying to obtain a collection of films from another country, then it was important to obtain the permission of all the members as it concerned their own cultural heritage.

Mr Pogacic noted that this situation could be affected by national laws and the Unesco recommendation to prevent the export of a national heritage. The overall principle was to save film and if it was offered within the country and couldn't be bought, it was better for it to be in an archive outside the country than not preserved at all.

Mr Cincotti felt the main issue was not with collections but with temporary loans for festivals, etc, organised by non-FIAF organisations.

Mr Francis agreed with Mr Cincotti that temporary loans presented the problem. He had numerous requests from Italy and he would often prefer to refuse as each preparation of a print took resources away from his own activities. If it became necessary for him to get permission from every Italian archive for every film request, then he would certainly refuse. He much preferred to deal with some organisation as he felt this gave him better protection over copyright questions for instance and there would be less chance of the film being shown illegally on one of the 200 odd Italian TV stations. Dealing with all the archives would also involve delays and extra work chasing up replies.

At this point, Mr Cincotti stated that he was happy for the member outside the country to deal with only one member in the country, leaving it to the member in the country to take care of informing his fellow members within his country.

Mr Kula asked for clarification of whether it was sufficient to inform the member in the country (by copy correspondence) or to seek his approval. Mr Francis and Mr Klaue both stressed it was important to seek his approval; Mr Cincotti added that if he gave his approval, he became responsible to tell the others in his country.

Mr Daudelin and Mr Kula were concerned that the wording of Article 104 was not explicit as to the procedures intended. Mr Kula felt the Austrian members had been fearful that they would be expected to seek approval from their fellow members even for their own activities, which was another indication of lack of understanding of the intent of the Article.

After an hour's discussion, it was agreed that Mr Kula would draft a further proposal for discussion the next day so that something could be formally presented at Stockholm to the General Assembly. (see p.43)

6. Status of Visitors.

Mr Klaue presented the 2 page discussion document (annex 2) drafted by him in collaboration with Mrs Orbanz. The underlying principles and some variations in the wording were discussed for just over 50 minutes.

The following points were made:

- Mr de Vaal felt Category 3 should be reworded to indicate that the category referred not to individuals, as for instance a film historian, but to visitors "representing organisations which wish to have regular contacts with FIAF".
- At the suggestions of Mr de Vaal, the paragraph about the participation fee should be put first and followed by a listing of what they get for their money.
- Mr Francis felt the decision about the documents to be supplied to Visitors should be considered under two aspects: the cost of supplying them and the desirability of allowing wider access to the content.
- Mr Klaue felt the cost would be covered by the participation fee. It was recognised that it would be difficult to calculate the participation fee in advance as it would depend to a certain extent on the total number of participants who attended.
- It was agreed that all Visitors would have access to basic documents like Agenda but not to documents relating to FIAF administrative matters that might be discussed on the Agenda. It seemed best to let the Executive Secretary take care of distribution as was the present practice.
- On document distribution, it was pointed out that already there were cases where there was only one copy per archive, even though Members had the right to send 3 representatives and Observers one. Ideally, the pigeon holes should be divided into appropriate categories to make distribution easier.
- On the attendance fee, Mr Francis pointed out that it should be high enough to justify the administrative costs of collecting it. It was pointed out that the fee should be calculated and proposed by the Congress organiser and submitted to the Executive Committee for endorsement.
- On Visitor participation in General Assembly discussions, it was agreed to accept Mrs Bowser's suggestion that "visitors should participate only when invited to do so by the Chairman of a session"
- On the attendance of Visitors at Symposia, it was felt the decision should be that of the Organising Committee (which would include an Executive Committee member) rather than of the President and/or the General Secretary.
- Mr Daudelin felt that Category 3 Visitors should not be entitled to the General Assembly Minutes, even though they had attended the meeting.
- As 400 Swiss francs had already been suggested to the United Nations and agreed, the phrase describing Cat 3 charges was amended (at the suggestion of Mr de Vaal) to "fixed at a minimum of 400 Swiss francs". It was pointed out that the Visitor fee was the same as the subscription

for Observers, to make sure that " Visitor" was not used as a cheap way in to FIAF benefits.

However, it was subsequently agreed that Visitors would pay to attend FIAF congresses, in addition to the service fee.

- It was agreed that wherever a Category 3 Visitor was considered, the consent of the archives in that country must first be obtained.

Decision: Mr Klaue and Mrs Orbanz to prepare new draft for Stockholm, checking in particular whether proposals conflict with Statutes and Rules.

7. Miscellaneous Membership Questions

Mr Daudelin reported as follows:

1. Athens: Tainiothiki Tis Ellados

As Mr Cincotti had returned to the meeting, he was formally invited to visit the Cinémathèque as the EC representative and report to Stockholm. Agreed.

2. Seoul: Korean Film Archive Inc. Foundation

They had already submitted a preliminary dossier to the Secretariat asking for comments so that they may submit as full Member formally in time for Stockholm. Mr Daudelin reported that they appeared to be very serious, they had sorted out the over-commercial aspects of their activity, and had included architect plans for the archive building. If they did apply, FIAF should be aware of the political implications and recall the situation at the 1975 Mexico Congress between the two Korean archives.

3. United Nations:

A proposal was sent to them in July 82 following Oaxtepec agreement, acknowledged in Mr Sydenham's absence but there had been no follow up. It was agreed to write to ask them to clarify their position if he intends to attend at Stockholm.

4. Harvard Film Archive

They wrote originally in 1980 and had written again recently expressing their intention to apply for admission as Observers.

5. Cuban TV

They had expressed interest in joining FIAF as Observers and had already discussed this with the existing Cuban member. Mr Klaue had telexed the latter to clarify whether they wanted to join FIAF or FIAT and had been advised that, with the Cuban member's approval, they were interested in FIAF as well as FIAT. FIAF would be advised at the meeting later in the day.

6. Tokyo: National Film Center:

The Executive Secretariat had written to them in December 82 reminding them of Stockholm and hoping to encourage them to apply for Observership. Several members had already been visited by an architect/engineer charged with designing a new cold storage vault for them.

7. Tunis:

The Secretariat had been advised by telephone that they were hoping to set up an archive soon. Mr Daudelin had met the people concerned at the Carthage Festival and found them young and enthusiastic. The project would be under the umbrella of the Museum of Modern Art. He stressed to them the importance of preservation activities.

NB. Mr Daudelin mentioned that at the Carthage Festival he had had the opportunity to meet several "potential" archives.

He had also written an article about the importance of preservation for the Festival newspaper which had appeared in the issue reporting on the Festival Awards, etc.

8. Mali:

Mr Klaue reported that he had met two representatives from the Ministry of Culture, one of whom was expected to be responsible for the creation of a film archive. They would be invited to Stockholm as one of the guests of the Swedish archive.

9. Distinction between Members and Observers:

Mr Daudelin felt it was important to discuss this question soon though not just now before the lunch break. It would become relevant for instance when they discussed Mr Ledoux's views on the catalogue of long silent films.

6. REPORTS OF THE SPECIALISED COMMISSIONS

1. Documentation Commission

Mrs Staykova opened her report by expressing gratitude to the BFI for all their support, the Special Award and the two grants (for the TV volume and the workshop of PIP Indexers). At a Reception when the Indexers Workshop was held in London, she expressed her thanks formally to Anthony Smith of the NFI to try and make up for the lack of public recognition for which they had been justly criticised. In future she will try to ensure that they will not fail to express their gratitude which is deeply felt.

a) Mrs Staykova made the following additional comments to the written report: (annex 3)

1. Details of the BFI Award to the PIP were publicised in the BFI Press Release and a report in Screen International.
2. Confirmation had been received that the two additional meetings for Indexers had been approved. Mr Kula reported that a budget had been approved for the Ottawa meeting; at the October meeting in Berlin, all staying costs would be met by the DDR archive.
4. The TV Index 1979-80 volume was expected to be published within 2 weeks;

the 1981-1982 volume was scheduled for the end of 1983. Mr Moulds was applying to the British Television Fund and the BFI for grants towards the cost of the second volume; if unsuccessful, they would approach FIAF for a temporary short term loan to be repaid in the same way as the loan for the first volume, out of the first sales of the volume.

