

**FIAF 1995
Los Angeles
Minutes**

GENERAL ASSEMBLY, LOS ANGELES
April 27 - 28, 1995

FÉDÉRATION INTERNATIONALE
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION
OF FILM ARCHIVES

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2. Declaration of the status and voting rights of the members, present or represented
3. Adoption of the agenda
4. Approval of the Minutes of the General Assembly
5. Report of the President on behalf of the Executive Committee
6. Membership question - New affiliates
- Reaffirmation of members
- Other membership questions
7. 50th Anniversary
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Minutes of the
51st GENERAL MEETING

27 - 28 April, 1995
Los Angeles

GENERAL ASSEMBLY, LOS ANGELES
April 27 - 28, 1995

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M I N U T E S

F I R S T S E S S I O N (April 27, 9.00 - 13.00h)

Chairman Eva ORBANZ, Secretary-General

1 O P E N I N G

Mr DAUDELIN, President, welcomed everyone present to FIAF's 51th General Assembly and invited all delegates to go regularly and fetch the general assembly documents distributed in their pigeon holes.

He then gave the floor to Ms ORBANZ, Secretary-General.

2 C O N F I R M A T I O N O F T H E S T A T U S A N D V O T I N G R I G H T S O F T H E M E M B E R S , P R E S E N T O R R E P R E S E N T E D

Ms ORBANZ read aloud the list of delegates present (Members, Provisional Members and Associates) asking those who will vote to identify themselves (Annex 2).

Proxies had been given to Mr BERGER for DEUTSCHES INSTITÜT FÜR FILMKUNDE/FILMARCHIV AND TO Ms ORBANZ for TAINIOTHIKI TIS ELLADOS.

Honorary Members Jerzy Toeplitz, Jan de Vaal and Wolfgang Klaue were present as well. Mr KLAUE also represented ICA as Secretary of ICA's Commission on Audiovisual Archives. Honorary Members Eileen Bowser, Harold Brown, Vladimir Pogacic and Einar Lauritzen were unable to participate but sent their greetings to all their colleagues.

The Secretary-General then introduced the Commission Heads as well as Steve Bryant and Juris Tsivian, respectively representatives of FIAT and The Latvian National Cinematheque.

Ms ORBANZ finally read aloud a letter from the President of the Board of Jugoslovenska Kinoteka to the General Assembly, in which he deplored the fact that, for lack of visa, the archive had been deprived of the possibility to participate in the 51st FIAF Congress whereas they had been willing to contribute actively to the Congress. They proposed the candidature of Mr Zelenovic to the new Executive Committee and looked forward to continued and fruitful collaboration with all FIAF colleagues.

Ms ORBANZ announced that the list of candidatures for election as officers and members to the Executive Committee would remain open until 7.00 PM on that day.

3 ADOPTION OF THE AGENDA

Ms ORBANZ called for any question/comment on the proposed agenda. There being none, the agenda was adopted.

4 ADOPTION OF THE MINUTES OF THE GENERAL ASSEMBLY IN BOLOGNA

Ms ORBANZ called for any question/comment on the Minutes of The General Assembly in Bologna. There being none, the Minutes were approved.

5 REPORT OF THE PRESIDENT ON BEHALF OF THE EXECUTIVE COMMITTEE

Mr DAUDELIN read out his Report (Annex 3) on the work of the Federation, the Executive Committee and the affiliates during the past year, highlighting three events which, among others, had marked the recent history of the Federation: the appointment of a Senior Administrator for FIAF, the very first meeting of the Executive Committee on the African Continent in November 1994 and the creation of the FIAF-UNESCO Fund, with the support of its Director-General, Mr Federico Mayor.

6 MEMBERSHIP QUESTIONS

6.1. New affiliates

During its meetings in Tunis and Los Angeles and in agreement with FIAF's Statutes and Rules, the Executive Committee had admitted 5 new affiliates :

as *Associates* :

- Fundacion Carmen Toscano I.A.P. (Mexico). As head of a FIAF archive based in the same city, Mr TRUJILLO was invited by Ms ORBANZ to say a few words on the newly admitted institution.
- Bibliothèqu - Filmothèqu de l'Image (Paris) and
- Euskadiko Filmategia / Filmoteca Vasca(San Sebastian). There being no delegate for these two archives, Ms ORBANZ referred to their written presentation in the FIAF Journal n°50.
- The Latvian Cinematheque / International Center of New Cinema (Riga). As a delegate of the institution, Mr TSIVIAN was given the floor to introduce the archive.

as *Provisional Member* :

- The North West Film Archive (Manchester, U.K.). Ms GOMES, curator, briefly introduced the institution and welcomed everybody to come and visit them in their brand new premises.

6.2. Reconfirmation of Members

Mr SMITHER, Deputy Secretary-General, reported that during its meetings in Tunis and Los Angeles, the Executive Committee had reconfirmed the following member archives :

Bruxelles : Cinémathèque Royale/Koninklijk Filmarchief
Madrid : Filmoteca Española
Praha : Narodni Filmovy Archiv
Roma : C.S.C./Cineteca Nazionale
Saõ Paulo : Cinemateca Brasileira
Seoul : Korean Film Archive
Stockholm : Cinemateket - Svenska Fiminstitutet
Warszawa : Filmoteca Narodowa
Wellington : The New Zealand Film Archive

He recalled that Associates would be due for reconfirmation in 1996.

6.3. Other membership questions

FIAF's membership categories now included 61 Members, 28 Provisional Members and 19 Associates. With regard to these figures, Ms AUBERT underlined the large proportion of Provisional Members. She believed it was one of the new Executive Committee's tasks to examine the reasons for this "immobility" among Provisional members and actively to encourage them to apply for (full) membership.

7 CINEMA CENTENARY

Mr JEAUVONS appreciated the large contribution of many FIAF archives to issue 4 of the FIAF Centenary Calendar of Events, a copy of which had just been circulated in the pigeon holes. He announced that each archive would receive a batch of calendars after the Congress and strongly insisted that this edition be widely distributed, as a way of spreading our image and our work. He finally invited all affiliates to contribute again to Calendar n°5, that would come out in November 1995 as the last in the series of FIAF calendars.

8 RELATIONS WITH UNESCO AND OTHER INTERNATIONAL ORGANISATIONS

8.1. Relations with Unesco

Mr DAUDELIN reported on the meeting held last January at Unesco's headquarters in Paris in order to launch the UNESCO/FIAF Fund. Mr Federico Mayor, Unesco Director General, had then announced that Unesco had "promised" an amount of 100,000.- US\$ to launch this fund. It was agreed at a later meeting that half of this amount would be immediately invested in projects (among others, the creation of an African filmography and the restoration of Satyajit Ray's oeuvre) whereas the rest would be used as seed money for organizing fundraising drives. However, we could not take this amount for granted as the above-mentioned promise had not been endorsed yet by Unesco's General Conference. Moreover, Unesco was now going through an acute financial crisis.

Mr DAUDELIN concluded that FIAF's role now was to carefully follow up Unesco's commitments and he announced that FIAF affiliates would be regularly kept informed of the project's development by the Senior Administrator.

Ms AUBERT reported that the film retrospective dealing with the theme of tolerance and organized by Unesco with the help of FIAF archives last January had proved very successful among a young audience.

Ms AUBERT also thought that Unesco's attitude was getting more favourable towards FIAF, thanks particularly to the lobbying of Ms Teresa Wagner at the Division des Arts et de la Vie Culturelle. Mr DIMITRIU agreed, but he feared that the results of one single person's efforts might be aleatory unless they were endorsed by Unesco's official instances. He pointed out that FIAF had been acting as an interesting and valuable partner for Unesco in launching projects that Ms Wagner wanted us to be associated with. However, we should not ignore the fact that we had no formal/legal assurance that the funds promised last January would materialize.

Referring to his experience with Unesco in the frame of the Satyajit Ray project, which appeared to him as a highly politicised and bureaucratized project, Mr FRIEND recommended that, before going any further with allying ourselves with Unesco, we should be very formal about how money will be used, channeled and controlled. Besides, we should stick to FIAF guidelines for preservation and make some hard decisions as to whether or not we want to be involved with Unesco on this project, as there was, in Unesco, a great deal of confusion about what preservation is.

Mr FARKAS reported that Cinemateca Brasileira had submitted to Unesco a fairly important request for refurbishing its laboratory and the cold vault.

Mr EDMONDSON reported he was directing an international survey of film archives in Asia commissioned by Unesco, whose deadline was end 1995. Ms ORBANZ hoped to be informed of the results of the seminar organized in Canberra this month in the frame of this project.

Mr DIMITRIU believed we should not expect significant contributions from the Memory of the World programme in the next few years because Unesco had only recently become aware of the importance of the world film heritage and the programme was therefore giving priority to more classical elements of the world culture.

8.2. Relations with other international organisations

8.2.1. NGO's Round Table on Audiovisual Records

Mr DIMITRIU and Mr SMITHER had represented FIAF at the 15th NGO's annual Round Table on Audiovisual Records in London last February. One of the topics discussed was the draft European Convention for the Protection of the Audiovisual Heritage, which asked for a prompt reaction from each NGO's board.

Mr DIMITRIU offered to provide additional information to anyone interested in this meeting and concluded by saying that the next Round Table was due to be hosted by the International Council on Archives in Vienna from 10 to 12 March 1996.

8.2.2. International Federation of Television Archives (FIAT/IFTA)

Keeper of the Television Department at the NFTVA in London, Mr Steve BRYANT represented the International Federation of Television Archives (IFTA/FIAT), as its new General Secretary. He conveyed President Tedd Johansen's greetings to the General Assembly, thanked FIAF for inviting FIAT to the Congress and congratulated UCLA, the AFI and the Academy for organizing this outstanding event. He then reported on the following points:

- FIAT membership : most members of FIAT were broadcasters, both national and commercial, but there were also a growing number of national and independent archives including television in their collections, which indicated a growing co-operation between those archives and the broadcasters.
- FIAT's new commission : FIAT was now addressing wider and more cultural issues. Through its newly created *Programming and Production Commission*, questions of how archival television material is being re-used in new programmes and questions of selection and ethics were being discussed. FIAT was also giving an annual Award for the best re-use of television archive material.
- FIAT's concerns : the Federation was sharing common concerns with FIAF : they were just as interested in the digital revolution as FIAF was and also distrusted the manufacturers of our carriers who ever more regularly were making video formats obsolete. Moreover, the topics covered by the next IASA/FIAT Conference would include copyright, new technology in documentation and picture recording, and questions of access.
- Co-operation between NGOs : Mr BRYANT concluded by underlining the importance of co-operation between archival organisations, namely through the Joint Technical Symposium, the UNESCO Round Table on Audio-visual Records and the FIAF Summer School, in which FIAT hoped to become involved.

8.2.3. International Council on Archives (ICA)

Mr KLAUE, Secretary of ICA's Committee on Audiovisual Archives, conveyed ICA's admiration for what FIAF had achieved so far. He explained that the Committee on Audiovisual archives had been founded to act as a clearing-house to channel information as to how to treat audiovisual materials in traditional archives. He drew the assembly's attention to the present and future developments in "traditional" film archives and pointed out that there were important institutions holding film collections in ICA that FIAF should pro-actively contact for possible integration into the Federation. He called for more openness on behalf of FIAF towards the growing number of institutions dealing with audiovisual material other than "film". He added that ICA was a good partner for FIAF through its Brussels-based secretariat, its management experience as an international organisation, its regional infrastructure and its publications through which FIAF's work could be made wider known. Altogether, ICA hoped to continue and improve cooperation with FIAF through the NGO Round Table and the Committee on Audiovisual Archives in which a relatively strong group of FIAF archives were participating.

S E C O N D S E S S I O N (April 27, 2.30 P.M.)

Chairman **Roger SMITHER, Deputy Secretary-General**

9 FINANCIAL REPORT

Mr JEAUVONS, Treasurer, reported on the 1994 accounts (Annex 4) underlining that the credit balance and the spending pattern were close to predictions. We could hope, in 1995 and 1996, to get more members than predicted, which would add to the subscription income. In 1995, we were on course for a deficit of around 65,000 US\$ mainly due to the increase in staff salaries, which resulted from the recent appointment of the Senior Administrator.

The Treasurer called for any question on the 1994 balance sheet. There being none, he moved on to the 1996 budget.

10 APPROVAL OF THE 1996 BUDGET

The 1996 budget also budgeted for a deficit of around 33,000 US\$ (Annex 4). Mr JEAUVONS believed these were not alarming sums of money for an organisation such as ours. However, there would predictably come a moment in a year or two where we would be wiping out our Reserve Fund, unless we found ways of raising extra funds for FIAF in order to keep our balance healthy. This, he said, was the task of the Senior Administrator.

Mr MUINONEN suggested to find ways of raising funds from among ourselves first of all and for a specific purpose. He also encouraged developing strategies for increasing our membership.

There being no other question on the proposed budget, the 1996 budget was adopted by a show of hands (majority).

Towards an equitable scale of membership fees

Having not yet managed to reach a satisfactory conclusion on a new scale of membership fees, the Executive Committee had reached a point where it wanted to test a couple of new initiatives which 1) would help disadvantaged members who struggled to pay their subscription fees and 2) presented short term measures to raise some cash. At the request of the EC, Mr DIMITRIU and Mr COSTA had worked out two proposals in a written document (Annex 5) which Mr JEAUVONS commented as follows :

- Proposal 1 (voluntary extra-contribution or "solidarity fee" from "well-off" archives) would be exceptionnally carried out on the occasion of the cinema centenary in order to support archives having chronic or temporary difficulty in paying their subscription. Archives whose constitution prohibited such a voluntary donation should try and find ways of having it billed otherwise.
- Proposal 2 (increase of our income via the expansion of our subscription service) did imply that, having FIAF in mind, individual archives be ready to provide a "priority" service to FIAF subscribers approaching them. On behalf of the Executive Committee, Mr JEAUVONS urged FIAF affiliates to sign up to this system, insisting it would allow FIAF to alleviate its financial difficulties expected in the coming years. Besides, this could also be a testing ground for the debate on FIAF's future constituency, as well as a test to find who our friends really are on an individual basis and determine to what extent they are ready to become benefactors to FIAF in return of modest services.

The Treasurer closed the finance session by inviting archives to approach him if they were willing to sign up to the strategy described in proposal 1.

REPORT OF THE SPECIALIZED COMMISSIONS

Mr SMITHER introduced the session and reported from the last EC meeting that the format and framework of the Commissions' work was part of the "agenda" of the working group for the Long Term Plan for FIAF.

He reminded that the purpose of the verbal presentation was to develop particular themes instead of repeating the written report and encouraged Commission Heads to take this into account.

11 REPORT FROM THE TECHNICAL COMMISSION

Referring to his written report (Annex 6), Mr SCHOU, Head of the Commission, explained that the Commission's new brief and mandate was leading to a change in its structure, which resulted in the newly created Subcommittee for Magnetic Media and New Media.

He then expressed the Commission's wish to receive the Assembly's comments and suggestions on the proposed work program (Attachment A). This program, he explained, was intended to address all the disciplines along the conveyor belt system that makes up the preservation process and would hopefully result in a book on film preservation. He specified that preservation of sound track was omitted by mistake from Attachment A.

Mr SCHOU also called technicians in film archives for more participation in (and/or comments and constructive criticism on) the International Survey of Printers, the "interim" report of which had just been re-distributed in L.A..

After pointing out the great success of the Fourth Joint Technical Symposium recently held in London, Mr SCHOU wanted to hear the assembly's opinion on holding more of such events at a shorter interval and in conjunction with the NGOs' Congresses.

In reference to the Technical European subcommission, Mr FARINELLI reported on the CALEIDOSCOPE project. Both parts of the group, i.e. some European FIAF archives on the one hand and private laboratories selected by the former on the other hand, had been working together for four years to compare and harmonize their practices, with the support of the European Union. Their collaboration had resulted in the preparation of a manual that was due to come out at the end of June.

Mr FARINELLI then formally announced that the FIAF archives within CALEIDOSCOPE were willing to constitute the European sub-commission of the FIAF Technical Commission and wished to be informed of FIAF's formal position on this proposal before their next meeting at the end of June.

Mr SCHOU noted with attention Mr FARINELLI's proposal and gave assurance that he would examine the question before June 30. However, he felt uneasy about the commercial laboratories' status in the frame of this conversion.

Mr DAUDELIN insisted the Commission should be more confident in stating FIAF preservation principles and encouraged its members to reaffirm their knowledge and authority in our field of expertise.

Ms AUBERT felt uneasy about the absence of international representation within the Technical Commission members, underlining that most of them were now working at the National Film and Television Archive. In Mr SMITHER's opinion, and in accordance with our rules, the criteria for Commission membership were based on the individual expertise rather than the international representation. Although Mr SMITHER agreed with Ms AUBERT that it was unhealthy to fail to reflect the international nature of the Federation in all our activities and particularly the Commissions, he pointed out that historically it was the NFTVA that had recruited Commission members (from a wide international background), not the Commission that had appointed NFTVA staff. He nonetheless urged archive heads to think very hard about whom from their staff they would be willing to put forward as member of the Commission, bearing in mind that they would have to support him/her both in time and financially.

Mr SMITHER thanked Mr SCHOU for his report.

12 REPORT FROM THE CATALOGUING COMMISSION(Annex 7)

Ms HARRISON, Head of the Commission, expressed her gratefulness to Ms AUBERT for making the French translation of the FIAF Cataloguing Rules by Eric Loné at the Centre National de la Cinématographie available to all French-speaking affiliates of FIAF.

Then, referring to the Commission written report (Annex 7), she gave the floor to Carlos Roberto de Souza to report on the computer format for filmographic data. All delegates had received information on the project in their pigeon holes, together with a request for participation in a performance test. In answer to Mr KONLECHNER, Mr DE SOUZA explained that the project aimed at studying the way most FIAF archives were storing information, in order to harmonize this into one common computer format that could be used worldwide to facilitate the exchange of information among FIAF archives.

Mr SMITHER thanked Ms HARRISON and Mr DE SOUZA for their report.

13 REPORT FROM THE DOCUMENTATION COMMISSION (Annex 8)

Mr MAGLIOZZI, Head of the Commission, reported that the Commission had been involved in two major projects which he wanted the Assembly to consider as models for a project-based approach for the work of Commissions : the Indexing work of the PIP and the CD-ROM. He explained that, before the mid '92, the Commission was involved in various projects and publications, including the Annual bibliography of FIAF members publications, the Guidelines

for describing unpublished script material, the International directory of film and TV documentation collections and the International survey of cinematographers, set- and costume designers in film.

Since the mid '92, the Commission had worked exclusively on the CD-ROM. The Commission now was the CD-ROM. He and the PIP believed that FIAF should regard the CD-ROM as a major asset towards the Federation, as a model for the FIAF Database, as a very important and user-friendly way of promoting FIAF's work around the world, even in non-film institutions. The Commission was now halfway through the five-year period necessary to get the project running, build its basic databases and establish a sales record. Besides, the project appeared to be on its way to become a self-supporting enterprise.

Mr MOULDS then briefly demonstrated the CD-ROM and Ms DALTON described the Treasures from the film archives database (holdings of silent films in FIAF archives), saying that searching possibilities would be added to the programme as funds would become available. Finally, she took good note of Ms AUBERT's suggestion to indicate which are the restored films, saying she would closely examine this question with the Commission.

Mr SMITHER thanked Mr MAGLIOZZI, Mr MOULDS and Ms DALTON for their report.

14 REPORT FROM THE COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS

A written report had been distributed (Annex 9).

The work that the Commission had achieved so far was a preliminary step, consisting of studies with practical and didactical aims (Survey on programming an access in film archives; Survey on projection standards; Some thoughts on accessing film collections). Mr BENARD DA COSTA explained that the workshop "How to use our collections", due to take place after the General Assembly, was intended to hear the Assembly's voice on the direction of the Commission's future mission.

On the assumption that to preserve and to show were film archives' fundamental aims, Mr BENARD DA COSTA recalled that by showing our hidden treasures to the public, we were enhancing the role of preservation to the outside world. He therefore advocated for a better circulation of prints between archives, which implied well-defined guidelines. Ms CLAES would make a presentation on this issue during the above-mentioned workshop.

Ms CLAES was then given the floor to comment on the report of the project "Some thoughts on accessing film collections", which had been distributed in the pigeon holes. Ms CLAES called for additions to the information available so far from as many archives as possible, in order to complete the study.

Referring to those who had not yet contributed to the "Categories Game", especially Eastern European archives, Ms CLAES instantly called for response to the related publication that was due to come out at the end of June, thanks to the support of the Gulbenkian Foundation. She added that once the information contained in this publication has been completed, the Commission would find a way of re-publishing what was bound to become a best-seller.

Mr SMITHER thanked Mr BENARD DA COSTA and Ms CLAES for their report.

T H I R D S E S S I O N (reserved to Members)

Chairman Wolfgang Klaue, Honorary Member

18 CANDIDATURES FOR (FULL) MEMBERSHIP

A committee of non-voting scrutineers was nominated including Kjell Billing, Ann Fleming and Timo Muinonen.

There were at this stage 49 voting members present or represented. The quorum having been obtained, the General Assembly was declared valid for voting.

18.1.Arxiu d'Audiovisuals (Filmoteca) - Generalitat de Catalunya

Ms ORBANZ commented on the candidate's progress since their admission as Provisional Member in 1992. Mr DAUDELIN, who had visited the archive, had made a very favourable report to the EC, which had led the latter to recommend their admission as Member of the Federation. Ms ORBANZ asked for comments or questions on this application. There being none, Mr KLAUE called for a vote to be taken by secret ballot.

Result of the vote : 44 in favour
 4 abstentions
 1 no

Mr GIMENEZ then joined the Assembly and was welcomed by general applause. He thanked the Executive Committee for its support and the General Assembly for its vote, adding that the Arxiu d'Audiovisuals would carry on their work with even more enthusiasm in collaboration with all FIAF affiliates.

18.2. Chinese Taipei Film Archive

Ms ORBANZ summarized the extensive exchange of correspondence between Beijing, herself and Taipei on the issue of the name of the Taipei Film Archive during the whole preceding year. This had culminated in a letter from Beijing dated April 4, 1995 and sent to the whole membership except to Taipei, in which they confirmed they would be unable to organize the 1996 FIAF Congress unless the film archive in Taipei changed its name in line with Beijing's government's requisites. In the last weeks preceding the General Assembly, the Secretary-General and Mr Ray Jiing, Head of the film archive in Taipei, had come up with a new name which might be accepted by Beijing, i.e. the name of *Chinese Taipei Film Archive*.

Ms ORBANZ then described the candidate's progress since their admission, insisting on their unique collection of 200 Taiwanese silent films. She said that the EC unanimously recommended their admission as Member of the Federation and asked for comments or questions on this application.

Mr KONLECHNER supported their candidature as full Member, in view not only of their work but also of the important Taiwanese film production.

There being no other comment, Mr KLAUE called for a formal vote to be taken by secret ballot. There were at this stage 51 voting members, present or represented.

Result of the vote : 49 yes
 2 abstentions

When he came in, Mr JING was welcomed by general applause. He thanked the Executive Committee for its support and expressed the wish of the Chinese Taipei Film Archive to carry on and strengthen regional collaboration with Beijing, Seoul, Tokyo, Hanoi and any future member.

18.3. Archivo de Imagenes en Movimiento / Archivo General de Puerto Rico

Ms ORBANZ described the candidate's collection and explained their plans to open a theater in September and have daily screenings. Mr David Francis had visited the archive in 1992 and Mr Ivan Trujillo Bolio had been more recently on the premises. In accordance with their favourable reports, the EC recommended their admission as Member of the Federation. Mr KLAUE asked for any comment or question on this application. There being none, he called for a vote to be taken by secret ballot. There were at this stage 53 voting members present or represented.

Result of the vote : 46 yes
 7 abstentions

Mr ROSARIO ALBERT was welcomed with general applause. He expressed his gratitude towards the General Assembly, Brigitte van der Elst, as well as Filmoteca de la UNAM in Mexico and the Library of Congress in Washington who had helped them to develop their activities. He concluded that the institution wanted to grow in agreement with FIAF's principles.

19 DISCHARGE OF THE ADMINISTRATION OF THE OUTGOING EXECUTIVE COMMITTEE

The Chairman, Mr KLAUE, praised the work achieved by all EC members and more particularly Eva Orbanz and Robert Daudelin over the past 6 years. He reported that the work of the outgoing Executive Committee had been completed and asked for a formal discharge. This was given by a unanimous show of hands.

20 ELECTION OF THE NEW EXECUTIVE COMMITTEE

Mr KLAUE reminded the Assembly that an absolute majority of votes was needed for these elections and briefly recalled the election procedures.

Before each ballot, he asked the GA for the last time if there were any additional candidates and/or any question on each candidate's circulated declaration of intentions. There were 55 voting members present or represented. The above-mentioned committee of scrutineers remained unchanged.

20.1. Voting for President

Presidential candidates were Michelle Aubert and Clyde Jeavons.

Mr FRIEND addressed a few questions to both candidates which they respectively answered as follows :

a. How will you handle the budget in the next year ?

Ms AUBERT : we should try to balance our budget partly by encouraging "well-off" archives to pay an extra contribution to the Federation.

Mr JEAVONS : we should find new strategies of raising our income rather than loading our subscriptions even more than now.

b. How do you envisage the work of the Commissions ?

Ms AUBERT : we will have to address practical issues that really meet the affiliates' needs, especially those who are having difficulties. We must provide a generic answer to any question and protect the affiliates' interests in all circumstances.

Mr JEAUVONS : the Commissions need to be constantly reshaped and kept healthy and the EC has to decide about the direction of their mission.

c. How do you envisage the work with the Senior Administrator ?

Ms AUBERT : we will deal with the Senior Administrator the way we have dealt so far with the Secretariat but he will have to act as the "supporter" of our interests.

Mr JEAUVONS : the newly created post of Senior Administrator is going to be under severe test when we explore how it works but I have absolute faith that we can work together.

d. What initiatives do you envisage for the next year ?

Ms AUBERT : to encourage Provisional Members to apply for the status of Member more rapidly; to evaluate and meet regional needs, via a better coordination on regional level.

Ms JEAUVONS : the shape and model of FIAF in the near future is of the utmost importance, as are the following projects: a central holdings database, a central film bank and training facilities for FIAF archives staff.

A vote was then taken by secret ballot with the following results :

27 for Ms AUBERT
26 for Mr JEAUVONS
1 abstention

The absolute majority having not been obtained, a second vote was taken by secret ballot with the following results:

29 for Ms AUBERT
23 for Mr JEAUVONS
3 abstentions

Ms AUBERT was formally declared the new President.

20.2. Voting for Secretary-General

Votes cast for the only candidate, namely Roger SMITHER, were as follows :

46 Yes
5 abstentions
4 No

Mr SMITHER was formally declared the new Secretary-General.

20.3. Voting for Treasurer

Votes cast for the only candidate, namely Mary Lea BANDY, were as follows :

52 Yes
3 abstentions

Ms BANDY was formally declared the new Treasurer. Underlining the danger of a large deficit for our Federation, she announced that she would fight very hard to control the expenses and increase the income.

20.4. Voting for the 10 remaining members of the Executive Committee

Votes cast for the 15 candidates were as follows :

Ms Hoos BLOTKAMP	32	elected
Mr Paolo CHERCHI USAI	33	elected
Ms Gabrielle CLAES	32	elected
Mr Robert DAUDELIN	38	elected
Mr Clyde JEAUVONS	39	elected
Mr Jorge NIETO	37	elected
Mr Vladimir OPELA	38	elected
Mr José Maria PRADO	42	elected
Mr Steven RICCI	41	elected
Mr Ivan TRUJILLO BOLIO	37	elected

Candidates Vera Gyürey, Angelo Libertini, Rolf Lindfors, Patrick Loughney and Guy-Claude Rochemont were not elected.

Mr KLAUE closed the session and thanked the Assembly.

FOURTH SESSION

Chairman Robert Daudelin

15 WORKING GROUP ON TRAINING

Mr JEAUVONS reported that, due to lack of time, the decisions taken in Bologna by the working group on training had not been implemented yet. He proposed to transfer the leadership of the working group to Wolfgang Klaue in concert with the Senior Administrator but he was still willing to remain a member of the working group.

Mr KLAUE reported on the third meeting of the *working group for the curriculum development of staff in moving image and recorded sound archives*, initiated by the NGO Round Table, supported by Unesco, with representatives of training institutions (FOCUS, University of East Anglia) and which he had attended in Vienna last November on behalf of FIAF. Participants to the meeting had come to the conclusion that there was a growing demand for the training of film archivists in archive educational institutes and the

following ideas had been agreed on : 1) compiling a list of all existing teaching materials in the field concerned and circulating it through the related training centers, 2) setting up a pilot project to implement such a curriculum programme in an existing training center and 3) extending and updating the study by integrating new concepts for the training of audio-visual archivists (courses on communication sciences...).

Mr KLAUE encouraged FIAF to continue dialogue with potential partners such as the International Association of Film Schools. He urged archives to contact him if they were ready to contribute to the compiling of our training experience or to persuade other institutions to collaborate with us.

16 PROJECTS AND PUBLICATIONS UNDERWAY (list in Annex 10)

16.1. FIAF Journal of Film Preservation

Mr CHERCHI USAI, chief editor, reported on the last issue of the FIAF Journal and thanked those archives who had contributed to it.

He then commented on the decisions taken at the recent meeting of the editorial board :

- With regard to Mr CHERCHI USAI's lack of availability to fully assume his editorial task, Mr DAUDELIN accepted to be co-editor of the Journal.
- Mr Hillel Tryster, from Steven Spielberg Jewish Film Archive, was officially accepted as new member of the editorial board.
- In order to make information on the Federation's current work and concerns more regularly available, a loose-leaf information newsletter would from now on be inserted in each issue of the FIAF Journal.
- Though the Journal should continue to reflect the ideas, policies and practices of the Federation, the editorial board would keep searching for contributions from outside FIAF.
- Before going any further towards having the Journal distributed via commercial channels, the editorial board felt that the quality of articles should be improved.

16.2. Proceedings of the Newsreel Symposium in Mo i Rana

Mr SMITHER announced the publication of the *Proceedings of the Newsreel Symposium in Mo i Rana (1993)* by Flicks Books was expected to come out in October 1995. This experience with a new publisher will be used as a "test-case" for future publications.

16.3. Identification of image and soundtrack formats

Jean-Pierre Verscheure, now consultant to the Technical Commission, had for many years accumulated information on film image and soundtrack formats, which he had recently gathered in a 200-page manuscript. At this stage, Mr Verscheure's work represented the identification side of a broader project of the Technical Commission to make

recommendations as to 1) what a specialized FIAF archive's cinema needs in terms of technical equipment to be able to play films created on particular formats and 2) how to preserve these various formats. His work also concerned the Programming Commission as it allowed to reproduce the original experience of the first audiences.

Mr SCHOU reported that the 20-page section on anamorphic formats would soon be translated into English as a preliminary sample to assist in costing publication of the whole book. The entire publication would require extra-budgetary funds which were to be collected under the leadership of the Senior Administrator.

16.4. Central Holdings Database

Referring to the last EC meeting, Mr JEAUVONS reported there was a formal ratification that we should analyse this topic.

It had reached a point where the two Commissions most concerned with it (Cataloguing and Documentation) would join forces and begin exploring ways in which we could create by whatever means some form of the beginning of a Central Holdings Database for FIAF. Mr JEAUVONS believed this was a golden opportunity for Commissions to come together even though the project would certainly involve expertise from outside FIAF.

Mr DAUDELIN added that the last EC suggested that a working group be created to collaborate with both Commissions. This, he believed, should be launched as soon as possible by the new EC.

16.5. Summer School - Berkhamsted 1996

Mr JEAUVONS elaborated on the circulated report on the next FIAF Summer School (Annex 11), promising the organizers would do their best to help archives having difficulties to attend. Depending on the funds available, the organizers intended to invite some people from FIAF in a non-participating but training capacity. Compared with the previous Summer School, the course would cover more non-technological areas (access, cataloguing) and include more "hands-on". There might be no translation provided, assuming that most participants can at least understand English.

All contacts should be sent to Kathleen Dickson at the National Film and Television Archive.

17 FUTURE CONGRESSES

17.1. 1996

Further to the situation exposed earlier in pt 18.2, Ms ORBANZ read aloud the fax that Beijing had just sent in answer to Taipei's proposal to change its name.

Although Beijing's government accepted the title "Chinese Taipei Film Archive" as the one officially registered by FIAF, the China Film Archive's application for permission to host the 1996 FIAF Congress had already been cancelled by the government. This situation was much regretted by our Chinese colleagues who maintained their sincere wish to host the Congress.

There being no guarantee that the China Film Archive would be able to hold the 1996 Congress, the EC had decided to look for an alternative and therefore welcomed Israel Film Archive's invitation to host the 1996 FIAF Congress in Jerusalem.

Ms ORBANZ invited Lia van Leer to comment on the Israel Film Archive's plans so far regarding this venue :

1. provisional dates : 15 to 21-23 April 1996
2. Symposia :
 - half a day on Palestinian Cinema
 - one and a half day on Archival Rights

Ms BLOTKAMP briefly outlined the subject of this symposium, intended to inform the participants about the many aspects of the problem, show them the many ways in which copyright legislation affects our work, or could potentially affect it.

Ms ORBANZ noted that the new EC would have to appoint a working group on this symposium and thanked Ms van Leer for inviting us at such a short notice, promising to offer our host the best help possible.

17.2. Cartagena 1997

The subject of the symposium had been agreed at the last EC meeting, i.e. "archiving the amateur film", from every possible aspect.

Mr NIETO expected an international participation to the symposium and wished to collect as many ideas and issues as possible from FIAF colleagues.

Ms ORBANZ thanked Mr NIETO and hoped to have more precise information on the Congress in due time.

17.3. 1998

The EC would explore with our Chinese colleagues the possibility to hold the 1988 Congress in Beijing. Meanwhile, there was an invitation from Narodni Filmovy Archiv in Praha.

17.4. 1999

There was an invitation from Filmoteca Española in Madrid to hold the 1999 Congress in collaboration with the archives in Barcelona and Valencia. Information will follow.

17.5. 2000

There was an invitation from the National Film and Television Archive in London to hold the FIAF Congress in the year 2000.

There being no other invitation for FIAF Congresses, Ms ORBANZ closed this topic.

21 LONG TERM PLAN FOR FIAF

On behalf of the working group concerned with this topic, Mr HORAK reported that Hoos Blotkamp, Wolfgang Klaue, Roger Smither and himself had met informally in Berlin last February and discussed the papers which they had all prepared following the decision of the General Assembly in Bologna and in accordance with the main areas of concern raised during the Open Forum. So many important issues were brought up in these* papers that the group found it difficult to produce one common paper which would summarize them. They rather decided to propose several broad directions that FIAF could take and ask the EC and the General Assembly to decide on these broad issues first. All other particular points would eventually derive from this decision.

Three models were then elaborated. Hoos Blotkamp was asked to describe and elaborate on an expanded FIAF based on criteria which, beyond film preservation, would move us more towards film culture. The new FIAF could then include all non-commercial institutions that are in one or the other way dealing with the moving image, such as film departments of universities, non-commercial TV archives, non-commercial exhibitors and technical research institutions.

Jan-Christopher Horak wrote a paper on the model of a limited FAF that returns to its original principles, caring for film on celluloid exclusively.