5. The cumulative microfiche edition for the first ten years would be available in February 83. Pre-publication orders already received would cover all costs and produce some profit.
6. For the publicity campaign, they had been promised £100 by the Munich publisher of the "Set Designers" volume, in addition to the £300 received from FIAF. The mailing list now covered 1700 institutions worldwide (film and TV institutions, major academic, national and public libraries, booksellers and international bodies). During 1983 they planned new brochures to make their publicity for all FIAF publication more effective. They hoped to increase and improve the publicity campaign every year.
7. A formal request has now been made to the FIAF Treasurer for a loan to help cover the publication costs of the 1982 volume which had been covered by MOMA in the last two years.
8. After Mrs Staykova had completed her report, Mrs van der Elst presented the later set of PIP accounts, that is, to end December 1982. These showed Actuals close to Budget for Expenses and Income in excess of Budget, giving net surplus of £2,612.
9. The group working on the International Directory of set and costume designers had recently met in Rome but she had no report as yet.
10. The International Bibliography of Dissertations on Cinema had now been published in the Journal of University Film and Video Associations with proper mention of FIAF. Mrs Bowser subsequently reported that a copy would be sent to all FIAF members.
11. The proposal to replace the card service by a monthly micro-fiche service had been prepared by Michael Moulds in association with Karen Jones and Frances Thorpe.

Mr Moulds reported on the response to this proposal which had been sent to all supporters in a detailed 12 page document on 1st December 82. There were currently 64 separate subscriptions for the film and TV service from 48 organisations. Of the 64, 42 were happy to transfer to microfiche and 11 would prefer to stay with the cards. Of these, 2, representing one organisation, had said they would cancel if the system were changed. 11 did not reply.

For the Cumulative 10 years on microfiche, he confirmed that there had been 25 orders, sufficient as Mrs Staykova had said, to cover costs and produce

a profit. In addition, they were expecting orders from 7 of the film subscribers who had not yet replied and further orders from the USA which they expected normally to be the largest market for microfiches.

In view of the advantages set out in the Proposal and the encouraging response, he formally asked the EC to give them encouragement to make the change to a monthly microfiche service.

In the discussion that followed, Mrs Wibom first said that she appreciated the advantages but wondered if it were possible to have the microfiche on negative instead of positive film as the proposed positive gave negative copies. It was pointed out that on more modern equipment, it was possible to get a positive from a positive. It was necessary to have the microfiche itself positive for the sake of the researchers who would be working with it directly.

Mrs Orbanz agreed that the microfiches would be much more practical but, while the cards could be easily xeroxed on existing equipment, they would need an additional piece of equipment to reproduce the microfiches as well as for reading them. She felt this should be spelt out and costed in the documents.

Mr Kula pointed out that the capital costs of microfiche reader/printer would be very quickly recovered when set against the savings in labour and space. He admitted there was a drawback for those organisations who were interfiling cards from other sources.

Mr Cincotti reported that his archive would continue its subscription if the transfer was made although he would have preferred cards. He would now have the problem of coordinating systems because they had cards from other sources. Mr Borde and Mr Strockov expressed the same view.

Mrs Bowser sympathised but felt the most persuasive point was the economies in producing the service. If they continued with the cards, it was very likely that they would not be able to continue to afford it and more and more subscribers would have dropped out. Once they were on microfiches there was further advantage that they could expect new subscriptions from libraries who didn't have time, resources, interest or space to take and administer the card system. Mr Klaue agreed that the change was necessary to save the project.

Mr de Vaal thought the change was important economically both for PIP and for the individual archives.

On the basis of the discussion, Mr Klaue formally encouraged PIP to go ahead with the change to microfiches.

(The question of the various temporary loans would be considered under Item 7: Financial Report.)

Mr Borde then suggested as a next project for the Documentation Commission that they should consider putting old copies of film magazines on to microfiches. He personally had been handling French magazines for the period 1930-40 and the paper was already very fragile.

Mr Francis reported that an organisation called "World Microfilms" had already copied many English language publications, including to this knowledge, Bioscope, Optical Magic Lantern Journal, Kinematograph Weekly and Close Up. Mrs Orbanz reported that they planned to microfiche all the volumes of Film Kurier during 1983.

Mrs Bowser agreed that it would be a useful project and they could investigate to see which publications would be most useful and perhaps negotiate with the organisations concerned.

Mr Francis reported that the typical deal in the UK would be that the organisation providing the copies of the magazine would get one free copy of the film + 10% of the profits, with all costs being taken up by the microfiche producer.

Mr Klaue asked the Commission to investigate and ended the discussion by expressing formal thanks to Mrs Staykova and Mr Moulds for their hard work. He pointed out that PIP was still one of the most ambitious projects.

2. Cataloguing Commission Report

Mr Klaue asked for comments on the 3-page Report (annex 4).

Mr Francis referred to the preliminary list of Data Elements for the Union Catalogue and suggested the Filmographic section was too detailed.

Mr Klaue agreed and thought the information used for Embryo or the Silent Film Catalogue would be enough.

It was felt there would be a more active discussion in Stockholm after the Commission's planned meeting in April.

3. Preservation Commission Report.

Mr Klaue proposed that this item be held over till the next day to give Mr Schou time to study Mr Volkmann's document for Unesco which he had just received in Madrid. (see p.42)

7. FINANCIAL REPORT

Mr de Vaal began by asking for comment and questions on the completed figures for 1982. Mr Klaue felt it would be helpful to indicate the reasons for divergences between budget and actuals where they are significant.

In discussion it was noted that Staff salaries did not meet budget because all salaries are blocked by the government in Belgium; office supplies and equipment were below budget as in the previous year they had bought new machines; special publications were over budget because of the publication of "Cinema 1900-1906".

Mr de Vaal then drew attention to the large number of unpaid subscriptions, even though reminders had been sent. Since the list was compiled, Milano had paid; Poland had asked for a postponement. Further reminders would be sent. The 1983 invoices would be sent out next week.

In the discussion of the 1984 budget, Mr Klaue stressed that it was important to present to the Members at Stockholm a balanced budget which showed how the money was being well spent on FIAF activities. He and Mr de Vaal mentioned 4 areas where adjustments might be made:

- Congress
- Commissions
- New Projects
- Other ideas from the EC

Before the discussion of these items, Mr Daudelin asked for some clarification on the 1983 figures. It was explained that the figure for the Executive Committee was twice the 1982 figure because in 1982 there had been only one meeting of the EC. He suggested that the Special Missions figure for 1983 would need to be higher to allow for Mr Francis' visit to UNESCO in Paris, Mr Cincotti to Athens and possibly a visit to Seoul.

For the 1984 project, Mrs Staykova reported that the Documentation Commission had submitted a request for extra funds for two projects:

- Stage 2 in the printing stage of the Directory of Film and TV Documentary Sources. (Stage 1, the input phase, had already been funded by FIAF.)
- Continued support for the publicity campaign for FIAF publications.

Turning to the surplus for 1983, Mrs Staykova then suggested that £1000 be allocated to publicity for the PIP project and other FIAF publications to generate further sales. They would like to produce three new brochures at an estimated cost of £200 each, to publicise a) the TV and Film Volumes, b) the 10 year cumulation on microfiche, and c) a general brochure for all other FIAF publications. She suggested a further £400 to cover postage, labels, order forms, etc.

Staying with the 1983 budget adjustment, it was proposed that there should be a special extra contribution for the Stockholm Congress of 360,000 Belgfrs based on an estimated 100 FIAF delegates at 600 Swedish kroner each.

It was confirmed by reference to Article 26 that the annual subscription entitled full Members to send 3 people to the Annual Congress and Observers 1 person. If the number attending according to this formula exceeded 100, then FIAF would pay the host archive accordingly. If archives wished to send additional delegates, they would be expected to pay the same participation fee as the FIAT delegates.

There was no discussion of what additional funds, if any, should be allocated to the 1984 Congress.

Mrs Orbanz, Mr Pogacic and Mr Daudelin all mentioned the possibility that additional funds might be allocated to projects Underway.

Mr Klaue asked all members of the EC to pass proposals for fund allocations for 1983 and 1984 to Mr de Vaal in time for him and Mrs van der Elst to prepare proposals for balanced budgets for the two years at the meeting the next afternoon.

Mrs Wibom mentioned that several members had already made substantial contributions from their own archive funds towards the Stockholm congress, in particular the Congress Organising Committee and Mr Schou. She suggested that the Organising Committee meeting in Stockholm in October had replaced the second EC meeting that had been budgeted for.

4. MEETING WITH FIAT REPRESENTATIVES

At 6.30 pm, Mr Labrada from FIAT had still not appeared so Mr Klaue suggested this item should be considered cancelled.

8. PROJECTS UNDERWAY

1. EMBRYO 3

Mrs Bowser said she would give detailed report at Stockholm.