Roger Smither's paper outlined a draft set of standards to qualify for FIAF membership, putting the emphasis on the preservation of film which nobody else is already preserving and the commitment to the original film format and to the cinema experience. There should also be available other categories of affiliation for organisations (or individuals) that share the Federation's concerns but do not qualify for membership. Non-member affiliates should have a say in the administration of the Federation but should not be eligible to become its senior officers.

On the other hand, Wolfgang Klaue wrote about the necessity for FIAF to broaden its membership throughout the Third World, which was not incompatible with any of the three first models.

Mr HORAK hoped that the working group would be maintained within the new EC to keep the debate going.

Mr CHERCHI USAI asked to make these papers available to the floor and to work them into more concrete proposals. Mr DAUDELIN asked for these papers to be published in the FIAF Journal of Film Preservation.

22 OPEN FORUM

22.1. FIAF Annual Statistics

Following the reshaping of the five-year old FIAF annual questionnaire for statistics, the compilation of the 1994 figures obtained from 68 archives had proved more relevant. Ms VAN DER ELST commented on these results and proposed that they be published in the FIAF Newsletter. She finally encouraged all FIAF affiliates to participate in this annual survey as it provided a precise and valuable image of our achievements worldwide.

Mr HORAK supported this suggestion, saying that these statistics could be used as a lobbying tool to our governments.

Pointing out that a very large number of acquisitions in non-fiction film FIAF archives did not correspond to recognizable titles, Mr SMITHER proposed that point 2. of the questionnaire (reporting of the number of film titles acquired) firstly asks for a metrage of film and a total running time of video acquired and secondly, as a sub-question, asks for the number of titles acquired.

Ms VAN DER ELST took good note of Mr SMITHER's suggestion.

Ms AUBERT proposed to link FIAF's questionnaire with the Survey she had done about all FIAF archives and whose results had been presented during the symposium "The Great Challenges", held the previous Monday.

22.2. Cinemateca de Cuba's report

Mr Reynaldo GONZALEZ, Head of Cinemateca de Cuba, commented on the activities report which he had circulated, underlining the importance of their FIAF colleagues' help to find a solution to their problems and carry on their work.

Being aware of the Cinemateca de Cuba's role, Mr PLANAS was ready to help the archive but asked for clarification as to what was expected in practical terms from FIAF colleagues.

Recalling it was part of his mission to look for and find practical ways of meeting archives' needs, Mr DIMITRIU invited the concerned affiliates to contact him and discuss ways of implementing the needed help.

22.3. Report on AMIA (Association of Moving Image Archivists)

Mr LUKOW invited all FIAF delegates to learn more about AMIA, to participate in their annual Congresses and to subscribe to their newsletter. He finally declared himself ready to answer any question on the circulated agenda of the next AMIA Congress that was due to take place in Toronto next October.

23.3. AVAPIN (AudioVisual Archiving Philosophy Interest Network)

Mr EDMONDSON had spent a significant amount of time in 1994 on developing a first draft document in concert with the members of the "Philosophy Working Group". The document, a few copies of which were available at this Congress, covered the following issues : What do we mean by audiovisual materials ? What is their essence ? what is a film/sound archivist ? What are the principles of the profession and its relationship to other professions ? What is our identity ? Training of audiovisual archivists ; Ethics of audiovisual archiving.

The work would continue this coming year ; there would be discussions at the AMIA Congress on the question of AV archiving philosophy and the Unesco Round Table on AV Archiving would, at its next meeting, consider a mechanism for progressing the development of a more comprehensive document.

Mr SMITHER supported the AVAPIN initiative because he believed it tended to improve the "outside" world's (mis)conception of "our" world.

23.4. Miscellaneous

Mr BOARINI regretted we lacked time to discuss FIAF's general problems, while we were at a turning point in FIAF's history. He also felt uneasy about the lack of spontaneous candidatures to the Executive Committee posts. Besides, he maintained his concern - already expressed in Bologna - that there was something wrong about the election system, underlining it was "neither a presidential, nor parliamentary classical system". He also pointed to a number of procedural problems during this meeting, particularly regarding the Technical European sub-Commission issue.

Mr DAUDELIN assured Mr BOARINI that his concerns about the election procedures had already been taken into account as they had led to the creation of a working group on election procedures following the Bologna Congress. He concluded that the working group should carry on its investigations.

23 CLOSURE OF THE GENERAL ASSEMBLY

Mr LUKOW made a few announcements regarding the workshops, the evening events and the excursions.

Then, on behalf of the organizing Committee, he thanked the interpreters, the Miramar hotel, the members of UCLA Film and TV Archive's staff in charge of logistics and particularly Andrea Kalas, manager of UCLA Film and TV Research Center.

He finally thanked Michael Friend and Steven Ricci for their valuable work in co-hosting this Congress.

This Congress was marked not only by the celebration of the Cinema Centenary but also by the fact that it was the last time that Brigitte van der Elst attended a FIAF Congress in her quality of Executive Secretary. On behalf of the whole Federation, Mr DAUDELIN therefore made a toast to Ms VAN DER ELST, expressing the affiliates' unanimous gratitude for her faithful services to FIAF since 1971. As a farewell gift, Ms VAN DER ELST was offered a life-subscription to FIAF and was invited as a guest to attend one of FIAF's coming Congresses.

Ms VAN DER ELST thanked Mr DAUDELIN for this attention and expressed the very high satisfaction she had found for more than twenty years in working with her FIAF colleagues. She finally formulated her best wishes to her successor.

Ms AUBERT, President, thanked the Assembly for their supportive vote and the outgoing EC members for their work, with a particular attention to the officers and Wolfgang Klaue, Honorary Member. She hoped that the new Executive Committee would provide valuable guidance to the work of the Federation. In her opinion, 1995 would be a key-year marked by three major features : 1) the retirement of Ms VAN DER ELST whom she thanked again, 2) the re-defining of our identity and 3) the development of a more efficient communication among the Federation's growing membership.

Mr DAUDELIN then closed the General Assembly by thanking the participants and the hosts of the Congress for their hospitality.

SCHEDULE OF EVENTS

ANNEX 1

Thursday, April 20

- 9:30 AM Executive Committee meeting
- 2:30 PM Film Screening:
Jazz Age Vitaphone Shorts, Paramount on Parade (1930)

Friday, April 21

- 9:30 AM Executive Committee meeting
- 2:30 PM Film Screening:
Maciste: All'Inferno (1926) Guido Brignone
Cabiria (1914) Giovanni Pastrone

Saturday, April 22

- 9:00 AM Executive Committee meeting
- Arrival of Delegates
- 7:30 PM Film Screening:
Mater Dolorosa (1917) Abel Gance

Sunday, April 23

- 8:45 AM Excursion to the Center for Motion Picture Study, Kodak, Historic Hollywood
- 8:30 PM Welcoming Reception

Monday, April 24

- 10:00 AM Press Conference
- 12:30 PM Keynote address by Mario Serretti
Symposium:
LEARNING FROM THE HISTORY OF FIAP
- 2:00 PM THE GREAT CHALLENGES
- 4:30 PM Special Event:
DIRECTORS' TRIBUTE TO FIAA PRESERVATION

Tuesday, April 25

- Symposium:
9:30 AM NEW TECHNOLOGIES FOR PRESERVATION
- 2:00 PM HIGH SPEED NETWORKING AND INTERACTIVE ACCESS
- 6:00 PM Sony Studies Dinner/Show

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DIRECTORS TRIBUTE TO FILM PRESERVATION

Tuesday, April 25

- Symposium:
9:30 AM NEW TECHNOLOGIES FOR PRESERVATION
2:00 PM HIGH SPEED NETWORKING AND INTERACTIVE ACCESS
6:00 PM Sony Studios Dinner/Tour

Wednesday, April 26

- Symposium:
9:00 AM THE HEART OF FIAF: INTERNATIONAL ARCHIVAL COLLABORATION
10:45 AM FIAF IN THE YEAR 2000: AN AGENDA FOR CHANGE
2:00 PM CINEMA IN THE ELECTRONIC AGE
4:00 PM OPEN FORUM/DEBATE
8:00 PM Marc Davis Annual Animation Lecture
Speaker: Chuck Jones

Thursday, April 27

- 9:00 AM General Assembly
6:30 PM Project Lumière Reception
7:30 PM Film Screening:
The Films of Alfred Machin

Friday, April 28

- 8:30 AM General Assembly*
6:00 PM Closing Party and Screening

Saturday, April 29

- Workshops:
10:00 AM NON-FICTION FILMS
INTERNET DEBRIEFING
11:30 AM COMPUTER NETWORK TRAINING
2:30 PM HOW TO USE OUR COLLECTIONS FOR PROGRAMMING AND ACCESS
2:30 PM THE ETHICS OF FILM RESTORATION
7:30 PM Film Screening:
A Restoration of The Second Vitaphone Program

Sunday, April 30

- 9:00 AM Executive Committee Meeting
9:00 AM Excursion to Universal Studios Tour

*Due to an exceptionally heavy agenda, the final General Assembly day will start at 8:30 AM.

Monday, April 24

7:00 AM - 9:00 AM

BREAKFAST

Wilshire Room, Miramar Sheraton Hotel

10:00 AM - 11:30 AM

PRESS CONFERENCE

Wedgewood Room, Miramar Sheraton Hotel

The press conference will describe the program of events for the 1995 FIAF Congress. It will provide background on this unique gathering of the world's film archivists and highlight the international character of film preservation efforts. Moderated by Robert Rosen. Brief presentations will be made by Robert Daudelin (La Cinémathèque Québécoise), Clyde Jeavons (National Film and Television Archive), Eva Orbanz (Stiftung Deutsche Kinemathek), Martin Scorsese (The Film Foundation), and Federico Mayor (UNESCO).

12:30 PM - 2:00 PM

LUNCHEON: KEYNOTE ADDRESS BY MARTIN SCORSESE

Starlight Ballroom, Miramar Sheraton Hotel

Sponsored by Universal City Studios, Inc.

2:00 PM - 2:30 PM

SYMPOSIUM

Wedgewood Room, Miramar Sheraton Hotel

LEARNING FROM THE HISTORY OF FIAF

A presentation by Robert Daudelin (La Cinémathèque Québécoise)

What are the major challenges and turning points in the Federation's history? What are its key accomplishments? What are the key moments in its evolution, i.e., from its foundations to "to preserve and to show," to the expansion of membership, etc.

2:30 PM - 4:30 PM

SYMPOSIUM

Wedgewood Room, Miramar Sheraton Hotel

THE GREAT CHALLENGES

Moderated by Michelle Aubert (Archive du Film du Centre National de la Cinématographie)

This session will provide a global report on the current state of preservation on a region by region basis. It will present a graphic and statistical analysis of such questions as: What

percentage of the heritage has been collected, what has been preserved, and what remains to be saved? This will be followed by a roundtable discussion on the challenges facing film archives in a world of cultural and social upheaval. What geopolitical, economic, or legal factors are transforming the policies and practices of individual archives and the archival movement in general? During periods of major social change, how do archives continue to pursue their core mission? How have their missions been modified? What role can international organizations play in this arena? An international panel will outline recent changes in their countries and regions, assess the impact of these changes on their efforts to preserve the film heritage, and describe strategies for meeting the challenges that lie ahead.

Panelists include: Vladimir Dmitriev (Gosfilmofond of Russia), Edward Richmond (Association of Moving Image Archivists), Reynaldo González (Cinemateca de Cuba), Karl Griep (Budesarchiv-Filmarchiv), Vera Gyürey (Magyar Filmintezet/Filmarchivum), Vesna Maslovaric (Kinoteka Na Makedonija), Ardiouma Soma (Cinémathèque Africaine/FESPACO).

6:00 PM

BUS PICKUP

Meet at the Ocean Avenue entrance (on the west side of the Miramar lobby).

6:30 PM

The FIAF 1995 Congress presents:

DIRECTORS TRIBUTE TO FILM PRESERVATION

Organized by the UCLA Film and Television Archive in association with The Film Foundation and the Academy of Motion Picture Arts and Sciences Film Archive.

Reception at 6:30 PM. Presentation at 8:00 PM.

Renowned directors, including Martin Scorsese, Kathryn Bigelow, Clint Eastwood, Nora Ephron, George Lucas, Steven Spielberg, and Quentin Tarantino pay tribute to the legacy of film preservation with film clips and discussion.

Academy of Motion Picture Arts and Sciences
Samuel Goldwyn Theater
8949 Wilshire Blvd. Beverly Hills

For registration and other FIAF 1995 information, please go to the Jones Library. It is located in the lobby, directly across from the Miramar registration desk.

Tuesday, April 25

7:00 AM - 8:30 AM

BREAKFAST

Wilshire Room, Miramar Sheraton Hotel

8:30 AM

BUS PICKUP

Meet at the Ocean Avenue entrance (on the west side of the Miramar Sheraton Hotel lobby) for the Symposium held at Sony Studios in Culver City. PLEASE NOTE: SECURITY CONSIDERATIONS AND LIMITED PARKING REQUIRE THAT DELEGATES MUST ARRIVE AT SONY STUDIOS BY BUS.

9:30 AM - 10:30 AM

SYMPOSIUM

Sony Studios

NEW TECHNOLOGIES FOR PRESERVATION

Moderated by Michael Friend (Academy of Motion Picture Arts and Sciences Film Archive)

How will archives preserve their resources in the future? This session will examine picture (color, image) and sound reconstruction using digital techniques. It will discuss issues related to the effects and artifacts of film transfer to digital media; how much resolution is enough? What are the intrinsic technical qualities which define film and the experience of viewing film? How can the intrinsic qualities of the medium (color characteristics and dynamic range, information, structure and resolution, etc.) of film be retained in a non-film format? A range of technical demonstrations will include side-by-side comparisons of photographic and digital reproduction.

Panelists will include: Sean Coughlin (Cinetech), John Galt (Sony Pictures High Definition Center), Peter Kuran (VCE), Peter Owen (Quantel), Judson Rosebush (Cineric), Henning Schou (National Film and Television Archive).

10:30 AM - 10:45 AM

BREAK

10:45 AM - 12:00 PM

NEW TECHNOLOGIES FOR PRESERVATION (continued)

12:00 PM - 2:00 PM

LUNCH

2:00 PM - 3:30 PM

HIGH SPEED NETWORKING AND INTERACTIVE ACCESS

Moderated by Steven Ricci (UCLA Film and Television Archive)

How will motion picture resources be made accessible in the future? How will archival materials be presented and to which kind of public? Demonstrations include: the Digital Newsreel Archive project (UCLA), an overview of film resources on the Internet, the Hitchcock Dossier project, a presentation of how archival materials are used in new media productions, and a discussion on the future of filmographies.

Panelists include: Stephen Mamber (UCLA Department of Film and Television), Rick Prelinger (Prelinger Archives), Daniel Bernardi (UCLA Department of Film and Television), Geoffrey Nowell-Smith (European Filmography).

3:30 PM - 3:45 PM

BREAK

3:45 PM - 6:00 PM

HIGH SPEED NETWORKING AND INTERACTIVE ACCESS (continued)

6:00 PM - 7:00 PM

DINNER, COURTESY OF SONY PICTURES ENTERTAINMENT

7:00 PM - 9:00 PM

TOUR OF SONY STUDIOS

For registration and other FIAF 1995 information, please go to the Jones Library. It is located in the lobby, directly across from the Miramar registration desk.

Wednesday, April 26

7:00 AM - 8:30 AM

BREAKFAST

Wilshire Room, Miramar Sheraton Hotel

9:00 AM - 10:30 AM

SYMPOSIUM

Wedgewood Room, Miramar Sheraton Hotel

THE HEART OF FIAF: INTERNATIONAL ARCHIVAL COLLABORATION

Moderated by Clyde Jeavons (National Film and Television Archive)

An overview of both well-established, ongoing and emerging interarchival projects. What has made for successful international cooperation? Where are the unresolvable limitations? Key examples will be drawn from areas such as: cross-national restoration, circulation and/or repatriation of non-national productions.

Panelists include: Ann Baylis (National Film and Sound Archive), Gabrielle Claes (Cinémathèque Royale/Koninklijk Filmarchief), José-Manuel Costa (Cinemática Portuguesa), Susan Dalton (National Center for Film and Video Preservation at The American Film Institute), Ann Fleming (National Film and Television Archive), Jorge Nieto (Fundación Patrimonio Fílmico Colombiano), Hisashi Okajima (National Film Center Archive).

10:30 AM - 10:45 AM BREAK

10:45 AM - 12:30 PM

SYMPOSIUM

Wedgewood Room, Miramar Sheraton Hotel

FIAF IN THE YEAR 2000: AN AGENDA FOR CHANGE

Moderated by Robert Rosen (UCLA Film and Television Archive)

Special Address by James Billington, Librarian of Congress

After the address, each of the panelists will discuss new types of archival work. Simply put, what are the most innovative kinds of projects which can most widely effect the direction and increased viability of the archival movement? The panelists will make concrete proposals for potential collaborative projects and regional, inter-archival cooperation targeted for completion around the year 2000.

Panelists confirmed as of press time include: Mary Lea Bandy (Department of Film and Video/ Museum of Modern Art), V. F. Blotkamp De Roos (Nederlands Filmmuseum), David Francis (Library of Congress), Henning Schou (National Film and Television Archive).

The librarian's address and the panel itself will be carried live on the Internet. This special netcast is made available by a grant from GTE with assistance from UCLA's Office of Academic Computing and the Department of Film and Television.

12:30 PM - 2:00 PM

LUNCH

Wilshire Room, Miramar Sheraton Hotel

2:00 PM - 3:45 PM

SYMPOSIUM

Wedgewood Room, Miramar Sheraton Hotel

CINEMA IN THE ELECTRONIC AGE

A wide-ranging reflection of how both sociological and technological change over the past thirty years have altered what kinds of films are made, how they are made, and how they are appreciated. What is cinema culture today, and what is the role of the archive in the present situation of image making and dissemination? Given the rapid evolution of the media environment, how will audiences change? How will their expectations about the cinematic experience evolve? What role will film archives play in developing literacy about the art of cinema?

Panelists include: Peter Guber (Studio Professor, UCLA Department of Film and Television), N.K.Leung (Star Television), Jean-Jacques Annaud (Director, *Wings of Courage, The Lover*), Peter Wollen (UCLA Department of Film and Television).

3:45 PM - 4:00 PM BREAK

4:00 PM - 5:30 PM

OPEN FORUM AND DEBATE

Wedgewood Room, Miramar Sheraton Hotel

Moderator: Gregory Lukow (National Center for Film and Video Preservation at The American Film Institute)

7:00 PM

BUS PICKUP

Meet at the Ocean Avenue entrance (on the west side of the Miramar lobby).

8:00 PM

THE MARC DAVIS ANNUAL ANIMATION LECTURE

GUEST SPEAKER: CHUCK JONES

Academy of Motion Picture Arts and Sciences
Samuel Goldwyn Theater
8949 Wilshire Blvd. Beverly Hills

Saturday, April 29

7:00 AM - 8:30 AM

BREAKFAST

Wilshire Room, Miramar Sheraton Hotel

9:00 AM

BUS PICKUP

Meet at the Ocean Avenue entrance (on the west side of the Miramar lobby).

10:00 AM - 1:00 PM

WORKSHOP

Melnitz Theater, UCLA Campus

NON-FICTION FILMS

Moderated by Roger Smither (Imperial War Museum)

Non-fiction film can have a vital role to play in expressing the cultural identity and film history of nations, peoples and communities who are not represented, or indeed, feel mis-represented, in their state's "national production." The workshop will consider the value and contribution of non-fiction film in the absence of, or as an alternative to, popular (fictional) cinema and the issues that collecting this kind of footage raises for film archivists. Illustrated presentations from the archives jointly offering this workshop will include: non-fiction film as national cinema; recording the Diaspora; ethical issues of access; preserving film history and film culture outside professional cinema. Practical problems to be addressed include: finding and evaluating, cataloging, preserving non-standard gauges, and allowing access to real people's lives.

Panelists include: Luis Rosario Alberto (Archivo de Imágenes en Movimiento General del Puerto Rico), Iola Baines (Wales Film and Television Archive), Ann Baylis (National Film and Sound Archive), Karen Ishizuka (Japanese American National Museum), Marilyn Koolik (Steven Spielberg Jewish Film Archive), Huia Kopua (New Zealand Film Archive), Janet McBain (Scottish Film Archive), William Murphy (Motion Picture, Sound and Video Branch/Non-Textual Archive Division, National Archives at College Park), Bob Nakamura (Japanese American National Museum), Gwenan Owen (Wales Film and Television Archive), Frank Stark (New Zealand Film Archive).

10:00 AM - 11:30 AM
WORKSHOP
2586 Melnitz Hall, UCLA Campus

INTERNET DEBRIEFING

Moderated by Harriet Harrison (FIAF Cataloging Commission) and Ron Magliozzi (FIAF Documentation Commission)

This workshop is a follow-up to the HIGH SPEED NETWORKING AND INTERACTIVE ACCESS symposium which presented a guided tour of film-related resources currently available on the Internet. How are such resources useful to the ongoing work of film archives? Are they compatible with our present information systems? Will they ever become compatible? What are the obstacles to making use of these resources? What role can FIAF and FIAF archives play in shaping future Internet and other widely-available information networks?

Respondents include: Nancy Goldman (Pacific Film Archive), Henry Mattoon (National Center for Film and Video Preservation at The American Film Institute), Carlos Roberto de Souza (Cinemateca Brasileira), Martha Yee (UCLA Film and Television Archive).

11:30 AM - 1:00 PM
WORKSHOP
2586 Melnitz Hall, UCLA Campus

COMPUTER NETWORK TRAINING

Moderated by Denis de La Roca (UCLA, Office of Academic Computing)

A brief presentation and practical guide to establishing and managing computerized information exchange. This training session will focus primarily on how to connect, navigate through and contribute to the Internet. The session is in Spanish with simultaneous translation into English.

1:00 PM - 2:30 PM
LUNCH
Sculpture Garden, UCLA Campus

2:30 PM - 5:30 PM

WORKSHOP

2586 Melnitz Hall, UCLA Campus

HOW TO USE OUR COLLECTIONS FOR PROGRAMMING AND ACCESS

Moderator: Edith Kramer (FIAF Commission for Programming and Access to the Collections)

After an introduction to the workshop, panelists will discuss the following topics: Programming based on the exhibition of an archive's own collection; the relationship of programming to an archive's preservation priorities and acquisition policies; programming as rewriting or revisiting the history of cinema; access procedures: to whom, when and how access should be provided; effective and efficient sharing of film information; copyright and donor restrictions to access and exhibition; assuring proper handling, projection and shipping of archival prints.

Panelists will include: João Bénard da Costa (Cinemateca Portuguesa), Suresh Chabria (National Film Archive of India), Gabrielle Claes (Cinémathèque Royale/Koninklijk Filmarchief), Catherine Gautier (Filmoteca Española), Dominique Païni (La Cinémathèque Française).

2:30 PM - 5:30 PM

WORKSHOP

Melnitz Theater, UCLA Campus

THE ETHICS OF FILM RESTORATION

Moderated by Jan-Christopher Horak (Filmmuseum/Muenchner Stadtmuseum)

This workshop will explore the decision-making processes involved in film restoration. A range of issues will be examined with illustrative film clips. Questions under consideration include: What historic and aesthetic models are drawn upon in order to establish the provenance of different versions? Given that the current proliferation of exhibition venues and formats is leading to an increasing multiplicity of versions, how are the decision-making criteria documented? What has become of the very concept of "the original?" To what extent can the film scholarship community be engaged in dialog in order to establish clear guidelines?

Panelists include: Robert Gitt (UCLA Film and Television Archive), Gian Luca Farinelli (Cineteca del Comune di Bologna), Patrick Loughney (Library of Congress), Nicola Mazzanti (Cineteca del Comune di Bologna).

7:30 PM - 10:00 PM

A FULL RESTORATION OF *THE SECOND VITAPHONE PROGRAM*
Melnitz Theater, UCLA Campus

Robert Gitt, Preservation Officer of the UCLA Film and Television Archive, will introduce a complete restoration of *The Second Vitaphone Program*, originally presented by Warner Bros. on October 7th, 1926. An eclectic collection of shorts showcases vaudeville favorites Elsie Janis, George Jessell and a rare Vitaphone performance by Al Jolson, made before *The Jazz Singer*. The shorts are followed by *The Better 'Ole*, directed by Charles Reisner and featuring Sydney Chaplin.

ANNEX 2

ANNEX 2

1700	1701	1702	1703	1704	1705	1706	1707	1708	1709	1710	1711	1712	1713	1714	1715	1716	1717	1718	1719	1720	1721	1722	1723	1724	1725	1726	1727	1728	1729	1730	1731	1732	1733	1734	1735	1736	1737	1738	1739	1740	1741	1742	1743	1744	1745	1746	1747	1748	1749	1750	1751	1752	1753	1754	1755	1756	1757	1758	1759	1760	1761	1762	1763	1764	1765	1766	1767	1768	1769	1770	1771	1772	1773	1774	1775	1776	1777	1778	1779	1780	1781	1782	1783	1784	1785	1786	1787	1788	1789	1790	1791	1792	1793	1794	1795	1796	1797	1798	1799	1800
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DELEGATES TO FIAF 51st GENERAL ASSEMBLY

Key : Voting delegates are underlined

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Det Norske Filminstituttet
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AVS,VSA/Nat. Archives of Canada
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Cinémathèque Française
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Narodni Filmovy Archiv
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Cinematca do Museu de Arte Moderna
Film Dept/ George Eastman House
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... à la fois de l'activité de nos adhérents - activité toujours plus multiple, parfois sous l'égide de la FIAP, en 1994, a été le lieu de nombreux débats de fond sur la mission et l'avenir de notre Fédération. En effet, chaque réunion du Comité directeur depuis l'automne 1993, quel que soit l'ordre du jour officiel, a été un "open forum" sur l'avenir de la FIAP. Ces débats, souvent ardents, ont permis tous nos échanges, aussi bien que nos décisions, leur importance n'échappe à personne, aussi avons-nous décidé, très tôt dans l'itinéraire de deux ans que nous devons parcourir, de créer un groupe de travail qui se penche sur ces questions. Le "think tank" permanent a été votre assistant - parfois même votre audace... - tout au long de ces deux années de réflexion, une réflexion qui, croyons-nous, devrait prochainement faire partie de l'agenda de notre prochain directeur que nous serons appelés à élire demain.

La FIAP a également été le lieu de nombreuses réunions en 1994. Je voudrais en citer trois et les commenter brièvement.

1. D'abord, dans le cadre de notre séminaire de réflexion, après deux années de débats et de réflexion, la FIAP a recréé son premier Comité directeur - le terme français nous manque !

C'est un moment historique pour la Fédération. En effet, la création d'un tel poste, si elle traduit, comme l'ont illustré nos discussions précédentes, notre volonté de professionnaliser et d'internationaliser nos services, suppose aussi, et dans un délai relativement court, une restructuration radicale des rapports entre les instances dirigeantes de cette Assemblée et le Secrétariat de Bruxelles.

Il ne s'agit surtout pas de nous imposer à nouveau une lecture des statuts et règlements, mais de réfléchir aux avenues nouvelles qui devraient voir émerger le Comité directeur, son exécutif, et le Secrétariat.

Pour ceux d'entre vous qui ont participé à l'exercice exigeant du recrutement de notre premier administrateur, cet exercice a été à nouveau une occasion de réfléchir au fonctionnement de la Fédération, d'apprécier une fois de plus la richesse de nos arguments, mais de voir aussi la faiblesse relative (conceptuelle comme pratique) de nos outils de fonctionnement.

Rapport du Président

Au-delà de l'activité de ses adhérents - activité toujours aussi multiple, parfois même fébrile - la FIAF, en 1994, a été le lieu de nombreux débats de fond sur la mission et l'avenir de notre fédération. En effet, chaque réunion du comité directeur depuis l'automne 1993, quel que soit l'ordre du jour officiel, a été un "open forum" sur l'avenir de la FIAF. Ces débats, souvent ardues, ont déterminé tous nos échanges, aussi bien que nos décisions; leur importance n'échappe à personne, aussi avons-nous décidé, très tôt dans l'itinéraire de deux ans que nous devions parcourir, de créer un groupe de travail qui se penche sur ces questions. Le "think tank" permanent a été notre stimulant - parfois même notre mauvaise conscience...- tout au long de ces deux années de réflexion, une réflexion qui, croyons-nous, devrait assurément faire partie du mandat du nouveau comité directeur que nous serons appelés à élire demain.

La FIAF a également été le lieu de nombreuses premières en 1994. Je voudrais en citer trois et les commenter brièvement.

1. D'abord, dans un ordre interne, en novembre dernier, après deux années de débats et de réflexions, la FIAF a recruté son premier Senior Administrator - le terme français nous manque encore !

C'est un moment historique pour la Fédération. En effet, la création d'un tel poste, si elle traduit, comme l'ont illustré nos discussions préalables, notre volonté de professionnaliser et d'internationaliser nos services, suppose aussi (et dans un délai relativement court) une redéfinition des rapports entre les instances directrices de cette Assemblée et le Secrétariat de Bruxelles.

Il ne s'agit surtout pas de nous imposer à nouveau une relecture des statuts et règlements, mais de réfléchir aux avenues nouvelles qui devraient lier étroitement le Comité directeur, son exécutif, et le Secrétariat.

Pour ceux d'entre nous qui ont participé à l'exercice exigeant du recrutement de notre Senior Administrator, cet exercice a été à nouveau une occasion de réfléchir au fonctionnement de la Fédération, d'apprécier une fois de plus la richesse de nos acquis, mais de voir aussi la faiblesse relative (économique entre autres) de nos outils de fonctionnement.

Pour faire du poste de Senior Administrator le dynamo dont nous rêvons, il faut, au-delà des qualités et de l'enthousiasme de son titulaire, définir très rapidement des priorités institutionnelles et établir des rapports nouveaux entre, à défaut d'autres termes, le législatif et l'exécutif.

Le travail qui attend Christian Dimitriu est énorme. C'est au Comité directeur, et à l'ensemble de cette Assemblée, de bien baliser la route.

En créant le poste de Senior Administrator, nous avons voulu aussi réinvestir l'héritage du travail si précieux de Brigitte van der Elst. A nous de l'enrichir désormais et de faire en sorte que notre Secrétariat soit plus actif que jamais, à l'écoute de nos besoins, mais aussi capable d'initiatives qui nous permettent d'élargir notre action et notre influence, à un moment où, nous dit-on, le cinéma est partout menacé.

2. En novembre dernier, pour la première fois de son histoire, le Comité directeur de la FIAF s'est réuni sur le continent africain.

Il n'était pas facile d'intégrer nos réunions à la dynamique très particulière des Journées cinématographiques de Carthage qui sont une véritable fête du cinéma africain, avec ses rituels, ses retrouvailles et ses nuits blanches...

Notre présence à Tunis - il ne faut pas le cacher - a été un peu trop symbolique. Néanmoins, cette présence était connue et certains contacts ont été faits qui déjà ont eu des conséquences concrètes. Et le message, en bonne partie du moins, est passé : il faut tout mettre en oeuvre pour sauver le patrimoine cinématographique africain et les archives membres de la FIAF sont les alliées naturelles de cette vaste entreprise.

3. C'est d'ailleurs beaucoup avec ces préoccupations en tête que plusieurs d'entre nous se sont retrouvés à Paris, en janvier, à l'invitation de l'Unesco.

La raison officielle de cette rencontre, en ouverture de l'année du Centenaire, était de mettre sur pieds un fonds Unesco-FIAF pour la sauvegarde du patrimoine cinématographique mondial. Ce qui fut fait avec l'appui enthousiaste de Federico Mayor, en présence de Catherine Deneuve, ambassadrice extraordinaire de l'Unesco pour le Centenaire, et de nombreux ambassadeurs auprès de l'Unesco.

Mais une fois ce geste officiel posé - et nous en reparlerons plus tard dans notre ordre du jour - les débats qui s'ensuivirent, et que nous voulions les plus concrets possible, firent bonne place à l'Afrique, unanimement identifiée comme lieu de grandes urgences.

La mise en marche des travaux de restauration du MANDAT de Sembène Ousmane, premier long métrage d'Afrique noire, aussi bien que le projet (sous la gouverne de la FIAF) d'une filmographie africaine (qui a l'ambition de retracer le laboratoire ou le lieu d'entreposage de chaque film) constituent dans l'immédiat la traduction la plus tangible de cette volonté d'aller travailler sur le terrain. La présence officielle de la FIAF à la récente inauguration de la Cinémathèque Africaine de Ouagadougou est aussi un geste dans ce sens.

Ces trois événements qui, entre autres, ont marqué l'histoire récente de la FIAF nous impliquent tous, quelle que soit l'institution que nous représentons. Ils sont l'expression de notre solidarité dans la poursuite du vaste mandat qui est le nôtre.

Ce mandat, plus quotidiennement, nous tentons de le réaliser dans nos archives respectives. Le livre des rapports d'activités en témoigne éloquemment. Je ne vais pas avoir l'impertinence de vous en recommander la lecture... C'est ce qu'il est convenu d'appeler, je crois, une lecture "obligée". Cette lecture nous apprend beaucoup de choses : elle nous aide à mieux évaluer notre travail, à le critiquer, voire même à le réorienter.

On pourrait dégager un tableau statistique de ces rapports; je voudrais plutôt vous faire partager certaines de mes notes de lecture :

a) Dans ces temps chaotiques, il est bon de lire dans le rapport du Gosfilmofond qu'une loi du 23 novembre 1994 va enfin stopper les inquiétantes tentatives de destruction, ou à tout le moins d'éparpillement, de cette riche collection.

b) Il est rassurant aussi de constater que, dans l'anarchie qui malheureusement perdure dans l'ex-Yougoslavie, la Jugoslovenska Kinoteka se verra bientôt logée convenablement dans l'historique ex-mairie de Belgrade.

c) Au chapitre déterminant de la conservation, 1994 a été une année de grandes réalisations :

- le Library of Congress de Washington a inauguré un laboratoire de tirage qui, j'en suis sûr, fait déjà l'envie de chacun d'entre nous;
- les archives de Poona et Tirana ont construit de nouveaux entrepôts;
- le National Film and TV Archive de Londres a désormais recours aux techniques digitales pour restaurer les bandes sonores défaillantes;
- Lausanne fait aussi appel à la digitalisation pour la saisie de sa collection de photos;

- Frankfort a modifié son Oxberry pour transférer une collection de films amateurs du début du siècle tournés en format 17.5;
- Bologne, à travers l'Immagine Ritrovata, continue ses grandes restaurations;
- enfin, Lisbonne nous annonce pour bientôt l'ouverture de l'ANIM, où vastes dépôts, laboratoire et services techniques seront logés sous un même toit.

Pendant ce temps, dans un autre domaine, la Filmoteca de la UNAM publie un volumineux "Indice cronologico del cine nacional"; le George Eastman House de Rochester élargit ses recherches sur le cinéma d'avant-garde et Turin rêve d'une théorie et d'une pratique muséales !

Enfin, alors qu'on nous répète à longueur de journées que le cinéma est mourant, nos amis islandais nous informent qu'ils ont envahi une petite ville des faubourgs de Reykjavik et que les films ont chassé les poissons de la vieille usine du lieu...

En post-scriptum, comme souvent c'est le cas de ces choses très importantes qu'on oublie dans l'enthousiasme de l'écriture, il faut rappeler la publication par le Library of Congress d'une vaste enquête sur la situation de la conservation des films aux Etats-Unis. "Redefining Film Preservation : a National Plan" est le résultat d'un long travail qui a duré plusieurs mois et mobilisé tous les secteurs du cinéma américain. La qualité de ce document et les décisions, l'espérons-nous, qu'il va provoquer, nous intéressent tous au plus haut point.