2. Silent Feature Film Catalogue

After verbal translation of Mr Ledoux's letter of January 15 addressed to Mr Daudelin in Madrid, Mr Daudelin said that Mr Ledoux had put in writing what had been discussed in a long telephone conversation on December 20. It was clear that Mr Ledoux felt that to invite Observers to participate and to give them access to the volume would be damaging to the Federation (eg diminish even further the difference between the privileges of Members compared with Observers, encourage mis-use of the Catalogue by those not primarily interested in preservation) and also damaging to the usefulness of the Catalogue (cf para 6 where he suggested existing contributors would withdraw their entries or confine them to their national production only). It was clear to Mr Daudelin that although Mr Ledoux stated in para 7 that he would accept the decision of FIAF if they insisted on changing the previous arrangements

regarding content (addition of Observers) or distribution (copies to non-participants), it was very likely that Mr Ledoux would withdraw the Belgian entry.

Mr Borde was very unhappy at the idea that Observers should be excluded especially when there were known to be such large collections at Koblenz and Bois d'Arcy. He reminded the EC that the last of the silent films had been made 50 years ago and what was needed was a comprehensive catalogue of the totality of all silent films the world over as the testament of an era. If the 4th Edition was simply to be an update of existing Full Members holdings and continue to exclude known collections, then he considered it pointless to go ahead with it.

Mr Borde was also unhappy at the idea of limiting access to participants: it should be a document of reference for all archives and historians.

In defence of Mr Ledoux' viewpoint, Mr Daudelin asked why Bois d'Arcy persisted in remaining Observer. Would they prefer not to contribute to the Catalogue? Mr Borde suggested that we should ask them rather than simply speculate.

Mr Strockov was asked his position if Observers were invited to participate and have access. He said that Mr Ledoux had visited him in Moscow two months previously and he shared Mr Ledoux' position. If the Catalogue was "open", they would not give all the information about their holdings; if it was "closed", they would give full information. It would be interesting and useful if all information was given but there would be difficulties. He said that it was not that they 'won't give all the information, but that they can't". In response to Mr Daudelin's question, he confirmed that "open" to him meant open to Observers.

Mr Klaue pointed out that the EC had two points to resolve:

- Who should contribute information to the catalogue? Should it be Full Members as previously, or opened to Observers? It was not possible to force anyone to disclose their full holdings.
- Who should receive a copy of the Catalogue and who should have access to it?
There were 3 possibilities:
 - a) participants only, ie. full Members or Members and Observers
 - b) all FIAF Members and Observers, whether they contributed or not
 - c) public sale

He felt all would want to exclude public sale. To safeguard the confidentiality under a and b, perhaps it would be possible to prepare Guidelines on how it should be used.

Mr Kula strongly supported Mr Borde that it was a waste of time and money to produce a new edition under the present conditions. To exclude historians from access was an almost criminal act. He, like Mr Klaue, felt the Observer vs Member problem was not a major issue: he added that if we really wanted to push Observers to become Members, then we could deny Observers the rights to exchange films! This would have an immediate effect though of course there were many reasons for not taking this course.

Mr Daudelin felt that Mr Ledoux' intention was not to exclude historians' access to the Catalogue but simply to have the Catalogue used with discretion and not available on open shelves for anyone to steal.

Mrs Bowser was strongly in favour of open access herself but felt it would be advisable to proceed slowly. For the moment, they should simply open participation to Observers and leave the question of wider access until later. Embryo 3 would be publicly available and this would give them comparative experience. Mr Cincotti supported Mrs Bowser, and Mr Borde poetically and reluctantly conceded that it should remain confidential as long as all Members and Observers were given the opportunity to participate.

Mr Kula was willing to accept the compromise too but was concerned that some Observers would be denied information about their own heritage because they had no silent films in their collection and could not participate. It was pointed out that to have one silent film would be sufficient to qualify for a copy of the Catalogue!

Mr Francis was willing to accept Mrs Bowser's proposal but suggested that in addition Members and Observers should be obliged to make available more widely a list of Silent Films produced in their own country, without necessarily indicating where they were currently held.

Mr Cincotti agreed with this proposal personally but was not sure who else would agree. He also shared Mr Kula's concern for the Observer who had no silent film so could not participate. He suggested it might be possible to produce annual or biennial supplements which would give opportunities to new archives to participate and get rights to a copy.

Mr Klaue asked if all were in agreement with Mrs Bowser's proposal. He was anxious to find a compromise to ensure that the new edition did appear and to avoid withdrawals. They could perhaps consider the access problem again, in say five years.

Decision. Mr Daudelin to write to Mr Ledoux about EC's decision that:

- 1) All Members and Observers be invited to participate.
- 2) Copy of catalogue supplied only to participating archives.

The vote was unanimous.

3. 9.5 mm Encyclopedia

Mr Francis introduced the project by reminding the EC that it had been first raised in Oaxtepec and there had been sufficient interest in the General Meeting to warrant the next stage of getting quotations from printers (in Brussels) and have someone from the EC assess the content (Mr Borde).

The project itself was the fruit of ten years' work by two young English historians, Garth Pedler and David Wyatt. They had approached the NFA some five years ago for financial help and the Archive had been able to allocate to them £ 1500 research grant from Kodak. What was needed now was a publisher.

He circulated a folder which included a sample of each of the sections proposed: 2 Indexes (a Title Index with 9924 entries and a Personality Index with 8555 entries), notes on how to use the catalogue, a series of articles (history of 9.5, review of equipment, Columbia films on 9.5 only, etc.) and some 850 frame enlargements. The informations had been collated from an analysis of all the producers' catalogues, matching reference numbers with titles, covering full length features and short documentaries. He stressed that it was not a catalogue of what existed now, simply a reference book of what had been produced to assist researchers in identification. It covered all commercial films throughout the world.

Mr Francis thought this was an interesting project for FIAF because 9.5mm had been a universal gauge used everywhere. It was an important reference tool, especially in the case of silent films where the 35mm version had been lost.

He presented a budget for printing based on a conservative 1000 copies (the more optimistic researchers had thought 3000 copies could be sold). This totalled 1,3000,000 Belgian francs and gave a cost price of 1,300 BF or \$27 or £16.70 per volume. They had allowed for about £500 for promotion costs. He envisaged a selling price of perhaps £ 20.

Mr Francis raised the question of principle: this was the first time FIAF had considered publishing a document that had not arisen out of the work of its own members. As a safeguard, it had already been established that there would be editing by NFA archive staff to ensure it met FIAF standards of presentation (Roger Holman would take care of the cataloguing standards and Clyde Jeavons the overall presentation).

Mr Cincotti asked if the research work had been completed. They had just obtained a private collection of 9.5, some of well-known titles but some documentaries that were unfamiliar to him. Mr Francis said the researchers had recorded separately information that came to hand about the existence and location of copies but there were no plans to include such information in the publication.

Mr Cincotti thought the project was very interesting and thought it was almost a duty for FIAF to ensure it was published.

Mr Borde who had been asked to evaluate the content was also very strongly in favour of trying to ensure publication of this further "testament of the past". He indicated there were several categories of films:

- feature films shortened for home viewing (minor interest);
- shorts, especially documentaries that were interesting either because 35mm had been lost or not even been made eg Alfred Machin films made in 9.5 & 25mm only;

- comic strips/cartoons made in 9.5 mm only by Pathé France.

Mr Klaue felt it was important to investigate alternative commercial publishers before committing FIAF to such an investment. In particular, he suggested the Munich publisher they were already using for Commission publications. Mr Francis said they had tried in vain in the UK for 2 years.

Mr de Vaal was very impressed by the project but shocked at the anticipated printing costs. He asked if there were not still organisations in England and France who were active in this area and could be interested.

Mr Borde mentioned that there were only a few hundred private collectors in France. Mr Daudelin said that in France there was an annual Festival of 9.5, a company which continued to manufacture the equipment and people who held projection sessions. Mrs Orbanz mentioned she had already tried to interest the German agents for Ligoní Films, the French manufacturers of 9.5 equipment and film stock and there was a possibility that Ligoní might support the publication though would not finance it entirely.

Mrs Bowser was very interested and very keen to see the document in print but she thought it was too costly for commercial publication and much too expensive for FIAF to handle. She felt it was necessary to find a subsidy from some source. She mentioned that in her experience promotion costs equalled printing costs. Additionally, they should not over-estimate the market: they had difficulty with the Slapstick Atlas which was also expensive to produce but which she expected to have had a wider appeal than 9.5.

Mr Daudelin felt it was an appropriate publication for FIAF and suggested that the selling price should be nearer \$50. He was sure FIAF could get its money back but the main problem was having the money tied up over several years. It might be possible to reduce the burden by offering a special pre-publication price to attract some money in advance.