Robert Daudelin

Avril 1995

Report of the President
English summary

Besides FIAF affiliates' multiple activities, the year 1994 was earmarked by serious discussions on the mission and the future of the Federation, within the Executive Committee as well as during the General Assembly in Bologna. This permanent "think tank" has been embodied by the creation of a "working group for a long-term plan for FIAF" and the reflection undertaken so far should be maintained as part of the new executive committee's mandate.

The year 1994 has also been earmarked by three major innovations:

1. the creation of the Senior Administrator post, which, on the one hand, expresses our wish to make our services more professional and international and which, on the other hand, will lead us to redefine the links between the Executive Committee and the Secretariat in Brussels.

The work awaiting Christian Dimitriu is enormous. It is up to the Executive Committee and to the whole of this Assembly to show him the way.

In creating this new post, we also wanted to re-invest the heritage of the highly valuable work achieved by Brigitte van der Elst. Our task now is to see to it that our Secretariat is more active than ever, listening in our needs, and able to take initiatives that will allow us to enlarge our action and our influence, at a moment when cinema is said to be threatened worldwide.

2. Last November, and for the first time in its history, the Executive Committee met on the African continent. Our presence in Tunis during the Carthage Film Festival expressed our wish to make everything possible to save the African film heritage and FIAF archives are the natural allied forces of this large enterprise.

3. Bearing these intentions in mind, many of us met in Paris last January, upon Unesco's invitation. The official reason for this meeting, held at the opening of the Centenary year, was to set up a UNESCO-FIAF Fund for the safeguarding of the world film heritage. This was done with the enthusiastic support of Mr Federico Mayor, in the presence of Catherine Deneuve, extraordinary ambassador to Unesco for the Centenary, and many other ambassadors to Unesco.

In the discussions held during this meeting, Africa was unanimously identified as a place for immediate action. Also, the restoration of LE MANDAT, by Sembène Ousmane as well as the project for an African filmography, do reflect in the near future our willingness to concretely contribute to the development of film archiving in Africa.

These three major events are the expression of our solidarity in the fulfilment of our extensive mandate.

This mandate is also achieved every day in our respective archives, as described in the volume of annual reports, which gives us very important tools to examine, evaluate and possibly re-orientate our work.

In this respect, I would like to share some of my reading notes :

a) in these chaotic days, it is heartening to learn from Gosfilmofond's report that a recent law is going to stop the worrying attempts to destroy or at least scatter around this rich collection.

b) it is also good to read that, in spite of the persisting anarchy in ex-Yugoslavia, Jugoslovenska Kinoteka will soon be suitably housed in the historic ex- Town Hall of Belgrade.

c) as to preservation, 1994 was earmarked by great achievements :

- The Library of Congress has inaugurated a state-of-the-art printing laboratory;
- Poona and Tirana have built new vaults;
- The NFTVA in London is now using digital techniques to restore destroyed sound tapes;
- Lausanne also uses digitalisation to apprehend its picture collection;
- Frankfurt has modified its Oxberry to transfer a film collection;
- Via *L'Immagine Ritrovata*, Bologna is carrying on its great preservation works;
- Lisboa is announcing for very soon the opening of ANIM, where large vaults, laboratory and technical services will be commonly housed.

Meanwhile, Filmoteca de la UNAM is publishing a substantial *Indice cronologico del cine nacional*; the George Eastman House of Rochester is carrying out its research on avant-garde cinema and Torino is longing for a museum-like theory and practice.

Finally, whereas cinema is constantly deplored to be dying, our Islandic friends are informing us that they have invaded a small town in the outskirts of Reykjavik and that films have turned fish out of the old local factory...

As a post-scriptum, let us recall the publication by the Library of Congress of an extensive survey on the situation of film preservation in the United States. "Redefining Film Preservation : a National Plan" is the result of a long-standing study involving all fields of American cinema. The quality of this document and the decisions which it will hopefully bring about are of the utmost interest to us.

Robert Daudelin
April 1995

STATE OF ALABAMA

Department of Transportation

FINANCIAL STATEMENTS

Assets

1,700,000

2,100,000

2,100,000

Liabilities

3,000,000

3,000,000

2,100,000

2,100,000

1,700,000

1,700,000

INCOME AND LOSS ACCOUNT

1,700,000

1,700,000

1,700,000

1,700,000

1,700,000

1,700,000

FÉDÉRATION INTERNATIONALE DES ARCHIVES DU FILM

BALANCE AS AT 31 DECEMBER 1994

(in Belgian francs)

<u>ASSETS</u>		<u>LIABILITIES</u>	
<u>Current Assets</u>			
Debtors	2,716,981.-	Creditors	1,009,977.-
<u>Quick assets</u>			
Bank	2,118,692.-		
Cash	30,681.-		
	<hr/>		
<u>Fixed assets/ Investment</u>		<u>Balance</u>	3,000,000.-
Reserve Fund	2,149,373.-	Reserve Fund at 31.12.93	3,773,578.-
(Belgian State Bonds)	2,999,566.-	Accum. balance at 31.12.93:	82,365.-
	<hr/>	Profit balance 1994:	<hr/>
	7,865,920.-	Accumulated balance	3,855,943.-
	<hr/>	at 31 December 1994	7,865,920.-
	=====		=====

PROFIT AND LOSS ACCOUNT

Expenditure	6,959,249.-	Income	7,041,614.-
Profit balance	82,365.-		<hr/>
	<hr/>		7,041,614.-
	7,041,614.-		=====
	<hr/>		=====

DETAILED BALANCE SHEET AS AT DECEMBER 31, 1994
IN BELGIAN FRANCS AND US DOLLARS
(exchange rate : 1 \$ = 32 BEF)

<u>ASSETS</u>	BEF	US \$
<u>Debtors</u>		
Unpaid subscriptions for 1992-93	497,500	15,547
Unpaid subscriptions for 1994	1,013,063	31,658
Other debtors	897,668	28,052
Due bank interests (Reserve Fund)	213,750	6,680
Guaranty deposits	95,000	2,969
	<u>2,716,981</u>	<u>84,906</u>
<u>Cash in hand</u>		
Current account in Belgian Francs	675,384	21,106
Current account in US dollars	443,308	13,853
Interest account in Belgian Francs	1,000,000	31,250
Cash at Secretariat	30,681	959
	<u>2,149,373</u>	<u>67,168</u>
<u>Reserve Fund</u>		
Belgian State Bonds	2,999,566	93,736
	<u>7,865,920</u>	<u>245,810</u>
<u>LIABILITIES</u>		
<u>Creditors</u>		
1995 subscriptions paid in advance	275,311	8,603
Earmarked for Summer School 96	200,000	6,250
FIAF Commissions	215,000	6,719
Outstanding bills for:		
Visa (Tunis meeting)	2,167	68
Printer (Journal)	121,499	3,797
Social Security costs	196,000	6,125
	<u>1,009,977</u>	<u>31,562</u>
<u>BALANCE</u>		
Reserve Fund at 31.12.93	3,000,000	93,750
Accumulated balance at 31.12.93	3,773,578	117,924
Profit balance: income/ expenses 1994	82,365	2,574
	<u>6,855,943</u>	<u>214,248</u>
	<u>7,865,920</u>	<u>245,810</u>

1994 ACCOUNTS AND BUDGET COMPARISON

INCOME	Budget 94	1994 (BEF)	1994 in \$
Subscriptions:			
- Members (56)	4 275 000	4 275 000	133 594
- Provisional Members (29)	1 100 000	1 082 987	33 843
- Associates (14)	600 000	600 000	18 750
FIAF Publications	225 000	184 893	5 778
Publicity in Bulletin	80 000	80 000	2 500
Bank interest	300 000	255 167	7 974
Unesco contracts	-	428 750	13 398
Other contracts	100 000	100 000	3 125
Centennial Fund	500 000	34 817	1 088
	7 180 000	7 041 614	220 050
EXPENDITURE			
<u>Current expenses</u>			
Staff salaries	860 000	859 524	26 860
External work fees	500 000	506 634	15 832
Social Security and Taxes	825 000	810 835	25 770
Insurances	50 000	18 459	145
Office rent & charges	475 000	447 784	13 993
Office supplies & Equipment	420 000	484 822	15 150
Postage, Telephone, Fax	420 000	378 020	11 813
Bank costs	30 000	31 950	999
Miscellaneous	30 000	12 188	381
<u>Special expenses</u>			
Unesco contracts	-	249 985	7 812
Congress	750 000	781 700	24 428
Executive Com. meetings	250 000	246 256	7 695
Commissions	500 000	457 883	14 309
PIP's assistant fees	500 000	500 957	15 655
Special missions	150 000	86 252	2 695
Administr. publications	140 000	136 922	4 280
FIAF Journal	430 000	422 922	13 217
Special publications & CD Rom	150 000	266 307	8 322
Training, Summer School	200 000	200 000	6 250
Centenary / Calendar	500 000	59 849	1 870
Total	7 180 000	6 959 249	217 476
BALANCE		82 365	2 574

UNPAID SUBSCRIPTIONS AS AT 31 DECEMBER, 1994
(in Belgian francs)

	1992-1993	1994
Beograd	75.000,-	75.000,-
Bogota / Cin. Distrital	75.000,-	37.500,-
Bois d'Arcy		75.000,-
Buenos Aires *		75.000,-
Caracas / Bibl. Nacional		37.500,-
Dublin		37.500,-
Hanoi		37.500,-
Jerusalem / S. Spielberg *		37.500,-
La Paz	37.500,-	37.500,-
Luanda	75.000,-	37.500,-
Lyon		37.500,-
Managua		37.500,-
New York / Anthology F.A.	37.500,-	37.500,-
Paris / C. Univ.		37.500,-
Quito	37.500,-	37.500,-
Rio de Janeiro	85.000,-	75.000,-
Sao Paulo		65.618,-
Sofia *	75.000,-*	75.000,-
Tirana		75.000,-
Tehran		47.445,-
	<u>497.500,-</u>	<u>1.013.063,-</u>
Total:	1.510.563,-	BEF

OTHER DEBTORS

Unesco	197.080,-
Subscriber FIAF publications	9.800,-
Publicity in the Bulletin	40.000,-
P.I.P. (Loan)	650.788,-
	<u>897.668,-</u>

* = paid in January 1995

Detailed balance sheet (p.2)
-----Debtors :

The situation regarding unpaid subscriptions is stable except for a few exceptional cases.

Other debtors include the PIP to which FIAF has granted a loan for the launching of its CD-ROM. Due bank interests refer to the interests of the Reserve Fund to be paid in March of each year.

Other assets : The market value of the book stock (FIAF publications) is not mentioned in the Balance sheet and amounts to approxim. 20,000 Belgian Francs.

Balance :

There is still a surplus balance at the end of 1994, though much lower than that of 1993, which is due to the extra income raised through new affiliates and to the strict control of our daily expenses. The accumulated balance includes also some unspent monies (\$8,000) raised in 1993 for the ongoing Development Fund.

Detailed profit and loss account (p.3)
-----INCOME

Bank interests proceed mostly from our Reserve Fund.

Unesco contracts : in 1994, FIAF served as intermediary for a contract with Unesco on behalf of the NGO Roundtable for a meeting of the Curriculum Development group.

Other contracts : Contract with the Lumière Association for their meeting in Bologna.

FIAF publications : includes some subscriptions to the Journal and a steady income from our more ancient publications.

Development and Centennial Funds : very little money could be raised this year for these Funds.

EXPENSES

Current expenses have been kept to a strict minimum.

Special publications include support to the development of the FIAF CD-ROM by the Documentation Commission and the London PIP office.

Training, Summer School : this sum is being set aside for the Summer School in 1996.

Investing an available pool of FDI resources

Further to various discussions held during the last General Assembly and later EC meetings, Jose Manuel Costa worked out a proposal of a model for solving the present problem of archives and that are facing financial difficulties.

The EC asked MC to explore further possibilities in collaboration with CIP.

Initial idea

Originally, MC developed the concept about creating an equitable cost structure that about the temporary suspension of operations. Accordingly, several "trials" and "solutions" have been considered in particular with the researcher.

The idea of calculating the cost in function of the National Income Index, by size of archive, study has been abandoned because the difficulties had been anticipated, announced in a preliminary category.

The most complete study of these possibilities had been made by G. Gilman, after the Parliament Congress. The range of possible fees structures had been exhaustively listed (institutional, student-level, source of funds, staff mobility, user inventory, individual development, etc.).

The specific model, a voluntary system by which each archive chooses how much it is able to pay, developed at a later stage, also proposed courts.

Another approach to solve CIP's last structure problem and at the same time to help the archives that are in financial difficulties, needed led to a more flexible and simple policy. The agreement of key aspects could indeed allow to lower the transfer fees. The question of "how" with a 100% financed financing of should be rather flexible. The latter priority of the debate doesn't seem to be the best.

Financial model, 2004-2005

In 2004, the second discussion, MC proposed an "intermediate" solution, compulsory for all archives and the following financial model.

Towards an equitable scale of FIAF membership-fees

Further to various discussions held during the last General Assembly and later EC meetings, José Manoel Costa worked out a proposal of a model for solving the payment problems of archives and that are facing financial difficulties.

The EC asked JMC to explore further possibilities in collaboration with CD.

Initial Idea

Originally, JMC expressed his concern more about creating an equitable fees-structure than about the temporary resolution of exceptions. Accordingly, several "models" and "solutions" have been considered in particular with the Treasurer.

The idea of calculating the fees in function of the National income scales, by size of archives, etc., has been abandoned because the difficulties (and arbitrariness) encountered in establishing categories.

The most complete study of these possibilities has been made by G. Gilmour, after the Montevideo Congress. The bases of possible fees structuring had been exhaustively listed (Institutional funding level, source of funds, staff numbers, asset inventory, national development, etc.).

The opposite model, a voluntary system by which each archive chooses how much it is able to pay, developed at a later stage, also provoked doubts.

Another approach to solve FIAF's fees structure problems and at the same time support the archives that are in financial difficulties, seemed tied to a more "active membership policy". The recruitment of new associates could indeed allow to lower the regular fees-scale. The question is: "Do we want a 200-affiliates Federation or should we rather remain a 100-affiliates group?". This debate doesn't seem to be ripe yet.

Proposed model (José Manoel Costa)

1) Under the present circumstances, JMC proposes an "intermediate" (between compulsory fee structure and voluntary contribution) model:

At the occasion of the Centenary, the richer archives would be invited to raise exceptionally and voluntarily the yearly annual membership fees in order to create a compensation fund. Those who accept to participate to this "voluntary membership fee" should express their agreement to be invoiced with a solidarity extra charge of \$ 500.-.

Those who are not able to do so will be invoiced as a regular member or associate.

2) On the other hand, it has been considered that FIAF could possibly develop a recruitment action based on the already existing Subscriber category, (objective: 1000 subscribers world-wide).

What could be FIAF's offer to this newly shaped subscriber category? Possibly:

- An open information source.
- A permanent contact possibility with archives and cinémathèques (worldwide network).
- A subscription to the "Journal" and the "Newsletter"
- The possibility of attending the symposia and workshops.
- 20% discount on CD ROM and Publications.
- Future improvements to be studied: publication of the members, possibility to have access to screenings, etc.

Some figures

1) Voluntary category of solidarity-fees payers

If 10 affiliates agree to pay an exceptional "solidarity fee" (\$ 500.- in addition to the regular fee), the global additional amount (\$ 5000.-) could serve to lower 10 regular membership fees by the same amount of \$ 500.- or to grant a fee remission to 4 associates or provisional members.

2) New "FIAF Subscribers" category

If 1000 subscribers are recruited world-wide at \$ 200.- /each and our "advantages package" would cost us not more than \$ 100.-, this would generate a net benefit of \$100'000.-. (which is more than a third of our present budget).

C.D.

05.04.95



REPORT FROM THE
FIAP TECHNICAL COMMISSION
TO THE GENERAL ASSEMBLY
LOS ANGELES 27-28 APRIL 1994

The Members of the FIAP Technical Commission met at the Conservation Centre of the British National Film and Television Archive (BNFVA) in Borehampton, 10 January to 2 February 1994. This is, immediately after the Joint Technical Symposium. The meeting was guided by Dr Henning Seben (Chair), Harold Brandes (Deputy Chair), João Socrates de Oliveira, Robert Gilt (North American Technical Subcommission), Harold Brown and Tony Cook (Consultants), Jean-Pierre Vercheure and Ulla Lamholt-Madsen (Corresponding Members) and Dr A. Taha Rana (Consultant from Eastman Kodak Research Laboratories).

NEW BRIEF AND MANDATE

Considering the proliferation of new technologies and the fact that more and more FIAP Archives become the custodians of knowledge, the Executive Committee had asked the Chairman to expand the brief of the Commission and redefine its mandate.

During the previous Meeting of the EC, it therefore proposed a fairly comprehensive remodeling of the Preservation Commission into the Technical Commission, with a set of terms, a program of work and recommendations about structure and membership as follows:

The Technical Commission's brief is to conduct and coordinate research and publish guidelines and recommendations of all aspects of film preservation and presentation.

Film is defined as a recording of moving images, with or without accompanying sounds registered on motion picture film, videotape, videodisc, or any other medium now known or to be invented.

By *preservation* is meant all the practices and procedures necessary to ensure permanent availability - with a minimum loss of quality - of the image and sound content of the material.

A *preservationist* should identify the materials as precisely as possible by the way the film was made, to be able and recreate the original experience.



**REPORT FROM THE
FIAF TECHNICAL COMMISSION
TO THE GENERAL ASSEMBLY
LOS ANGELES 27-28 APRIL 1995**

The Members of the FIAF Technical Commission met at the Conservation Centre of the British National Film and Television Archive (NFTVA) in Berkhamsted, 30 January to 2 February 1995; that is, immediately after the Joint Technical Symposium. The meeting was attended by Dr **Henning Schou** (Chair), **Harald Brandes** (Deputy Chair), **João Sócrates de Oliveira**, **Robert Gitt** (North American Technical Subcommission), **Harold Brown** and **Tony Cook** (Consultants), **Jean-Pierre Verscheure** and **Uffe Lomholt Madsen** (Corresponding Members) and Dr **A Tulsi Ram** (Consultant from Eastman Kodak Research Laboratories).