Mr Strotchkov said his archive had no 9.5 although there might be some in private hands in Russia.

Mr de Vaal mentioned that as so many of the films were of French origin it might be worth seeking a subsidy from the French equivalent of the Prinz Bernhard Foundation. Mr Daudelin mentioned that in Quebec they had been able to obtain from the French Centre National du Cinéma, from a special "Fonds à l'aide d'éditions cinématographiques", to help them publish something on a French Canadian.

Mr Borde agreed to approach CNC and other possible sources of subsidy.

Mr Kula thought it was important to put the general principle to the General Assembly of whether FIAF should get involved in funding publications that had originated outside FIAF. He could imagine a number of other projects as for instance, people who were working on early colour processes or early sound processes.

Decision: It was agreed to prepare information for the GA as follows:

- a Mr Francis to prepare sample page per section for each delegate to have an idea of the proposal
- b Mr Borde to obtain information from CNC, Mr Klaue from the Munich publisher and Mrs Orbanz from Ligoní, for discussion at the EC before the Stockholm congress, so that clear proposals can be put before the GA.
- c The proposal to the GA to include two aspects:
 - discussion of general principle of sponsoring non-FIAF enterprises
 - discussion on potential FIAF involvement in 9.5 Encyclopedia

4 Unesco Courier

Mr Daudelin reported that following the commitments of members to submit material to him by September 15, he had a dossier of useful text and illustrations, as follows:

- The nitrate ultimatum, from the Australian archive
- Documentation in film archives, from Karen Jones
- Silent films for contemporary audiences, from John Kuiper
- Films have their destinies (?) from Peter Von Bagh
- Additional illustrations from Mrs Orbanz
- Report on questionnaire on lost films, from Sam Kula
- Other texts were still in the pipeline

He met Mr Evans of Unesco by appointment in mid-October and he seemed interested and friendly but it turned out he had no authority at all in this connection. He asked what the Editors of the Courier thought of it! It turned out that there had been a recent change of Editor and the previous one that Mr Evans had mentioned our topic to had not been enthusiastic, saying it was not "very sexy".

On his return to Montreal, Mr Daudelin started again with a letter to the new editor, Mr Edward Glissant, who had replied in December expressing surprise that an editing team outside Unesco Courier had worked on putting together a Courier issue without the Editor-in-Chief's knowledge. All issues for 1983 were planned and already approved by the Director-General, but he would be happy to meet Mr Daudelin on his next trip to Europe.

Mr Daudelin asked the EC for their views: he was willing to go to Unesco the following week and hope to negotiate a 1984 or 1985 issue or FIAF could try to publish the material in another way, either in a cinema journal or as a special FIAF publication for extended circulation.

Mr Klaue felt it was important to try to persuade Unesco to publish in 1984 or even 1985 but if no firm date was forthcoming to reconsider the matter at Stockholm.

Mr de Vaal thought it might be published as a special issue of the Bulletin no 25, with wide diffusion.

Mr Kula stressed the importance of the Unesco Courier was its wide cultural circulation worldwide outside the film and television communities they were familiar with. It was unfortunate that we have unintentionally offended the amour-propre of the Editor but he felt that given time to evaluate the project, Unesco too would find it interesting for them, indeed much more "sexy" than many of the editions they publish. As for FIAT, the articles collected so far would not date, they could be published at any time, and the delay would give us time to provide extra material, for example photos relating to some of the lost films. Mr Schou also welcomed the opportunity to document the statistics on millions of feet of film held, copied, etc with members' questionnaires.

Decision: Mr Daudelin to persuade Unesco they want us.

5. Preservation Manual

Mr Klaue reported that Mr Volkmann had completed the work and he had the 4 copies required by the contract here in Madrid for Mr Daudelin to take to Unesco next week. Mr Volkmann was now very seriously ill and had put all his remaining energy into completing the task and he felt EC should express their thanks and gratitude for this.

On the question of content, he had passed the work to Mr Schou for comment.

Mr Schou pointed out there were some 500 pages which he had therefore only been able to skim through in the two days available to him.

Mr Klaue pointed out that the contract with Unesco had already been extended several times from the original delivery date of end January 82. Mrs van der Elst who had been most recently in touch with Unesco reported that Unesco had made allowances for Mr Volkmann being ill and had given a final deadline of end December 82 which marked the end of their budget year. They had agreed to take delivery from Mr Daudelin on his visit next week but if it was not delivered then, the contract would be cancelled with no guarantee of renegotiation.

It was suggested Mr Daudelin should take the copies to Paris as arranged to meet the formal requirements of the contract, but point out that checking and updating were necessary.

Mrs Bowser pointed out that delays in publishing were a fact of life. She also stressed that it was important to give formal thanks to Mr Volkmann for all his work.

Mr Strochkov pointed out that the manual was needed, especially by young archives. The work in this area could be never-ending and it was important to make a cut-off point and publish. He suggested the Preservation

Commission should write an Introduction to point out that in a rapidly changing area, there would inevitably always be some points that were out of date. This was unanimously agreed.

Decision: It was agreed that Mr Daudelin should deliver to Unesco as contracted but ask how much further time could be given to provide the necessary updates and the Introduction.

6. Handbook for Film Archives: Possible Reprint

Mrs Bowser reported that the English edition was sold out. She had hoped to come to this meeting with a proposal for a revised edition but Mr Kuiper had been unable to produce in time. She would like to see it revised in many areas (including asking the Commissions to work on their several chapters, making it more detailed and more practical), but it would involve lots of work and she had too many other writing commitments to accept a new deadline. She therefore proposed a straight reprint.

Mrs van der Elst reported that the original print order for 300 copies had sold out over 2 years, without active publicity, at a steady rate of about one a week. If Frances Thorpe was going to be publicising FIAF publications it would presumably be more in demand. She had a quotation of 100,000 Belg francs for a reprint of 300 copies, which meant about \$8.50 per copy.

Decision: Reprint 300 copies and sell at same price as before. Put on Stockholm agenda as possible new project to initiate revised edition.

7. Book of Annual Reports: New Presentation

Mrs van der Elst reported that in future members would be asked to send only one copy of their Report instead of 100 and she would take care of the reproduction and binding at Brussels. This would avoid some of the delays from distant archives, ensure that the volume was more homogeneous and cost very little more than now.

8. Summer School

Mr Klaue reported that they had to postpone the Summer School from 1983 to 1984. He would bring detailed proposals to Stockholm.

9. Spanish as 4th Official Language of FIAF

Mrs Orbanz introduced the document drafted by Mr Klaue and herself and suggested that after review of each point in turn they should be able to come to a decision whether to recommend the adoption of Spanish as an official language.

Mr Alves-Netto said the only important requirement was point 1: to have simultaneous translation at the General Assembly and the Symposia to enable Spanish speaking archives to participate more actively. He did not think it was necessary for points 3 and 5.

Mr Klaue asked if it was necessary to make a change in the Statutes to implement point 1 only.

Mrs Bowser suggested the interpreters rates would probably be higher in New York as the United Nations interpreters commanded very high fees. Mrs van der Elst reported that the rates given were for official Geneva interpreters and included the technical equipment. An extra booth did not make much difference.

Mrs Orbanz pointed out that the extra costs involved would be FIAF's responsibility, not the host's.

Mrs Wibom reported that for Stockholm she had already arranged to have Spanish translation available for the GA and the Symposia and had made a contract with the International Organisation of Interpreters for the whole week. She had obtained special funding from a Swedish source for this. She wanted to point out that this extra expense was not a factor in her request for extra funding from FIAF for the Congress: the extra funding was because it was anticipated that there would be some 30 more participants at Stockholm than at other congresses.

Mr Pogacic and Mr Kula felt it was desirable to avoid making Spanish an official language as FIAF would then be obliged to translate official documents into Spanish. Mr Pogacic suggested that speakers of other languages used at the United Nations might also start demanding similar treatment, eg Arabic.

Mr Cincotti felt we would not be obliged to translate all documents: at the moment many documents were in one language only. He referred to Article 29 in the Statutes which already made provision for the adoption of "any other language chosen by the General Meeting as an official language" so there was no need to change the Statutes.

Decision: Mr Klaue and Mrs Orbanz to draft letter to all the Spanish and the 5 Portuguese speaking archives saying that in future Spanish would be a working language of the General Assembly and the Symposia. These archives to be encouraged to produce documentation in Spanish as appropriate and as they had already volunteered, and FIAF would consider funding for special publications.

10. World Film History

Mr Daudelin reported that both he and Mr Klaue had written separately to Mr Andreykov to tell him of FIAF's anxiety about the project and decision to withdraw if we continued to be so poorly informed. No replies had been received.

They had since heard unofficially through Mrs Staykova that although Mr Andreykov had told us at Lausanne in October 81 that the project had official recognition and a post of Editor had been created to which he was appointed, by March 82 the project had been suspended by the authorities and by October 82 the suspension was confirmed. The project had been abandoned and Mr Andreykov was out of a job. The reasons given were 1) financial and 2) the difficulty of meeting editorial demands for the printing.

According to Mr Andreykov, Mr Aristarco would be going to Bulgaria to meet the Ministers concerned for an explanation and thereafter the Secretariat of the project would inform the national teams.

Mr Klaue quoted the text of the letter Mrs Wibom had provided which was that sent to the heads of the national teams in mid 82. It said that "due to unforeseen difficulties the project might be considerably delayed and the teams were advised not to proceed further until further written notice." Nothing had been received by the national teams since.

Decision: As no official notification had been received, it was agreed that the above information about the termination of the project should be kept confidential to the EC. The members would be informed as soon as some official communication was received.

11. Handling of Nitrate Films

Mr Daudelin had asked for this to be put on the list with the suggestion that it should be passed to the Preservation Commission for action.

Mr Schou agreed that they would do something about it, trying to keep the document short to ensure that it was read, but he was not able at this stage to indicate its priority.

12. Promotion of FIAF publications

Mr Klaue reminded the EC that this had already been discussed under the report of the Documentation Commission.

ADDITIONAL ITEMS

13. Old Equipment Catalogues

Mr Veronneau had prepared a circular which has just been sent out by the Secretariat.

14. Compilation Films

Following the discussion at Oaxtepec, Mr Alho had confirmed that he had in mind compilations made by archives, using their own material and without outside intervention. No reply had been received from Dr Kahlenberg regarding the possible questionnaire to members.

15. Annual Bibliography of Film Literature

Mr Klaue had written to the Rumanian film archive as agreed at Oaxtepec, asking if and how FIAF could help and suggesting it might be preferable to continue with more recent information. No reply had been received.

Decision: Mrs van der Elst to write again and ask for information in time for Stockholm.

16. Guidelines for Film Shipment

Comments on the Guidelines had been received from the Technician at the National Film Archive and Mr Francis confirmed that they were unable to comply with all points of the Guidelines because they operated in different ways. He understood that other archives were also in disagreement.

Mrs Orbanz reported that she had passed them on as recommendations and her people had said they would comply where possible.

17. Cannes Festival

Mr Daudelin referred to the invitation sent by Mr Franz Schmitt of Bois d'Arcy to some 20 archives inviting their participation at the next Cannes Festival in an exhibition on conservation and restoration techniques.

Mr Borde said there were 3 proposals:

- a) the exhibition on preservation and film restoration;
- b) an exhibition of posters for silent films; and
- c) the possibilities of sessions of 1 to 1-1/2 hours per archive for them to show films they have restored.

He thought it was an excellent opportunity for archives to promote their activities.

Mr Francis felt that any participation by FIAF members should be co-ordinated as a FIAF contribution, not left to individual members.

Mr de Vaal said he had already written to Mr Schmitt saying they could do nothing at such short notice. He had asked where it was to be and who would pay.

Mrs Wibom referred to the parts of the proposal

- relevant equipment
- exhibition of posters
- restored films

Items 2 and 3 were easy. Mr Schmitt had telephoned her before she got the letter asking about their film conditioning box and she planned to meet him next Monday together with Mr Schou. She had a lot of questions to ask him.

Mr Francis reiterated that it should either be a joint FIAF activity or simply one archive's proposals on preservation but it should not be a mixture.

Mrs Bowser, Mrs Wibom and Mr Klaue all felt it was an excellent opportunity to publicise FIAF activities in the technical area and Mr Klaue asked that Mrs Wibom should explain FIAF views.

Mr Alves-Netto put in a word to remind everyone that FIAF was not just the Europeans. He mentioned that previously, two years ago, when The Venice Festival was planning a symposium on preservation without consulting FIAF we had decided to boycott them. He understood Venice planned to repeat this this year: did Mr Cincotti have details and what was FIAF's view.

Mr Francis felt the only approach was to make a presentation which had the full approval of the Preservation Commission. Cannes was a very public place and any other approach was potentially harmful.

Mr Klaue asked if the view was that individuals should be free to cooperate or not.

Mr Daudelin asked if the exhibit included technical publications.

Mr Klaue said it would be useful to advertise FIAF. Perhaps as it was such short notice we should simply leave it to the individuals saying that FIAF itself could not respond.

Mr de Vaal was interested in the members' reaction to Mr Francis' views. For point 1, there was certainly not enough time but points 2 and 3 could be responded to by individual members.

Mr Klaue thought individual members could also respond on point 1.

Mrs Wibom asked why everyone was so negative. She was delighted at the opportunity and wanted to congratulate Mr Schmitt on his initiative.

Mr Francis agreed that this was marvellous but reiterated his view that it should be a presentation by Mr Schmitt or by FIAF but not a mixture. And it should be clear what it was.

Mr Klaue suggested that FIAF should contribute by sending FIAF publications.

Decision: All archives free to respond individually.

18. UNAM projects

Mr Klaue referred to two projects discussed at the second Oaxtepec EC meeting, namely the Proceedings of the Latin American Symposium and the Bibliography of Film Literature in Spanish. Both these were dependent on UNAM's initiative and were not strictly FIAF projects.

19. Statistics on archive holdings

Mr Klaue recalled that this had already been mentioned in connection with the Unesco Courier project. He thought it would be very useful if Mr Schou were able to prepare an appropriate questionnaire to obtain the statistics from Members, perhaps for regular inclusion in the Annual Reports.

20. Central Register of FIAF Holdings (David Francis)

21. New FIAF Directory (to celebrate 50 years)

Mr Klaue suggested the above projects should be reviewed at Stockholm,

22. Council of Europe 'Recommendation on moving images'

Mrs van der Elst reported that a representative of the Belgian Ministry of Culture had been in touch with her as the Council of Europe in Strasbourg wanted to issue a recommendation on conservation of moving images, in conformity with the Unesco Recommendation. He was asking FIAF for help in obtaining information on the situation concerning legal deposit and copyright legislation in different countries.

In reply to a question, Mr Francis reported that the proposals the NFA had drafted for a new UK bill would have been prepared in the context of what was achievable and did not necessarily reflect their ideas of what was desirable.

Decision: Mrs van der Elst to let him have copy of two reports:

- 1) Report prepared by Swiss copyright specialist on some 15 countries and submitted to Belgrade Conference and
- 2) FIAF position paper submitted to Paris Conference.

It was noted in passing that our Finnish member, Mr Alho, is a Commission member at the Council of Europe. He had asked if he should act on behalf of FIAF and Mr Klaue had advised him to approach FIAF if the situation arose.

9. FUTURE CONGRESSES

1. Vienna 1984

Mr Daudelin referred to the two archives' joint letter of December 22 making two points:

- the EC need to advise them whether April was acceptable instead of June
- he thought that US\$ 520 for 6 nights bed and breakfast only was rather high. In any case, he would prefer a choice of hotels.

It was noted that the Congress was proposed for the first week in April. This was considered acceptable.

The Austrian members should be invited to attend the last day of the EC meeting to be held before the Stockholm congress and also to attend the inter-congress EC meeting. After some discussion of possible dates and conflicts with various Film Festivals (Berlin in February, Cuba in December) and the advantages that the Accounts for the preceding year and the new draft Budget could be ready if the meeting were held in January, it was suggested to hold the intervening EC meeting in early January.

Mr Klaue reported that he hoped to meet one of the Austrian members for a discussion at the Berlin Festival but meanwhile they would write confirming the following points:

- need for detailed draft budget to be ready for Stockholm
- request for alternatives for accommodation to suit different budgets (as required by Congress Guidelines)
- very clear statement on Symposium plans needed for Stockholm
- recommendation to provide simultaneous translation for Spanish at General Assembly and Symposium
- detailed timetables for all meetings

2. New York 1985

Mrs Bowser reported that she would have a detailed document for Stockholm. For the moment, she would like the EC's views on her proposal for a Symposium on US slapstick comedy. The new book on the subject would be available by then. She would like to have one part concerned with screenings and discussions of unidentified material and one part with papers and screenings giving a more academic review of the genre. She was visiting Frague to seek collaboration and hoped the EC would give approval to the proposal.