NEW BRIEF AND MANDATE

Considering the proliferation of new technologies and the fact that more and more FIAF Archives become the custodians of videotape, the Executive Committee had asked the Chairman to expand the brief of the Commission and redefine its mandate.

During the previous Meeting of the EC, I therefore proposed a fairly comprehensive remodelling of the Preservation Commission into the Technical Commission, with a set of remits, a program of work and recommendations about structure and membership as follows:

The Technical Commission's brief is to conduct and coordinate research, and publish guidelines and recommendations on all aspects of film preservation and presentation.

Film is defined as a recording of moving images, with or without accompanying sounds, registered on motion picture film, videotape, videodisc, or any other medium now known or to be invented.

By *preservation* is meant all the practices and procedures necessary to ensure permanent accessibility - with a minimum loss of quality - of the image and sound content of the materials.

A *presentation* should ideally be as close as possible to the way the film was meant to be seen and recreate the original experience.

Proposed Work Program

FIAF Archives in general and Corresponding Members in particular may wish to add to, offer information about or request further work upon the following program. Requests for such input will be made by direct contact or through the *Journal of Film Preservation*.

The main topics include:

- a) Revision and update of *Preservation and Restoration of Moving Images and Sound*.
- b) New attitudes and approaches to film preservation and restoration.
- c) Review of other areas of new and changing moving image technology.
- d) Preservation of electronically generated and magnetically recorded images and sound.
- e) Digital restoration techniques for film and video.
- f) Review of, and recommendations about, projection standards.
- g) How to advise the many new archives which are created all over the world (consultancy, training etc.)

See Attachment A for further details.

STRUCTURE OF THE NEW COMMISSION

The EC has endorsed the creation of a second subcommission; namely for Magnetic and New Media. This will address the preservation issues raised in Appendix B. See below regarding membership of this Subcommission.

MEMBERSHIP ISSUES

The EC also approved the appointment of **Brian Jenkinson** to the main Commission and as Chair of the Technical Subcommission (Magnetic and New Media); his curriculum vitae is at Attachment C. Unfortunately, Mr Jenkinson has not been able to compose a work program and make recommendations regarding membership of the Subcommission because of a serious illness. However, he should be back at work during May.

Peter Williamson has resigned as Chairman of the North American Technical Subcommission (NATS) because of his heavy workload in Pennsylvania. However, he has agreed to continue to contribute as a member.

As Chairman of the Main Commission, I wish to take the opportunity to thank Peter very much for all the work he has done since he took over from Larry Karr.

Bob Gitt has agreed to become the new Chairman of NATS from June 1995.

The Commission has lost its South American Member, **João Sócrates de Oliveira**, who has left Brazil and joined the NFTVA as its new Technical Manager from 3 April 1995. Of course, Mr Oliveira is still fully aware of the problems facing developing archives and will work closely with Mr Brandes on problems facing archives in hot and humid countries.

Jean-Pierre Verscheure has accepted the invitation to become a consultant to the main Commission.

A greater part of the extensive work program can only be accomplished by expanding the Commission to its maximum number and involving corresponding members (currently 32) to an even greater extent. **I recommend** that we create a European Technical Subcommission in order to increase the level of productivity through local meetings. Towards this end, I wish to invite a number of Corresponding Members as observers to our next meeting like I did in January.

WORK IN PROGRESS

Publications

International Survey of Printers

This report, which is available from the Secretariat and will be distributed at the Congress, contains all the information received from the responding archives. It is described as an "interim" report in the hope that further information might be forthcoming from other archives. However, this has not yet been the case.

Methods of Copying Tinted, Toned and Stencil-Coloured Films for Preservation and Presentation

As reported earlier, Corresponding Member Chris Swinbanks, NFSA Canberra submitted a transcript of a discussion between Harold Brown, Ken Weissman (Library of Congress, Dayton, Ohio) and himself regarding the above topic. Otherwise, no comments about this discussion paper, which will also be distributed at the Congress, have been received from Corresponding Members.

Basic Film Handling

Harold Brown is preparing an updated version which will contain photographs reproduced by desktop publishing. We also plan to make a video record of some of the basic techniques which are much better demonstrated than described.

The Matting and Polishing of Motion Picture Film

This illustrated paper gives a detailed description of the above procedures. It will also be available as a slide presentation with an accompanying text. The paper is almost complete and awaits the duplication of photographs and printing of further slides.

Jean-Pierre Verscheure Project

Jean-Pierre Verscheure has written and compiled an extensive book which depicts:

- a) numerous film formats (from those required by the introduction of sound up to comparatively modern ones); and
- b) a great variety of sound tracks (from throughout the history of motion picture sound).

Verscheure has created his book in the form of a single assembly of the pictures and text in French. The challenge is to determine the most practicable and economic way in which to create multiple copies. The following issues must be addressed:

- a) We need a translation of the text into English, not only for ultimate publication, but initially to aid comprehension by English-speaking people who may be consulted on the project.
- b) Reproducing all the pictures in colour will be expensive. We need to establish how many of these will serve their purpose if printed in monochrome.
- c) Many of the pictures are frames from film productions not yet in the public domain. It may be a considerable task to obtain the necessary permission from copyright owners.

Henning Schou and Harold Brown met with Verscheure over the week-end of 12-13 November 1994 and the project was discussed at length at the Commission meeting in January 1995. The Members decided that further progress regarding the text could be made only through further meetings which could be arranged quite cheaply because a significant number of Commission Members (past and present) are now working at the NFTVA Conservation Centre. Mr Verscheure will be invited to attend the next Commission meeting in May.

Film Storage Tests

Harald Brandes has described the procedures in German. The Chairman has edited the English translation which will shortly be sent to FIAF archives in Rio, Mozambique, Ecuador (Quito), Santiago and Buenos Aires - if they are prepared to participate. The tests may be done with and without molecular sieves.

Preservation of Newsreels

Henning Schou completed the editing (at long last) of his paper for inclusion in the proceedings of the Newsreel Symposium which took place in Mo i Rana.

COLLABORATION WITH OTHER ORGANISATIONS

Fourth Joint Technical Symposium

This took place at the National Film Theatre in London from 27-29 January 1995. It was a great success with 216 people from 28 countries attending. See George Boston's report at Attachment D for further details. The program, including abstracts of the papers, is at Attachment E.

Manchester Metropolitan University

PhD student Joan Whitehead is currently reviewing the accelerated ageing test for nitrate film and is trying to develop a test of the stability of acetate materials.

Diana Williamson submitted her thesis *The Degradation of Cellulose Acetate Base Motion Picture Film* and was awarded a PhD degree.

Martin Hayes has submitted his thesis *The Degradation of Poly(ethylene terephthalate) Cinematograph Film and Audio-visual Magnetic Recording Media* in partial fulfilment of the requirements for a PhD degree.

ASSISTANCE TO FILM ARCHIVES

Henning Schou continues to work as a technical consultant to the Hong Kong Film Archive and will present two NFTVA-restored films at the Hong Kong International Film Festival prior to the FIAF Congress.

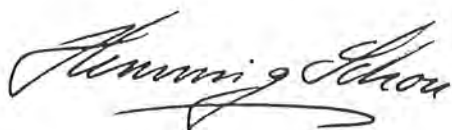
João Sócrates de Oliveira has been assisting the Cinemateca Portuguesa in Lisbon with the construction of new vaults for a period of six months.

LECTURE

Bob Gitt presented his 3.5 hour long lecture entitled *A Century of Sound* at the National Film Theatre, London on 27 October 1994. Film and sound samples, slides etc have been copied onto 35 mm motion picture film for easier presentation.

MEETINGS

The next meeting with Jean-Pierre Verscheure regarding his book will take place during May.



Dr Henning Schou, Chairman

PROPOSED WORK PROGRAMS

Further details

Life Expectancy and Storage Conditions

- a) Assessment of the life expectancies of cellulose triacetate and polyester bases (comparable to the alizarin red test for nitrate base).
- b) Further studies of the relative life expectancies of photographic and magnetic records, and the different hazards which may threaten them, as distinct from properties of the acetate or polyester bases upon which they are coated.
- c) Assessment of long-term stability of tape coating formulations and the magnetic pigments used.
- d) Authoritative advice on all aspects of life expectancy and storage of magnetic, optical and magneto-optical recordings of video and audio signals.
- e) Review of storage conditions for various materials stored in FIAF Archives.
- f) Methods of storage in countries with hot and humid climates; ie, simple, inexpensive measures.
- g) Storage of safety films : Sealing versus ventilation .

Dye Fading

- h) Review of dye fading and the various methods of restoration; such as, colour separations.

New Technology and Restoration

- i) Information about new technologies and their potential use in film and video archives.
- j) Study of the relative quality of images obtained by the following methods:
 - . photographic
 - . electronically generated and magnetically recordedtaking into account currently used technologies and those likely to be practically available to archives in the near future.
- k) Digital restoration techniques for film and video.

Educational Materials

- l) Production of educational videotapes; (some aspects of film Preservation techniques would be better demonstrated than described).

Film Presentation

- m) Address the problems associated with presentation of films which have been created in formats and dimensions which are no longer in current use and which require special means for proper presentation to a present-day audience.

Magnetic and New Media

Many film archives also preserve electronically generated and magnetically recorded television and video images and most archives are using video as an access tool.

Cinematographic film has been the dominant moving image storage system for about 100 years. Because of the architecture of the electronic signal, video has been unable to match the resolution of film, although it does have a superior temporal response. Recent advances in improving the definition of the video signal and digital signal processing have made it possible to make the transition between film and video transparent, that is, with virtually no distortion or loss in both directions. It is now common practice to create special effects in the digital video domain and transfer the results to film to be intercut with original material.

Film restoration is also being carried out by transferring to digital video, digitally restoring the image, removing blemishes, dirt and scratches, adjusting the contrast and providing colour correction before transferring the restored image back to film. The results of these processes can be truly transparent, for example *Jurassic Park* and *Snow White*. The digital restoration techniques can also be used to restore video images. These techniques are tools which may be used by archives to restore both film and video images in the future. However, at the moment the very high cost means that no archive can afford to use the system.

Video is usually recorded on magnetic tape, either as an analogue or digital signal. Although video recording has been in use for over 35 years, there has been only superficial investigation into the ideal archival storage conditions and the long term stability of the tape coating formulations and the magnetic pigments used. The preservation of magnetic recordings of both video and audio depends upon many physical and chemical parameters which have not necessarily been optimised for archive use. This is also true for optical and magneto-optical recordings.

There is an immediate requirement for authoritative advice on all aspects of lifetime and storage of magnetic, optical and magneto-optical recordings of video and audio signals. Future development and new technologies will make this a continuing quest.

It is generally understood that the degradation products of film act as a catalyst for the degradation of magnetic tape and vice versa. However, many archives store both film and magnetic tape together. This problem is added to when acetate film is used to carry magnetic tracks. There is a need for guidance on these points.

Television archive organisations have done little to quantify these problems. It is therefore necessary, as film archives are closely involved with video carriers, that the Technical Commission undertakes some responsibility in this expanding area.

Brian Jenkinson
Video Preservation & Engineering Manager, NFTVA, Berkhamsted
Curriculum Vitae

I have been involved in video recording since 1959 when it was first introduced into service. At this time the machines were operated by engineers as the recording system was still in its experimental stage and although the system worked, very little of the technology behind it was understood. This situation generated the 'need to know' attitude which I feel has always been part of my involvement in recording.

As Manager Engineering Systems and Investigations I was responsible for the investigation of videotape and telecine technical problems, contributing to the development of facilities and for the management of the specialist staff of the Systems and Investigations Section. I was required to provide guidance on future policy, technical standards and co-ordinate all technical aspects within Television Recording Department and present the resultant policies so as to ensure that developments proceed effectively.

I was required to maintain close contacts with other BBC Departments, manufacturers, other broadcasting organisations, to direct investigative work and to process the design and implementation of approved modifications.

It was my responsibility to liaise with the Operational and Servicing managements to ensure that technical and operational codes of practice result in the highest possible technical performance and that established international broadcasting parameters and standards were adhered to.

I have had a close relationship with the major VTR and videotape manufacturers, visiting many of their research facilities. Many of the modifications that I designed have been adopted by the equipment manufactures and the measurements that I developed for measuring the performance of machines and video tape have been adopted by the equipment and tape manufactures. My involvement with the tape manufactures has given me an understanding of recording media which I feel very few others have. As well as my responsibility for equipment assessment, I was responsible for the annual technical audit of available video tapes. To do this, it was necessary to develop methods of assessing tape durability as well as technical performance. Only tapes which passed these tests were considered for use within the BBC.

I have written papers on television recording, measurement techniques, video tape and video tape storage, many of which I have presented at international conferences.

My understanding of obsolete video recording formats and degraded video tape made the recent recovery of the 'Missing Steptoes' possible. It is this experience that I feel must be passed on so that in the future obsolete recordings, which have degraded, can be recovered.

While with the BBC I provided technical support to FIAT and represented FIAT on the TCC. I helped to organise and contributed to the technical programme of a number of FIAT conferences. I have also assisted in organising and contributed to the television programme of FIAF conferences. These activities have brought me into close contact with the major international archive organisations and it is this contact that has stimulated my consuming interest in the preservation of recorded images and sound. This has been my main interest since leaving the BBC.

Since leaving the BBC I have worked as a consultant. Initially this was in the general field of video recording which later developed into the technical aspects of film and television archives. During this time I worked for a major magnetic tape manufacturing company, providing the user's input to the performance measurements and assessment of the durability of development magnetic tapes. Although this was a continuation of some of the work I was responsible for in the BBC, it provided me with an insight into the problems of magnetic recording media from the manufacturing point of view.

My involvement with archives started with television recording and developed into planning complete conservation centres. This has included the Scottish, Welsh and Irish Film Archives. As part of this work I have produced papers on the relevant subjects, covering the choice of a site, environmental control and how to manage a building project etc. Over the past three years I have contributed to the East Anglia University, Post Graduate Archive Course, covering television, television recording, environmental control, fire precautions, project management and storage conditions.

The most rewarding aspect of my consultation work has been as video consultant to the National Film and Television Archive. Here, I have been able to collect and renovate obsolete video recording equipment, locate companies capable of making parts which are no longer available, replay many tapes which were considered no longer playable and advise on all aspects of video and video recording. In order to do this I have developed a method of re-conditioning some degraded tapes so that they can be copied. I have found this work extremely rewarding. It has given me a valuable insight into television preservation which I feel very few others have.

TECHNICAL COORDINATING COMMITTEE

Report for 1994/95 by George Boston, TCC Chairman

The current members of the Technical Coordinating Committee (TCC) are:

Henning Schou (FIAF)
Denis Frambourt (FIAT)
Harald Brandes (ICA)
Anne Fleming (FIAF) Rapporteur
Jean-Marc Fontaine and Dietrich Schüller (IASA)
George Boston (IASA) Chairman

There are vacant positions for FIAF, FIAT and ICA members.

The last year has been a steady crescendo of effort culminating in the Joint Technical Symposium (JTS) held at the National Film Theatre (NFT), part of London's South Bank Centre, on Friday-Saturday 27-29 January 1995.

The Symposium was attended by 216 people from 28 countries. 32 Technical papers were presented followed by a panel discussion.

The JTS received no outside funding and has covered its costs with sufficient cash in reserve to pay for the printing of the proceedings. The generous offer by the British Film Institute of the use of the NFT's main theatre free of charge contributed greatly to the financial success of the event.

In addition to the papers sessions, two public viewings of restored programmes were held. Both viewings were introduced by members of the restoration teams. On the Saturday evening, the viewing was of two BBC television programmes - an episode of the science-fiction drama *Dr. Who*, restored by the BBC, and an episode of the comedy series *Steptoe and Son*, restored by the National Film and Television Archive. The Sunday evening viewing was of Disney's restored *Snow White and the Seven Dwarfs* introduced by Scott Grodner of Eastman Kodak's Cinesite digital film restoration facility in Los Angeles.

The TCC were assisted in the organisation of the facilities and the administration duties during the Symposium by several colleagues from the UK: Helen Harrison, Brian Jenkinson, Crispin Jewitt, Catherine Pinion and Lloyd Stickells - and the TCC wish to thank them for their hard work on the JTS. Thanks must also be tendered to the British Film Institute for offering the use of their main theatre and to the staff of the National Film Theatre for their unstinted help and assistance with the running of the Symposium at a very busy time for them.

Previous JTSs in Berlin and Ottawa had small exhibitions running for the three days. This year we were approached by several companies wishing to meet with participants and demonstrate their products. The reasons were two-fold. Firstly, there is very little spare

space at the NFT. Secondly, because of the nature of the JTS, the exhibitors see little of the participants except at the breaks and to attend for three full days with only glimpses of the potential customers does not make economic sense.

We decided to try a new approach and organised a very basic exhibition/reception on the Friday evening at one of the main hotels used by the participants. It worked well. The companies had the opportunity of four hours of concentrated selling to a large percentage of the JTS participants. The participants had four hours chatting with the exhibitors over a drink. The reactions from both groups were good.

The TCC is discussing how to build upon the success of the London JTS. One topic that will need to be discussed is, should any future JTSs be held independently, as in London, or be held in conjunction with the Annual Conference of one of the Round Table NGOs, as in Berlin and Ottawa. There are points in favour of both. Finance will, I suspect, be the deciding factor.

A number of comments have been received, both during the JTS and subsequently, about the frequency of the Symposia. The general opinion seems to be for more events; perhaps biennially. An invitation to hold a JTS in Vienna in 1999 as part of the celebrations of the 100th Anniversary of the founding of the Phonogrammarchiv of the Österreichischen Akademie der Wissenschaften has been received. A Symposium in 1997 would therefore seem to be appropriate.