Mr Borde approved the idea very enthusiastically, recalling the three-way exchanges of unidentified material they had done some 7 years ago.

Mr Schou asked if it would be possible to have a symposium on the Technicolor restoration work and colour incompatibility in films like The Mystery of the Wax Museum, Red Skin, Duel in the Sun, etc.

6. REPORT OF THE SPECIALIZED COMMISSIONS

1. Report of the Preservation Commission

Mr Schou commented on his written report (annex 5), expressing in particular his search for Commission and Sub-Commission members who were not only technically skilled but had a willingness and an ability to communicate.

He was particularly concerned to identify individuals who could spearhead work in Japan, South America and the Third World.

For Japan, Mrs Wibom mentioned that she had been organising a major Swedish retrospective with the Japan Film Centre and she had understood from Mr Maruo over a year ago that he would be applying to FIAF. She could raise the matter with Mr Miki, a film historian at CNC who was visiting Stockholm on March 7. As no-one had any information on Japan's intentions, Mr Klaue pointed out that it would not be possible to envisage a sub-commission with Japanese participation for some time.

For South America, Mr Alves-Netto recommended Sr Callil from Sao Paulo.

Mr Strockov proposed Mrs Galina Ivzhenko as representative from the Soviet Union.

Mr Francis was very enthusiastic for the proposed structure of a small base committee, supported by regional or technical specialist sub-committees. He felt there was no need to be in a hurry to add additional members to the main Commission.

Decision: Mr Klaue confirmed that the EC approved the 4 members proposed and they could be told. Mr Schou should present his further submissions to Stockholm.

Mr Schou then gave some supplementary information on his visits and plans, in particular for the new FIAF test film and the colour fading tests. In reply to a question from Mr Strockov regarding the film used for the test film, he said that the type of film was more relevant than the manufacturer. However, he would supply information on the procedures so the Russians could make their own test film if they wished.

For all the Commission activities, Mr Schou's intention was to distribute drafts of the project objectives as early as possible to members so that they might be involved and invited to provide feedback from their own work.

Mr Francis, referring particularly to item 1.3 under General Tasks, felt it was particularly important to spell out in detail the terms of reference used before making official judgments on particular products as this could be very controversial.

Mrs Bowser gave her enthusiastic applause for all the activities proposed and Mr Klaue formally thanked Mr Schou for his time, energy and the expenses already incurred.

5. MEMBERSHIP QUESTIONS

5. Article 104 revisited

Mr Kula presented a proposal for a completely new draft for Article 104 which was discussed word by word and resulted in the following text:

1. Each member has the right within its own national territory:
 - a) to receive or to act as an intermediary for all films, documents and artifacts sent by other members to its territory.
 - b) to acquire any films or any collection of documents and artifacts relevant to its work that are available in its territory.

These rights are qualified as follows:

2.1. A member may negotiate directly with a representative of a foreign source in its own territory in order to obtain material relevant to its work. Such negotiations, if they eventually lead to acquisitions from other territories, will not constitute violations of rights of member(s) in those territories.

2.2. A member or observer intending to acquire material in another territory from a source that is not a member of FIAP must first secure the consent of the member in that territory. If there are two or more members in that territory the consent of all of them must be secured.

2.3. A member or observer intending to loan materials to an organisation that is not a member of FIAP in a territory in which there is a member, must first secure the consent and cooperation of that member. If there are two or more members in that territory, the consent and cooperation of one member must be obtained. It is the duty of that member to inform the other member(s) in his country, on the basis of a prior agreement within the spirit of Article 11 of the FIAP Rules.

This draft was unanimously approved. It was also agreed that Article 4 of the Statutes would need changing, to amend 'exclusive rights' to 'full rights'.

7. FINANCIAL REPORT revisited

Mrs van der Elst reported on the adjustments to the budget calculated by Mr de Vaal and herself to ensure a 'balanced budget' for 1983.

The main topic of discussion was the wording of the entry to cover the sum of 360,000 Belg francs allocated to the Stockholm symposium. They wanted to avoid the idea of subsidy, they wanted to indicate it was an extraordinary item on a one-off basis for this year only. They reverted to the formula proposed by Mr Francis the previous day:

"Extraordinary expenses for Stockholm symposium
(towards costs of participants from developing countries)"

The revised figures for the 1984 'balanced budget' proposal would be prepared by Mr de Vaal and Mrs van der Elst and distributed as required in time for consideration at Stockholm.

10. RELATIONS WITH OTHER INTERNATIONAL ORGANISATIONS

1. Unesco

Mr Klaue read out the reply from Mr Bolla to FIAF's letter of complaint last year, without comment.

He said that no progress had been made with any of the projects pending and felt this was due to the fact that no-one was currently responsible now that the Department of Cultural Heritage was no longer involved.

PGI was responsible for Archives, Libraries and Documentation, but there was also the Department of Communication where Mrs Wibom had encountered a Mr Pasquali. At a meeting in early December, Mr Pasquali had indicated a new division would be set up, 6c, concerned with the archiving and preservation of photographic images. It would be under his supervision and he welcomed future cooperation. Mrs Wibom reported that she was meeting him the following week and would obtain more information.

Mr Klaue reported on another project concerned with information systems for the exchange of documentary and TV material. There was a meeting of experts in February 83 to which we had been invited, rather late to submit a report, as well as attend. Mr Daudelin had already indicated that Mr Francis, a FIAF Vice President, would attend but there was too little time to prepare a report.

Mrs Wibom reported that the Swedish National Secretariat of Unesco had been approached for a subsidy for Third world participation at the Congress and she had a reply indicating they would hope to allocate US\$3 or 5,000. Mr Klaue confirmed that FIAF will support this national request if needed.

2. Relations with film schools

The results of the survey had been sent to the International Organisation of Film Schools who had expressed their thanks and said they would undertake a similar survey of their members.

3. Group of 5 (Round Table on Audiovisual Media)

Mr Klaue reported that the meeting scheduled for October 82 had been put off until the spring of 83 but he had no further information yet.

4. ICA Congress in Koblenz 1984

Mr Klaue gave advance notice that they planned to discuss at this congress "new media in archives" but we would get a formal invitation to participate in due course.

11. MISCELLANEOUS

Mrs Wibom raised two organisational points concerning the EC meeting in Stockholm (lunches and meeting with Director of Filminstitutet on 28 May).

There being no further business, Mr Klaue closed the meeting at 4.55 pm Thursday, January 20.

INTERNATIONAL FEDERATION OF FILM ARCHIVES

AN INTERPRETATION OF ARTICLE 104, CHAPTER IX,

RELATIONS BETWEEN MEMBERS (EXCLUSIVITY RIGHTS)

1. For two or more members within a country to "share" the exclusive right to (a) receive and to act as an intermediary for all films sent by other members to its country, and (b) to acquire any film or any collection of publications, documents or objects relevant to its work, is, on the surface, a semantic impossibility. What is obviously implied is that each member in one country enjoys these exclusive rights with reference to all members in other countries.

2. Members in other countries engaging in activities with a member operating in a country in which there are two or more members should observe the following courtesies in order to facilitate the coordination of activities and the most efficient use of scarce resources:
 - 2.1 Members participating in an exhibition of moving images, documents and/or artifacts organized by a member who shares exclusivity should notify the other member(s). This is normally accomplished through copies of the relevant correspondence.
 - 2.2 Members requested by copyright owners to send moving images and/or documents to a country in which exclusivity is shared should notify all the members in that country.
 - 2.3 A member sharing exclusivity who is organizing an exhibition of moving images, documents and/or artifacts involving the participation of members in other countries should notify the other member(s) in his/her own country as early as possible in advance of the exhibition date so that they can coordinate their own plans.
 - 2.4 Members participating in an exhibition of moving images, documents and/or artifacts being organized in a country by an entity that is not a member of FIAF should secure the collaboration of one member sharing exclusivity in that country and notify the other member(s).

- 2.5 Members exchanging moving images, documentation and/or artifacts with members sharing exclusivity need not inform the other member(s). ~~These exchanges, carried out in accordance with FIAF Rules, are regarded as private and confidential bilateral agreements between member archives.~~

- 2.6 Members proposing to acquire moving images, documents and/or artifacts from sources in another country in which exclusivity is shared should notify all the members in that country before entering into negotiations. This courtesy need not be extended if the initial contact was with representatives of foreign production or distribution companies in their own country.

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Executive Committee meeting
Madrid 18 - 20 January 1983

DRAFT FOR DISCUSSION (by W. Klaue)

Status of Visitors

It is to be differentiated between

1. Visitors who merely wish to attend the congresses, but who are otherwise not interested in having formal contacts with FIAF;
2. Visitors of symposia;
3. Visitors to associate themselves on a stable and regular basis (service).

To 1. Participation of Visitors in congresses

The participation of Visitors in the Congress/ General Meeting is laid down in art. 27 of the Rules.

I interpret the article in such a way that a decision shall be taken annually and that there is no global consent for participation.

There is no settlement about the participation of international organisations in the Rules. The Executive Committee shall decide about what international organisations are to be invited.

Visitors shall be given the opportunity of taking the floor concerning any item of the agenda of the General Meeting. It shall be left to the chairman to prevent Visitors from taking the floor too often.

Visitors shall be registered in the list of participants under a separate column.

Visitors shall receive all congress documents unless there are certain restrictions (concerning material to which they normally do not have access, e. g. annual reports of individual members which are not included in the annual volume and the other FIAF publications which are distributed during the congress.)

Visitors ^{may} shall attend all meetings (except the 'members only' sessions) and supporting events.

Congress fees: Visitors shall ~~be requested to~~ pay a congress fee to cover any additional cost arising to the organiser through their participation.

The congress fees shall be endorsed by the Executive Committee, and be paid directly to the organisers.

To 2. Participation in symposia

When taking a decision about a congress the Executive Committee shall at the same time define the nature of the related symposia (public, restricted participation, non-public).

In the case of public symposia Visitors shall be requested to register with the organisers, *and pay a registration fee.*

In the case of restricted participation the President and/or the General Secretary shall decide on the participation of Visitors in conjunction with the hosting archive.

To 3. Visitors who wish to associate themselves on a stable and regular basis (service)

The service shall include:

- Gratuitous distribution of publications originating from commission work.
- Gratuitous distribution of publications emerging from work on special projects of which the purpose of application is not restricted.
- ~~Gratuitous distribution of the minutes of the General Assembly in which they participated.~~
- Mailing of information on congresses, symposia and other events of the organisation.
- Providing other administrative documentation which may be of use to their activities (guidelines, proceedings of commissions, and others).
- Informing the members and observers of FIAF of the participants in the service of the organisation, with the recommendation to put them on the mailing list of their publications and/or information materials.
- Entering Visitors in the FIAF list of addresses under a separate column.

The charges for the service shall be fixed at an amount of ^{a minimum} 350.- of 400.-sfr. Payment shall be made within a period of 3 months from the date of invoicing.

Visitors shall be requested to put members and observers of FIAF on their mailing lists for publications.

A formal agreement shall be entered into for the service of FIAF. Services shall be suspended if payments are not received.

Executive C.
The ~~Secretary General~~ shall decide on admissions and cancellations ~~and inform the Executive Committee accordingly at its meetings.~~

It shall be pointed out in the aforementioned agreement that the subscription to the service does not involve any formal status with FIAF.

Concluding problem:

- Is the introduction of such service according to the spirit of ^{rule} ~~para~~ 104?
- Do such visitors also pay a fee to attend FIAF congresses?

Yes.

REPORT FROM THE DOCUMENTATION COMMISSION

Executive Committee meeting - Madrid

January 1983

I. International Index to Film and Television Periodicals (PIP)

1. The Documentation Commission received one of the two special awards of the British Film Institute for 1981, which are given "to celebrate work in the film and TV world deserving to be more publicly known and appreciated", for the production of the International Index to Film and Television Periodicals. The Index was described by the BFI as "A great work of scholarship reaching its 10th anniversary. Now extended to cover television, it is a fundamental tool of immeasurable importance to libraries and film scholars."
2. The first of the three proposed meetings of PIP indexers took place in London, August 6-9, 1982. The meeting was organised by Frances Thorpe. The British Film Institute gave a subsidy of £ 500 for the meeting. The sessions were held at the BFI Boardroom and Library. Michael Moulds, editor of the Index, as well as the two former editors, Karen Jones and Frances Thorpe, taught at the meeting. 18 participants and observers from 11 institutions attended the meeting. The programme included the history of the Periodical Indexing Project, analysis of the indexing form, practical indexing exercises and discussions in groups, discussion of the FIAF subject headings and their use, future development of the project, as well as the participants' reports on their use of the PIP cards and other periodical indexing practices in their libraries. At the last session the participants expressed their satisfaction with the work of the meeting which had helped them to become aware of the importance of the Index and of their own responsibility. Recommendations were made for the future meetings which are planned to take place in Ottawa and in Berlin (GDR) in 1983.
3. The 1981 ^(film) volume will be published by the Museum of Modern Art in New York on the same principle on which the two previous volumes were published. We just learned that it has actually already been sent out.
4. The editing of the first volume of the TV index (1979-1980) was completed by Michael Moulds in November and the volume has gone to the printers. It will be published in the beginning of 1983. A new technique is used for printing the volume, the data being entered onto magnetic tape which is fed directly into the printing machinery to produce a high quality copy. This is done by Infodoc who sub-lease part of our premises in Shaftesbury Avenue and who specialise in this sort of work. The publication of the TV volume was made possible by the help of the British Film Institute who gave a grant of £ 1,600 and of FIAF who advanced funds for the remaining costs, repayment of which would come out of the first sales of the volume.

5. FIAF members and subscribers have recently been circulated by the Editor to ask their opinion of our project to microfiche the cumulated records of the "International Index to Film Periodicals" 1972-1981. The response has been encouraging and we shall publish the microfiche cumulated edition in 1983.
6. We are ready to begin a large promotion campaign for the services and the publications of the PIP, which will also include all other FIAF publications about which a special brochure will be printed. We obtained from FIAF £ 300 for this campaign. All promotion materials will be sent by Frances Thorpe to about 1,000 institutions.
7. During the Congress in Oaxtepec a meeting with the Supporters of the PIP was organised with Eileen Bowser who represented the Documentation Commission. The proposed principles for the operation of the PIP with the help of the supporting archives were adopted. The budget was discussed and Eileen Bowser raised the issue of financing the annual volume. The Supporters thought that, since the Museum of Modern Art got back the money they had advanced towards the publication of the volume so quickly two years running, FIAF itself could be willing to make the loan for the next annual volume.
8. The accounts of the PIP (opening balance 1/1/1982 and budget comparison 1/1 - 1/10/1982) were prepared by Michael Moulds and Brigitte van der Elst and were sent out in November. The financial situation of the PIP at the end of 1982 is better than foreseen, in spite of unexpected building and legal costs. Thanks to the Supporters there has been no cash flow problem this year. The PIP working group has prepared a revised budget for 1983 and a draft budget for 1984 in connection with the proposal to change the system of operation of the card service of the PIP (see IV. 'New projects').

II. International Directory of Cinematographers, Set and Costume Designers

The volume "France from the beginnings to 1980" is expected to be published in January 1983. The volume on the Balkan countries has been completed and will also come out during 1983. Preparatory work on the volumes on Germany and Italy has been started.

III. Other current projects: International Directory to Film and TV Documentation Sources; International Bibliography of Dissertations on Cinema; International Statistics on Film Industry and Film Legislation

No new developments in these projects have been reported to me since the Congress in Oaxtepec.

IV. New projects

The PIP working group of the Commission has worked out a proposal for the replacement of the card service of the Index by a monthly micro-fiche service with the aim of reducing the ever rising costs of the service and modernising its technology. Documents describing the advantages of the new system have been sent to the Executive Committee, the Supporters and the subscribers. The proposal and the comments of the subscribers will be presented to the Executive Committee in Madrid by Michael Moulds.

V. Meetings

The PIP working group held several sessions during the first meeting of the PIP indexers in London. It met again in London in November to prepare PIP budgets and to discuss proposals for changes in the operation of the PIP. The joint meeting of the Documentation and the Cataloguing Commissions which was planned for 1983 was postponed for 1984 for several reasons, the main one being that we felt we must be better prepared on the joint projects to be discussed by the two Commissions. In 1983 the two working groups of the Documentation Commission will again meet separately, the one concerned with the Directory of Cinematographers, Set and Costume Designers at the Cineteca Nazionale in Rome in January, and the PIP working group in connection with the Congress in Stockholm.

Milka Staykova
President of the Commission

REPORT OF THE CATALOGUING COMMISSION TO THE EXECUTIVE COMMITTEE

MADRID

JANUARY 1983

The Cataloguing Commission plans to hold its 1983 meeting April 27-29 in Bruges, Belgium at the English Convent. Agenda items will include the polyglot dictionary of terms useful for film cataloging, the list of national filmographies, the continuing work on standardized rules for film cataloging, suggestions for filmographic and physical description data elements useful for collecting data on members' nitrate holdings, and the preparation of a second computer survey, as prompted by requests from FIAF members at the 1982 Annual Congress.