The choice of venue for any JTS in 1997 is more difficult. There is a body of opinion that Symposia should be held in developing countries as well as developed to help poorer archives to participate in at least some events. The financial risks will, however, be higher than for an event in a developed country. Without some outside funding, it is unlikely to be viable.

The alternative is to hold a JTS in 1997 in outside Europe and North America. The latter would enable the Symposia to refute any comments about being primarily Euro-Centred. The most important requirement is, however, a strong local Organising Committee to arrange the facilities and take on the administrative tasks. A number of possible sites are being explored.

Although the JTS was the major pre-occupation of the TCC during 1994, other work did not cease completely. A meeting was held at Berkhamsted in March 1994 to discuss a number of topics. These included the TCC's input to the Curriculum Development Working Group, the basic handling guides for A-V materials and the Memory of the World programme.

In addition, monthly meetings were held to organise the JTS. In addition to the UK based members of the TCC and the co-opted helpers, other members of the TCC attended when they could. They participated fully in the task of finding suitable speakers. The strength of the JTS papers is to a great extent due to the efforts of the non-UK members of the TCC.

The TCC is planning a meeting to review JTS95 and decide upon JTS97. This will be held in either France or the UK as the majority of the committee are based in those countries. While funding for the TCC remains uncertain, vacancies on the Committee help keep costs

of meetings down. In the longer term, however, it means that fewer people are involved in making decisions about and working on co-operative matters.

Funding for the work of the TCC remains a concern. It is expected that some money will be raised by sales of the Proceedings of the 1990 and 1995 Symposia. There has also been some interest in photocopies made (with the approval of the copyright owners, FIAT) of the first JTS in Stockholm in 1983. The copies of the 1987 Proceedings are the property of the Stiftung Deutsche Kinemathek in Berlin.

The amount of profit made from these and other TCC publications are unlikely to generate the \$6,000 a year that is required to enable the Committee to meet twice yearly. The calls on the TCC for advice and assistance are steadily increasing, both from the Round Table and elsewhere, and this creates extra costs.

FIAP CATALOGUING COMMISSION REPORT

ANNEX 7

Los Angeles, April 27 - 28, 1995

New Titles: The French translation of the FIAP Cataloguing Rules for Film Archives has just been published. Translated from the English by Eric Léves (Centre National de la Cinématographie), the new title is *Règles de catalogage des archives de films*. Paris: AJNOX, 1994. 280 p.

The Cataloguing Commission held its annual meetings last November in Brugem. Thanks to the good will of the Executive Committee -- in particular its Treasurer -- we were able to use last year's Commission savings for bringing Carlos Roberto de Souza from São Paulo to join us. Holding our meeting so near to the Secretariat was most helpful, as both Patricia Tremperoy and Brigitte van der Elst were able to join us, each for a different half-day session. During the meetings we set ourselves the task of formulating Commission goals and objectives, and of evaluating our current and future projects in the light of these goals.

Projects:

Occasional Papers: The Commission has now issued seven articles in our Occasional Papers series. Since our last Congress, two new papers, one by Lynn Silverside, entitled "Accentuate the Positive [Catalog] the Negative" and one by Roger Smith, entitled "Where's the Rest of Me? The Problem of Completeness in the Film Catalogue." FIAP members and affiliates may claim missing issues for any of the seven titles by contacting:

David Harrison
CPSC
Library of Congress
Washington, D.C. 20540
FAX: (202) 707-6079; phone: (202) 707-4378
Email: harrison@mail.loc.gov

FIAF CATALOGUING COMMISSION REPORT

Los Angeles, April 27 - 28, 1995

News Flash: The French translation of The FIAF Cataloguing Rules for Film Archives has just been published. Translated from the English by Éric Loné (Centre Nationale de la Cinématographie), the new title is Règles de catalogage des archives de films. Paris, AFNOR, c1994. 280 p.

The Cataloguing Commission held its annual meetings last November in Bruges. Thanks to the good will of the Executive Committee -- in particular its Treasurer -- we were able to use last year's Commission savings for bringing Carlos Roberto de Souza from São Paulo to join us. Holding our meeting so near to the Secretariat was most helpful, as both Beatrice Trouveroy and Brigitte van der Elst were able to join us, each for a different half-day session. During the meetings we set ourselves the task of formulating Commission goals and objectives, and of evaluating our current and future projects in the light of these goals.

Projects:

Occasional Papers: The Commission has now issued seven articles in our Occasional Papers series. Since our last Congress, two new papers, one by Liora Silberstein, entitled **Accentuate the Positive [Catalog] the Negative** and one by Roger Smither, entitled **"Where's the Rest of Me? The Problem of Completeness in the Film Catalogue.** FIAF members and affiliates may claim missing issues for any of the seven titles by contacting:

Harriet Harrison
CPSO
Library of Congress
Washington, D.C. 20024
FAX: (202) 707-6629; Phone: (202) 707-4378
EMail harrison@mail.loc.gov

The Commission is particularly gratified that two of the papers in our series have been contributed by corresponding members, and we would like to encourage additional corresponding member participation in the coming year. Examples of suggestions for additional topics are:

- Finding catalogs on the Internet
- Purpose, creation and use of authority files
- Film location systems
- Cataloger subjectivity in the "objective" catalog;
or, to what extent does the cataloger "own"
the records he/she creates

Our target for the Occasional Papers is to issue at least two per year. Of course, more are always welcome.

Computer Formats: Carlos Roberto de Souza is now collecting data for our test of his sample format. Each of you should find information, and a request for participation in your pigeon hole in Los Angeles. Because we knew how easy it is to mislay papers received at congresses, we will also send copies of the test instructions to each of you this summer.

Early Production Companies and Logos: This project was begun nearly five years ago with the intention of aiding catalogers in their film identification work by providing production company histories, linked with the logos they used during differing periods of their existence. Because we know that the project would be difficult and labor-intensive, we designed it to be ongoing -- for as long as it took to complete. Now, with some experience under our belts, we realize that even we were optimistic.

Targets: This year, Vladimir Opěla will publish the Czech Republic contribution. Peter Westervoorde has completed work for the Netherlands, and we look for publication of his work during the coming year as well. Olwen Terris and her staff have collected a large number of logos and are currently in the process of writing production company histories. She estimates that their work will require another two years to complete.

Bibliography of National Filmographies: Rolf Lindfors has the manuscript in machine-readable form and ready to give to the Documentation Commission for inclusion on their next edition of the FIAF CD-ROM.

Genres: Olwen Terris has now received the collection of genre lists accumulated over the years by former Commission members. She also has received the genre lists contributed quite recently by our corresponding members, and is currently working on collating the lists and preparing definitions.

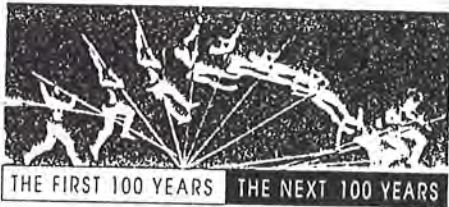
Target: To issue a draft list of terms with definitions distributed to the FIAF archives for comment by the end of 1995.

Intellectual access: Closely related to and overlapping with questions of genre access, standardization of methodologies for intellectual access are the last to be developed -- in the library and paper archive world, as well as in our field. Basic options include:

- Hierarchical organization of knowledge through classification schemes such as UDC
- Relational organization of knowledge through standardized thesaurus terms
- Free text searches, with or without hypertext links

Moreover, there is little agreement about which and how many topics or themes are significant enough to merit access.

Targets: To demonstrate the problems, the Commission has decided to prepare a workshop on this issue for an upcoming congress. The format of the workshop will be to screen a series of four to five short films of differing types. Audience participation will be invited by requesting each person to assign subjects for each film. A discussion will close the session.



FIAF 1995

L O S A N G E L E S

302 East Melnitz - 405 Hilgard Avenue
 Los Angeles, CA 90024-1323
 Tel. 310-206-8013 - Fax 310-206-3129

Dear Colleagues:

As you certainly know, the FIAF Cataloguing Commission is developing a project to establish a common computer format that will ease the communication between archive members of our Federation. As we have tried to explain in our Cataloguing Commission Occasional Paper, No.1, this will be a useful tool for all of us, and it does not imply that you should be obligated to change your computer system, equipment, or anything else.

Just to demonstrate it, we are asking you to participate in a performance test. This will do you no harm and will cost you practically no money (just a floppy disk and post office expenses).

Please ask your computer person to design a temporary database with the following specifications and fill it out with ten to fifteen records of European feature films you have in your collection. The genre or production year do not matter (remember this is just a test).

Here are the specifications:

Field no.	Content	How to fill
001	Archive providing the entry	Use FIAF code
100	Film title	Original title
122	Alternate titles	FIAF Cataloguing Rules
260	Production country	Use ISO code
500	Production year	
510	Director	Last name, first name
511	Cast	Indicate at least three names
520	Synopsis	Free text. State if is a fiction/non-fiction film
600	Original gauge/gauge of copy held	Example: 35/16
610	Original length/length of copy	Example: 3000m/2500m
620	Original language/language of copy	
630	Black & white/colour	
640	Silent/sound	
710	Production company	
900	Additional comments	

Example of a record:

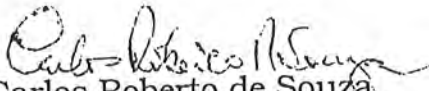
[001] BRS
[100] BELLE DE JOUR
[122] BELA DA TARDE, A
[260] FR-IT
[500] 1966
[510] Buñuel, Luis
[511] Deneuve, Catherine; Sorel, Jean; Piccoli, Michel
[520] Surrealistic feature film. The beautiful wife of a young
doctor has a double life and is a prostitute during the
afternoon. The story mixes reality, dream and fantasy.
[600] 35/35
[610] 2835m/2700m
[620] French/Portuguese subtitles
[630] Colour
[640] Sound
[710] Paris Film Production - Five Film
[900] Projection copy with many scratches

After you have filled the database with 10 to 15 examples, ask your computer staff to make an ISO 2709 export file of the records, copy the file onto a floppy disk, and send it to:

Carlos Roberto de Souza
Cinemateca Brasileira
Rua Capitão Macedo 580
04021-070 - São Paulo - Brasil

If you have any suggestions for this project, please don't be afraid to write. We need them, and they will all be welcomed. We are quite certain that this will be a frustrated project if we don't have the collaboration of all the FIAF members.

Thank you,


Carlos Roberto de Souza
FIAF Cataloguing Commission

COMMITTEE ON INFORMATION COMMUNICATIONS
REPORT
TO THE EXECUTIVE COMMITTEE

LOS ANGELES, APRIL 1977

ANNEX 8

1. MEMBERSHIP

1a. The members of the Commission are René Beaulieu, Cinémathèque Québécoise; Susan Dalton, National Center for Film and Video Preservation at the American Film Institute; Nancy Goldsaw, Pacific Film Archive; Ronald S. Maclean, Museum of Modern Art, Dept of Film and Video; Michael Woods, International Index to Film and TV Periodicals; Teresa Toledo, Biblioteca Española.

1b. We thank the Executive for confirming Susan Dalton as a full member of the commission.

2. COMMISSION MEETING

2a. April 18-19, 1977 at the Pacific Film Archive, Berkeley, CA. Major points for discussion will be our FIAP 1978 Workshop and future plans for the CD-ROM.

3. L.A. CONGRESS/WORKSHOP

3a. We expect to have a site available for the demonstration of the CD-ROM. Thanks to the cooperation of the congress planners.

3b. Preparation for our participation in the "Fiducinet Exploring" workshop on April 29th has included correspondence with Harriet Harrison and will be preceded by an internet demonstration planned for our Berkeley commission meeting.

4. HANDBOOK FOR FILM ARCHIVES

4a. No activity on this project. Subject for discussion during Berkeley meeting.

5. INTERNATIONAL INDEX TO FILM AND TV PERIODICALS

See Michael Woods' report.

6. INTERNATIONAL FILM ARCHIVE CD-ROM

6a. As reported to the EC in Paris, the CD-ROM continues to be the focus of the Commission's work. I do not wish to repeat the detailed description of the project which I offered in the Paris report. Sales have progressed, approaching 70, and our

DOCUMENTATION COMMISSION
REPORT
TO THE EXECUTIVE COMMITTEE

LOS ANGELES, APRIL 1995

1. MEMBERSHIP

1a. The members of the commission are René Beauclair, Cinémathèque Québécoise; Susan Dalton, National Center for Film and Video Preservation at the American Film Institute; Nancy Goldman, Pacific Film Archive; Ronald S. Magliozzi, Museum of Modern Art Dept of Film and Video; Michael Moulds, International Index to Film and TV Periodicals; Teresa Toledo, Filmoteca Espanola.

1b. We thank the Executive for confirming Susan Dalton as a full member of the commission.

2. COMMISSION MEETING

April 16 -19, 1995 at the Pacific Film Archive, Berkeley, CA. Major points for discussion will be our FIAF 1995 Workshop and future plans for the CD-ROM.

3. L.A. CONGRESS/WORKSHOP

3a. We expect to have a site available for the demonstration of the CD-ROM. Thanks to the cooperation of the congress planners.

3b. Preparation for our participation in the "Internet Debriefing" workshop on April 29th has included correspondence from Harriet Harrison and will be preceded by an Internet demonstration planned for our Berkeley commission meeting.

4. HANDBOOK FOR FILM ARCHIVES

No activity on this project. Subject for discussion during Berkeley meeting.

5. INTERNATIONAL INDEX TO FILM AND TV PERIODICALS

See Michael Moulds' report.

6. INTERNATIONAL FILMARCHIVE CD-ROM.

6a. As reported to the EC in Tunis, the CD-ROM continues to be the focus of the Commission's work. I do not wish to repeat the detailed description of the process which I offered in the Tunis report. Sales have progressed steadily, approaching 70, and our

most important review to date was positive (see addendum A: VARIETY, 6 Feb 1995). I will simply summarize the work on each database with an estimate of the hours invested by commission members and associates:

6b. PERIODICAL INDEXING (PIP-Michael Moulds): For the Spring 1995 edition (4th issue), indexing has been updated through 1995 and added retrospectively to 1982 for film and 1979 for tv.

Two and one-half persons for approximately 1,900 hours (this figure does not include the work of indexing itself or the work of the Open University staff.)

6c. BIBLIOGRAPHY OF FIAF MEMBERS' PUBLICATIONS (René Beauclair with the assistance of Nancy Goldman): René will deliver the french draft of the 1994 edition to Nancy in Berkeley. Nancy will prepare the english translation for the Fall 1995 issue.

One and one-half persons for approximately 130 hours.

6d. DIRECTORY OF FILM AND TV DOCUMENTATION COLLECTIONS (Nancy Goldman): The Spring 1995 edition has added records for Brigham Young University (C.B. DeMille, Hawks, Max Steiner, etc); Indiana University Lilly Library (Orson Welles, etc.) and Wesleyan Cinema Archive (Capra, Eastwood, etc). This is in addition to updating and data conversion.

One person for approximately 60 hours.

6e. LATIN AMERICAN BIBLIOGRAPHY (Teresa Toledo): We will be receiving a draft of the database on disc and in hard copy in Los Angeles.

One person for approximately 2,000 hours.

6f. TREASURES FROM THE FILM ARCHIVE: HOLDINGS OF SILENT FILMS IN FIAF ARCHIVES (Susan Dalton): The Spring 1995 CD-ROM edition has substantially increased the number of records offered in the published volume (Scarecrow, 1988). Twenty-five archives cooperated in the process of adding and updating records. In addition to Susan's AFI staff, Ron spent a week in Washington, DC editing data, as well as serving as a consultant on editorial matters.

Two full-time and two part-time persons for approximately 3,000 hours.

6g. NLIGHTN: no substantive progress in the negotiations to put periodical indexing only on-line through this private company. See Tunis report for details of original proposal.

6h. OTHER DATABASES: Despite suggestions from a number of quarters and our inquires regarding databases from other commissions for the CD-ROM, no one has come forward with new data.

6i. FUTURE PLANS: I hope to have more precise recommendations for the future of the CD-ROM project after our commission meeting in Berkeley. It has always been my belief that we needed five years to get the project running, build our basic databases and establish a sales record. 1995 is the third year of the CD-ROM project, and we are generally satisfied with developments on all three fronts, especially in light of CD-ROM sales statistics (see addendum B, WALL STREET JOURNAL, 1 March 1995). In a way however, we have built a "house of cards" and to insure the permanency of the CD-ROM we will need to

- stabilize finances, either through a sales base of 175 subscriptions or through a fixed subsidy;
- standardize information gathering procedures;
- centralize databases, logically with the PIP. This may involve increased staffing;
- clarify the status of the CD-ROM project within the commission structure of FIAF;
- and so forth.

Although we are only halfway through our five-year shakedown period, these are issues which we have already begun to consider.

Ron Magliozzi
Documentation Commission President
Film Study Center
Museum of Modern Art, New York
22 March 1995

INTERNATIONAL INDEX TO FILM/TELEVISION PERIODICALS

6 Nottingham Street, London W1M 3RB tel: (0)71 224 0991 fax: (0)71 224 1203

Editor's Report

April 95

1. Software upgrade

During the last six months our computer program has been upgraded to a more advanced version. Since the television database is so much smaller than the film we chose to convert that first. Now film has also been done and we have successfully output data both for the microfiche service and for the CD-ROM. The data inputting process is actually slower than before but since the new system checks the headings and establishes indexes while it is working, the overall accuracy and efficiency is much improved.

Also the first of the backlog of annual volumes (1982) has been keyboarded and incorporated onto the database, and will be on the May CD-ROM.