Jon Gartenberg (MOMA) has continued his work on the polyglot dictionary of film terms. The main portion of the glossary will consist of credit terms arranged in a hierarchical structure according to function type. Under each function, a table will provide the appropriate terms in the various languages. An integrated alphabetical index of the various language terms will lead the user back to the appropriate tables. Mr. Gartenberg has not yet received the Russian language version or the revised Spanish language version drafts of the glossary, and is working from the English, French, German, and preliminary Spanish language drafts.

Harriet Harrison (LoC) began work on editing, updating, alphabetizing, standardizing, and preparing camera ready copy of the national filmographies list. She volunteered to perform this work because her archive has a word processor which facilitates editing and error correction techniques. By the end of November, about one-third of the document was complete. Beginning in December, work had to be halted, owing to preparations for relocation of the Library of Congress film archives. Work will continue in mid-February 1983, once the move has been completed.

On the topic of cataloging rules, Commission members are working on their assigned areas and preparing second drafts of rules. These drafts are scheduled to be circulated this month in preparation for the April Commission meetings. In this way, staffs from all the institutions who have members on the Commission will be able to review the drafts and provide additional input for the Commission.

A suggested list of data element categories which can be used for preparation of a union catalog of FIAF member nitrate holdings was prepared by Harriet Harrison. (See Attachment A.) The list will be presented to the Commission for their recommendations at the April meetings. A copy of it has also been sent to Henning Schou, who, as President of the Preservation Commission, will review our document, make suggestions, and add his own recommendations for specific categories of technical and film condition data to be included in the union list. Once the data elements have been reviewed by the Commissions, they will be submitted to the Executive Committee for approval. A subsequent step will include the design of a simple form which incorporates the desired data elements.

Roger Smither (IWM) has undertaken primary responsibility for the task of organizing a survey which can serve as a basis for a second edition of the Commission's publication, Study on the Usage of Computers for Film-cataloguing. He has already prepared a draft questionnaire which has been circulated to selected members for comments and suggestions. Responses from four members have been received and are being incorporated into the revised survey which Mr. Smither plans to mail to all FIAF members this month. Based upon the responses to the survey, he will then prepare a paper summarizing the results and providing practical advice for members contemplating the use of automated data processing in their own archives. Progress on the report will be presented to Commission members at the April meetings.

REPORT FROM THE CHAIRMAN WITHOUT A PRESERVATION COMMISSION
TO THE EXECUTIVE COMMITTEE
MADRID, JANUARY 1983

1) Proposals for members of the Preservation Commission:

- Mr LARRY KARR - to chair North American Subcommittee
- Mr PETER KONLECHNER, preservation and restoration of sound
- Mr HAROLD BROWN, NFA, London
- Mr HANS-ECKART KARNSTÄDT to chair East European Subcomm.

Pending:

- Mr FRANTZ SCHMITT, Bois d'Arcy
- MEMBER OF GOSFILMOFOND (to be nominated by Mr Strochkov)
- Mr HENK DE SMIDT (Pot.candidate for co-ord.new technologies)

The new Commission will meet for the first time immediately after the Stockholm Congress, discuss topics presented at the Technical Symposium, and plan short and long term projects.

2) Visits to Archives

During the period Oct.8 - Nov.8 the Chairman:

- a) attended the "FIAP 1983 Congress Preplanning Committee Meeting" in Stockholm (4 days).
- b) showed a film and slide presentation of preservation activities at the NFA, Canberra to the staff of Det danske Filmmuseum in Copenhagen.
- c) assessed the quality of printing tests carried out at Johan Ankerstjerne, the commercial laboratory used by Det danske Filmmuseum.
- d) visited Staatliches Filmarchiv der DDR for 3 days.
- e) visited Nederlands Filmmuseum in Amsterdam, and Philips in Eindhoven together with Mr Henk de Smidt.
A progress report on the Philips videodisc experiments will be prepared.
- f) discussed preservation and restoration of sound in film with Mr Peter Konlechner during a day in Vienna.
- g) attended a "1983 Congress Preplanning Section Meeting" with Mr David Francis and Mr Harold Brown at the NFA, London.

In connection with the present Executive Committee Meeting the Chairman visited the Archives and Oral History Department of Singapore (and will later visit the National Archives of Thailand in Bangkok) to learn more about the problems (and possible solutions) facing archives in hot and humid countries.

Will visit Service des Archives du Film in Bois d'Arcy 24.-25. January to discuss Preservation Commission matters and involvement in Stockholm Congress with Mr Frantz Schmitt.

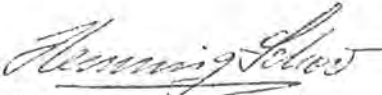
3) New FIAF Test Film

In collaboration with Colorfilm Pty Ltd in Sydney, the Chairman has initiated the development of a FIAF test film to be used for establishing FIAF standards for archival printing. Hopefully, the test film will be available with various degrees of shrinkage which makes attachment to shrunken nitrate film more valuable.

The test film should be ready for demonstration at the Stockholm Congress.

4) Colour Fading Tests

A number of artificial ageing tests similar to the tests developed by Kodak for their colour stability program will start in February at the NFA, Canberra. 4000 Feet of yellow, magenta, cyan and neutral grey film of a density of exactly 1.0, developed to an archival standard, has been produced. The aim is to find out how close we can get to Kodak's published data and then later stability-test Agfa-Gevaert, Fuji and also older film stocks.


(Henning Schou)

FUTURE TASKS FOR THE PRESERVATION COMMISSION

A Statement to the FIAF General Assembly
by the new Chairman, Henning Schou, on June 10, 1982

What tasks should the Preservation Commission deal with in the course of the following year? This question was put to the Commission Members last year and also to the candidates for the Chairmanship. I shall try to summarize the answers including the requests I received after my talk yesterday.

1. General Tasks

* In my opinion, the Preservation Commission should be an information centre on anything related to preservation, restoration and transformation of all the audiovisual media.

It is therefore imperative that the Commission keep abreast of all technical developments in the field of film, sound and videogrammes, not only through the literature but by direct contact with experts in the field.

It has been suggested that the Preservation Commission should establish contact with the SMPTE Committee on Film and Video Reproduction and Technology.

It has also been suggested that the Commission should try to get closer to the manufacturers and work in collaboration with their research laboratories.

* In addition to making specific, authoritative recommendations, the Preservation Commission should be able to air ideas and stimulate discussion through publications (for example in the technical column of the FIAF Bulletin) and thus allow a faster circulation of information and, hopefully, consequent feedback into the Commission's work, involving as many experts from both inside and outside the member archives as possible.

* The Preservation Commission should not be afraid to make clear and well-founded judgements on both the quality and stability of particular products.

* The role of the Commission should also be to encourage and co-ordinate research into archival matters.

2. Special Tasks (in no order of priority)

* The Preservation Commission - having established the fundamental principles and base of knowledge regarding cellulose nitrate, colour, and magnetic materials - should compile a user's manual on practical film and video preservation procedures. An archivist's "How to..." covering such topics as hand repair, scratch removal, de-shrinkage, printing, chemical restoration treatments, sound re-recording etc. based on the knowledge and experience of senior technicians.

* Establish FIAF standards for preservation work - just as the SMPTE does for film and television productions - so that FIAF is recognisable as the ultimate authority in its field.

This will take time and care, but is a logical consequence of the UNESCO resolution. The recommendations can be published, and updated, on loose-leaf sheets or folders in the SMPTE style. Second and third options for preservation standards based on economics and the size of the archive should be considered.

* Develop a literature on videogrammes and continue the film/video transfer experiments.

* Information on treatment against bacteria and fungus.

* Accumulate results of printing tests (e.g. re loss of resolution and colour incompatibility).

* A catalogue of all the major film types circulating on the world market, including information on the chemical-physical characteristics (for instance, processing methods and data relating to dye fading).

* The thermodynamics of cellulose nitrate decomposition.

* The stability of long-term storage materials determined by differential thermal analysis.

3. Composition of the Preservation Commission

The task of preserving audiovisual materials is becoming more and more complex. It is therefore important that as many qualified people as possible become involved in the work of the Preservation

Commission. It is my intension to set up regional sub-commissions and enrol the head of each as members of the Commission. In this way we should get most work done, and thus be able to tackle together some of the many problems facing archives today.

Herminie How