2. Computer

This work has been hampered by the limitations of our present computer, especially the 250 MB hard disk. We could of course fit a larger disk, but we would also benefit from a faster processor. This would reduce the waiting time now experienced while inputting data (adding up to at least half an hour in a day), and ease the problem of running processes involving the whole database, which mean that we sometimes have to leave the computer on overnight. Our database is already large, and we look forward to the time when indexing from the 1972-81 volumes is added, another 90-100 MB. I have therefore added the sum of £1400 to the budget for a new computer. Our present computer is just over two and a half years old.

3. Previous indexing

As already mentioned the 1982 volume has been added to the Index. 1979 and 1981 are both about half finished. Other 'volunteers' able to do this work are not forthcoming, consequently since last July I have been investigating the possibilities of a keyboarding service taking over the inputting of the remaining back volumes. The first company I approached was Innodata, who use workers in the Phillipines. Their estimate was \$1.6 per thousand characters, which meant the cost of the job would be about £16000.

A British firm declined to quote because they could not compete with this figure, but they recommended a company operating in Jamaica. The estimate of this company is \$0.875 per thousand, plus £500 set up fee. Bearing in mind the more favourable rate of the dollar to the pound now, this works out to around £9000. However the work is done one would have to add a sum for the data conversion by Richard Begernie, our computer expert (say £1000).

It is also worth mentioning that the data must be proofread very carefully, especially the general subject headings, which have evolved considerably

over the years. It would be impracticable for our existing staff to take on this extra work in an acceptable time period.

4. Budget

Costs of developing and producing the CD-ROM mean that once again we cannot break even without help from FIAF. Nevertheless the future is I think very promising. There has never been such interest in our work.

Income from CD-ROM subscriptions is based on sales of 110 in 1995 and 175 in 1996. Some allowance has been made for subscribers to the annual volume switching to the CD-ROM.

The estimated expenditure for the Open University in 1995 and 1996 includes £3000 each year for additional databases or improvements to the program. It is assumed that we shall cease producing the microfiches in 1996.

5. CD-ROM subscriptions

We now have 71 subscribers to the CD-ROM service, of which 20 are FIAF members. We sent out renewal invoices last month and several institutions have renewed their microfiche subscriptions so I guess we shall continue this service for another year.

The price of the CD-ROM subscription is \$450 or £250. It has been suggested that this price is too high, though no one has yet told me what they think the price should be. We would certainly sell some more subscriptions if the price were lower, but would it be enough? If the price were halved would we sell more than twice as many, or if it were reduced to a quarter (\$112.50) would we sell four times as many? I have my doubts. Bookshops are not interested in stocking the annual volume and to my knowledge no private citizen has ever bought it; I think very few would buy our CD-ROM, and those that did would not I think take out a subscription.

Our disk is not entertainment, it is not Cinemania, it is information and will only sell to those who need the information, and to them it is good value. In comparison to other bibliographical CD-ROMs it is a bargain. The Music Index costs £690 (\$1120) for an annual disk. The Humanities Index costs £1079, the Art Index costs £1246. The latter two are quarterly, published by H.W.Wilson, a huge company which specialises in this sort of thing, and should know what it is doing. There would be a serious danger in putting too low a price on our disk, since quality is not expected to be cheap.

Bibliographies are expensive to compile and they will never sell to the general public, but only to university libraries, large public libraries and specialised organisations. There are a limited number of these and to achieve maximum sales we have to make sure that they all hear about us. During the last two weeks we have had three orders and several enquiries from the USA, from institutions that we have not heard from before. This must be the result of the leaflets we have sent out, and augurs well, but we must have more publicity.

REPORT FROM THE
FIAP COMMISSION FOR PROGRAMMING AND ACCESS
TO THE COLLECTIONS

ANNEX 9

LOS ANGELES 1985

INTERNATIONAL
FEDERATION OF FILM ARCHIVISTS
1960-1985

Since our last report, presented at Bologna, the Commission had held two meetings:

- 1) in Paris, on 29 and 30 June 1984, hosted by the Cinéma Musée Française;
- 2) in Madrid, on 23, 24 and 25 February 1985, hosted by the Biblioteca Española.

In order to balance its current composition, it was decided in Paris, to invite another member onto the Commission. We unanimously chose Suresh Chandra, Director of the National Film Archive of India. After Suresh Chandra's acceptance, the Commission, in accordance with FIAP rules, provided his name to the EC which gave its final approval at the Tunis meeting in November 1984. So, Suresh Chandra is, now, a member of our Commission and, in that capacity, he has already attended the Madrid meeting.

ACTIVITIES AND RELATED PROJECTS UNDER DISCUSSION

1- SURVEY ON PROGRAMMING AND ACCESS IN FILM ARCHIVES

After the presentation, last year in Bologna, of the final results of the Survey (with the answers of 76 archives) and of the report summarizing the general patterns observed, the Commission decided to undertake a comparative study of FIAP Archives programming from 1960 to 1985.

This study will be made in Lisbon, under João Bernard de Costa supervision, and we hope to present it at the FIAP's Congress in 1986.

**REPORT FROM THE
FIAF COMMISSION FOR PROGRAMMING AND ACCESS
TO THE COLLECTIONS**

LOS ANGELES 1995

Fédération
Internationale des
Archives du Film
rue Franz Merjay 190
1180 Bruxelles
Belgique
Phone (32-2) 343 06 91
Fax (32-2) 343 76 22

Since our last report, presented in Bologna, the Commission had held two meetings.

- 1) in Paris, on 29 and 30 June 1994, hosted by the Cinémathèque Française;
- 2) in Madrid, on 23, 24 and 25 February 1995, hosted by the Filmoteca Española.

In order to balance its current composition, it was decided in Paris to invite another member onto the Commission. We unanimously chose Suresh Chabria, Director of the National Film Archive of India. After Suresh Chabria's acceptance, the Commission, in accordance with FIAF rules, proposed his name to the EC which gave its final approval at the Tunis meeting in November 1994. So, Suresh Chabria is, now, a member of our Commission and, in that capacity, he has already attended the Madrid meeting.



I
ACTIVITIES AND RELATED PROJECTS UNDER DISCUSSION

**1- SURVEY ON PROGRAMMING AND ACCESS IN FILM
ARCHIVES**

After the presentation, last year in Bologna, of the final results of the Survey (with the answers of 76 archives) and of the report summarizing the general patterns observed, the Commission decided to undertake a comparative study of FIAF Archives Programming from 1990 to 1995.

This study will be made in Lisbon, under João Bénard da Costa supervision, and we hope to present it at the FIAF's Congress in 1996.

We kindly request all Archives with programming activity to send all programs, from that period, to the CINEMATECA PORTUGUESA by August 31 1995 - unless, of course, those who have already done so.

2- CENTENNIAL COMMEMORATIONS

After the general presentation of the so-called "Categories Game" in Bologna, the Commission decided to publish a book with all of the 40 answers received and the general results of this survey. This volume will contain also alphabetical and chronological indexes of the 2.253 titles mentioned, and a list of all the directors quoted. Three introductory articles, by Dominique Païni, Edith Kramer and João Bénard da Costa will complete this book, prepared by the Cinémathèque Royale de Belgique under the supervision of Gabrielle Claes and Ludo Bettens and published in Lisbon.

For this publication the Commission received the generous financial support of the Fundação Calouste Gulbenkian of Lisbon. The book will be in circulation by June 1995, in time for the Festival "Il Cinema Ritrovato" in Bologna.

All Archives, wishing to "play" that "game" and to base their programming on its results, will be kindly requested to propose practical ways of mutual help and exchange when the book comes out.

Suresh Chabria will present, in Los Angeles, a list of films from western collections which Eastern Archives would most like to show and that could be made available for circulation. Western Archives could also compile a list of lesser known eastern films which they would be interested in showing. If we find practical ways to do this, two "circulating programs" could be prepared for 1996.

3- MANUAL FOR TECHNICAL STANDARDS AND GUIDELINES FOR PROJECTION

As decided, by the EC, at its Rome meeting, in 1994, this Manual entrusted to Jean-Pierre Verscheure by our Commission at Montevideo, in 1992 is, now, considering the highly specialized nature of the manuscript, the responsibility of the Technical Commission of which Jean Pierre Verscheure is presently a consultant.

The book is nearing completion. However, we hope that the Technical Commission will include precise and practical guidelines for projection, accessible to all Archives, if not as part of the manual, at least as an appendix to it.

4- MANUAL FOR ACCESS TO COLLECTIONS

Considering that Paolo Cherchi Usai, to whom this Manual was entrusted in 1992, was unable to give us a date of completion, and considering that it was not possible to wait indefinitely, the Commission decided to ask Sabine Lenk, a German historian and researcher experienced in the field of access, and presently employed at the Cinémathèque Royale de Belgique, to write the manual.

Sabine Lenk accepted the job and the Commission will present it in Los Angeles, in the form of a loose-leaf manual in English of about 60 pages, to be circulated among FIAF members for discussion.

The following topics are particularly highlighted in this Manual:

a) What is access?

1. Access - why?
2. Access, well, naturally. But...
3. Access - to what?

b) The users:

1. The internal user
2. The external user
3. Regulation Access: Selection

c) Communication between users and archives

1. Direct access to the in-home catalog
 - * Legal difficulties
 - * Complexities
2. Other Ways
 - a. By phone
 - b. By correspondance
 - c. Personal contact
 - d. Internet
 - e. CD-Rom and floppy disks
 - f. Publications
3. The archive carrying out the research
4. Priorities

d) Giving access to the prints

1. Right owners and depositors
2. The procedure
3. Organization of access
4. Technical facilities
 - a. Viewing table

- b. Staff assistance
- c. Video and laser disk / CD-Rom
- d. Projection room and/or cinema

5. Limitations

e) Reproduction

- 1. film on film
 - a. Legal conditions
 - b. Laboratory work
 - c. Print status
 - d. Formalities
 - e. Price
- 2. Film on video and CD-Rom
- 3. Reproducing filmframes

f) Distribution

g) Relationship with the users

- 1. Clarity and list of titles
- 2. Preparation
- 3. Priority and alternatives
- 4. Flexibility
- 5. The user, a friend

5- GUIDELINES FOR THE CIRCULATION OF COPIES AMONG THE FIAF ARCHIVES

During the workshop to take place in Los Angeles, April 29, Gabrielle Claes will make a presentation on this issue.

We want to discuss it in relation to the growth of the Federation and also to the fact that many new applicants, not always properly equipped to meet FIAF's technical standards, expect access to the collections, without considering these standards. The Commission does not want to eradicate areas of projection and presentation where less than ideal standards exist, but wishes to emphasize and spread within the membership the need for the adoption of certain standards.

6- PROGRAMMING IN FILM MUSEUMS

"How to use our collections" will be the theme of the workshop to take place in Los Angeles.

We would like, in connection with this issue, to rediscuss the concept of a "cinémathèque" as a film museum in the wider sense and, also in the

wider sense to consider the links between "programming" in a Film Archive and exhibiting in a Museum.

Programming - like exhibiting - is not a neutral activity. But if everyone agrees with that, what the programmer's philosophy should be is a very controversial issue. Should we program films considering them mainly on their historical or sociological relevance? Should we program in order to "legitimize" certain works, and in order to reshape the history of the cinema?

To provoke a debate based on these questions, the Commission has asked Dominique Païni to lead a discussion at the workshop, drawing on his own experience at the Cinémathèque Française.

II THE WORKSHOP "HOW TO USE OUR COLLECTIONS" AND THE FUTURE OF THE COMMISSION

As we said, in the letter Edith Kramer sent to all Archives, inviting them to participate in our workshop, we intend to hear from our colleagues their major issues of concern and to determine which issues the Commission can properly, responsibly and practically address.

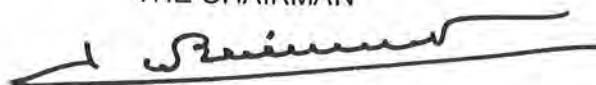
Having completed the program of aims we had fixed for ourselves at our inception in 1991 (v.g. the survey on programming and access, the reference manual of technical standards for projection, the manual access to collections, the discussion of the tasks and aims of programming in an archival context) and having made our contribution to a centennial program (v.g. the booklet on "the categories game") it is time to hear from the Archives what they expect us to do in the near future.

After four years of existence our Commission thinks that our work in the future should be discussed and decided by the whole membership.

For us, the Los Angeles workshop is an essential event. Its success or its failure will also be the success or the failure of this Commission, which was originally created by "a floor's vote" and by the will of the majority of the Archives.

Los Angeles, for us, is a turning point. We hope that, together, we can advance towards a new phase.

THE CHAIRMAN



(João Bénard da Costa)



FIAP 1996
1996 ANNUAL
MEETING
LOS ANGELES
17-21 APRIL 1996

ANNEX 10

GENERAL ASSEMBLY
LOS ANGELES, 17-21 APRIL 1996

PROJECTS AND PUBLICATIONS UNDERWAY
PROJETS ET PUBLICATIONS EN COURS

1. FIAP Journal of The Preservation of Cultural Heritage
2. FIAP Newsletter
3. Proceedings of the 1993 Fowereida Symposium (D. Serrano)
4. The Identification of Insects and Soil-dwelling Animals (H. Saffari)
5. International Film Archive CD-ROM (R. Magliocco)
6. Central database of archival records (C. Fournier)
7. FIAP's former journal (C. Fournier)



FIAF 1995

LOS ANGELES

302 East Melnitz - 405 Hilgard Avenue
Los Angeles, CA 90024-1323
Tel. 310-206-8013 - Fax 310-206-3129

GENERAL ASSEMBLY
LOS ANGELES, 27 - 28 APRIL 1995

PROJECTS AND PUBLICATIONS UNDERWAY PROJETS ET PUBLICATIONS EN COURS

1. FIAF Journal of Film Preservation (P. Cherchi Usai)
2. FIAF Newsletter
3. Proceedings of the 1993 Newsreels Symposium (R. Smither)
4. The Identification of Image and Soundtrack Formats (H. Schou)
5. International FilmArchive CD-ROM (R. Magliozzi)
6. Central database of archive holdings (C. Jeavons)
7. FIAF Summer School (C. Jeavons)

1988-1989

ANNEX 11

FIAP SUMMER SCHOOL 1990

The next FIAP Summer School will take place from 15 June to 7 July 1990 and will be hosted and organized by the National Film and Television Archive (NFVA) at its modern 3 Post Production Conservation Centre in Barchingham, West London, approximately 15 miles from Central London. This follows the success of the Summer School hosted by the NFVA in 1987, itself a revival of the Summer Schools which were formerly held under the auspices of the GPO (East German) Film Archive.

The aim of the Summer School is to provide an intensive three-week training course for film archivists from all over the world who have some experience of film handling and archival practices. Some places will also be available for television archivists. The focus of the course will be on film technology, with an emphasis on the preservation of moving images, but will also include the history and philosophy of film archiving, as well as guidance on essential activities such as accessioning, cataloguing, access and programming.

As in 1987, the main venue for the course will be the Conservation Centre in Barchingham, where lectures and practical training will take place. Participants will again be accommodated in a quiet and comfortable Guest House, "Old London", located in the countryside about half-an-hour's drive away. Transport to and from the Centre will be provided, and there are convenient travel facilities for exploring the area and making visits to London. One of our endeavours will be to make every course member feel at home and well looked after, as well as passing on some of the excitement and the skills of motion picture preservation.

Many of the expert staff of the NFVA will be involved in the course training, supplemented by other staff of the British Film Institute and key practitioners in the film, television and video industries.

Full details of the course program and fees, and application forms for the 1990 Summer School will be sent out to all FIAP member archives later this year.

In the meantime, preliminary enquiries may be addressed to Kathryn Parkes at the NFVA in London.

National Film and Television Archive (NFVA)
2011, 1990

1988-1989

1988-1989

1988-1989

FIAF SUMMER SCHOOL 1996

The next FIAF Summer School will take place from 16 June to 7 July 1996, and will be hosted and organised by the National Film and Television Archive (UK) at its modern J Paul Getty Jnr Conservation Centre in Berkhamsted, Hertfordshire, approximately 35 miles from Central London. This follows the success of the Summer School hosted by the NFTVA in 1992, itself a revival of the Summer Schools which were formerly held under the auspices of the DDR (East German) Film Archive.

The aim of the Summer School is to provide an intensive three-week training course for film archivists from all over the world who have some experience of film handling and archival practices. Some places will also be available for television archivists. The focus of the course will be mainly technical, with an emphasis on the preservation of moving images, but will also embrace the history and philosophy of film archiving, as well as guidance on essential activities such as acquisition, cataloguing, access and programming.

As in 1992, the main venue for the course will be the Conservation Centre in Berkhamsted, where lectures and practical training will take place. Participants will again be accommodated in a quiet and comfortable Guest House, 'Old Jordans', located in the countryside about half-an-hour's drive away. Transport to and from the Centre will be provided, and there are convenient travel facilities for exploring the area and making visits to London. One of our endeavours will be to make every course member feel at home and well looked after, as well as passing on some of the excitement and the skills of motion picture preservation.

Many of the expert staff of the NFTVA will be involved in the course training, supplemented by other staff of the British Film Institute and key practitioners in the film, television and video industries.

Full details of the course programme and fees, and application forms for the 1996 Summer School will be sent out to all FIAF member archives later this year.

In the meantime, preliminary enquiries may be addressed to Kathleen Dickson at the NFTVA in London.

National Film and Television Archive (UK)
April 1995

British Film Institute
21 Stephen Street
London W1P 1PL

Telephone: 071 255 1444
Telex: 27624 BFILDNG
Fax: 071 436 7950
Direct Fax: 071 580 7503

Registered Charity

The British Film Institute exists to encourage the development of film, television and video in the United Kingdom, and to promote knowledge, understanding and enjoyment of the culture of the moving image. Its activities include the National Film and Television Archive; the National Film Theatre; the Museum of the Moving Image; the London Film Festival; the production and distribution of film and video; funding and support for regional activities; Library and Information Services; Stills, Posters and Designs; Research; Publishing and Education; and the monthly Sight and Sound Magazine.

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