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El presente número del Journal reúne documentos de trabajo de algunos miembros de nuestro Comité Director que exponen sus respectivos puntos de vista sobre el futuro de nuestra Federación y el rol que ésta debe desempeñar en el mundo cultural de hoy y de mañana. Nuestro deseo es que el diálogo se desarrolle entre los Miembros de la Federación -y que otras contribuciones vengan a sumarse a las que publicamos hoy- en beneficio de nuestro interés común.

Présentation

Face à la puissance croissante des images animées aujourd'hui véhiculées par la télévision dans tous les pays du monde et au développement géopolitique de ces dernières années, un nombre important d'archives nouvelles se sont créées et ont adhéré à la FIAF: 105 archives affiliées dans 63 pays.

D'autres archives sont en cours de développement et se font connaître à la FIAF dans le but de solliciter notre aide ou de partager notre expérience commune. Ce développement de notre membrariat a profondément changé la réalité de nos responsabilités en tant que Fédération Internationale des Archives du Film. Cette pluralité d'intérêts et de culture que nous représentons désormais doit être assimilée à travers tout le membrariat et nous devons trouver de nouveaux modes de communication pour le faire.

L'édition de ce Journal réunit des documents de travail rédigés par différents membres du Comité directeur et reflètent leur point de vue sur l'avenir de notre Fédération et sur le rôle qu'elle doit jouer dans le monde culturel d'aujourd'hui et celui de demain.

Nous souhaitons que ce dialogue se développe parmi les membres et que d'autres contributions puissent s'ajouter à celles-ci pour notre intérêt commun.

*Michelle Aubert
Présidente de la FIAF*

A Long Term Working Program

Wolfgang Klaue

FIAF and the worldwide development of film archives

At the end of the first century of cinema the preservation of the moving image heritage, seen from a global perspective, is still an unsolved problem. Great progress has been made in creating the awareness of cinema as part of the national cultural heritage and of preserving it as art and historical document. The development of film archives, mainly after World War II, in all traditionally film producing countries, their integration into national cultural policies, the international recognition of safeguarding and preserving moving images, are historical achievements.

But at the same time we are faced with enormous deficits. The north-south divide is also evident in cultural infrastructures, including film archiving. In most of the African and Asian countries with national film production, the film heritage is still endangered or already irreplaceably lost. It should be a major task for FIAF to overcome this situation with

the goal of establishing film archives in all African and Asian countries over the next 10 to 15 years.

A multiplicity of tasks seems necessary in order to achieve this goal:

- a careful analysis of the situation
- a strategic plan on practical measures co-ordinated with other NGO's and UNESCO
- seminars and workshops, not only with archivists, librarians and film-makers, but also with politicians and decision makers.
- regional conferences at a governmental level about moving image archiving
- examination of regional co-operation in preservation and other areas of archive work
- stimulation and co-ordination of programs of development agencies
- more active involvement of FIAF members (twinning of established archives with young archives; training of staff on bilateral basis etc.)
- assistance in solving basic needs (lack of black and white film stock; a mobile unit for printing and restoration; alternative methods for the construction of archive buildings etc.)

FIAF and the international debate on legal problems of AV archives

The activities of film, television and sound archives over decades, the growing awareness and recognition of AV archiving have led - compared with the situation 20 years ago - to an open-minded atmosphere for discussing the legal problems of AV archives. The possibilities for strengthening the legal position of film archives have grown in many countries, at both the regional and the international level.

For the future of film archiving the legal backing of all archive activities

- ranging from deposit, preservation/multiplication, access, to service charges, exchange between archives, archive cinema etc. - is of key importance.

FIAF should become more active in this field and

- define its concept and policy concerning legal problems of film archives
- encourage all initiatives and contribute to it for AV archive legislation at regional and/or national level
- be prepared to assist the affiliates of the Federation in solving their legal problems
- continue its efforts developing the *Recommendation for the Safeguarding and Preservation of Moving Images* into an international convention
- try to modify international copyright conventions for the benefit of film archives
- initiate/support at the turn of the century a world conference on the safeguarding and preservation of the audio-visual heritage.

Programme de travail à long terme

Dans le document élaboré au mois de mars dernier, Wolfgang Klaué énonçait les objectifs principaux de la FIAF et les moyens permettant de les atteindre.

Cinq champs d'activités en découlent.

- Encouragement et soutien au développement des archives au niveau mondial.

Les buts seraient:

. Susciter une prise de conscience accrue de l'importance culturelle des images en mouvement, surtout dans les pays où il n'y a pas d'archives du film.

. Encourager la création d'archives du film, surtout dans les pays producteurs de films.

. Aider les archives existantes à accomplir leur mission.

Les moyens pour y parvenir seraient, notamment: la participation de la FIAF au programme 'Mémoire du Monde' de l'UNESCO, l'organisation de séminaires et de plans d'action régionaux, la tenue d'autres conférences avec l'UNESCO, etc.

- Droits et devoirs des archives

Les questions légales étant d'importance décisive pour l'avenir des archives, il s'agira d'avancer sur ce terrain par étapes successives.

Sur la base de dispositions prises lors de l'Assemblée générale à Los Angeles, un groupe de travail formulera ses recommandations lors de la prochaine A.G. Un document de synthèse devra être discuté et approuvé à l'A.G. de 1997. Des négociations avec d'autres ONGs pourraient être conduites en vue de l'adoption d'instruments légaux internationaux.

- Formation et perfectionnement du personnel d'archives.

Etant donnée l'importance de la formation, l'entraînement et le perfectionnement de personnel d'archives, la FIAF devrait intervenir à plusieurs niveaux: réorganisation du groupe de travail sur la formation, recensement des possibilités existantes (cours, stages, etc.), recherche de nouveaux lieux de formation (par les archives, par CILECT), prévoir un symposium sur la formation.

- Notoriété de la FIAF

Le niveau de notoriété de la FIAF va de pair avec un plus haut degré de conscience de la nécessité de l'archivage de films. Pour y parvenir, l'auteur suggère la mise en oeuvre d'actions spéciales, l'adoption de projets attrayants, le lancement de campagnes de sensibilisation avec une participation accrue des affiliés de la FIAF.

Un plan d'action devrait prévoir une politique de patronage active, l'institution d'un

prix ou d'une médaille, un nouveau logo, une politique plus agressive des publications, etc.

L'installation d'une base de données centralisée permettrait en outre d'affirmer la vocation de service de la Fédération.

- Identité, structure, gestion et finances.

L'impact des nouvelles technologies et la diversité des structures des archives affiliées requièrent une adaptation des statuts et règlement, une redéfinition des objectifs et des stratégies ainsi que des nouvelles méthodes de gestion de la FIAF

Le Comité directeur informera l'Assemblée Générale sur les progrès accomplis dans ces domaines.

FIAF and training / education of archive staff

The contradiction is evident: AV archives are rapidly growing including the demand for professionally educated archive staff. But few if any universities or highschools for archivists, librarians or filmmakers offer curricula for film, television, and sound archivists.

FIAF should become more active in changing this situation

- by drawing attention to the demand for integrating curricula for the education of AV archivists into already existing training institutions
- by offering its assistance for lecturers and practical exercises
- by closing the gap between the highly qualified staff of the established archives and the relatively inexperienced staff of young film archives through:
 - the continuation of summer schools or other training courses
 - more individual training for young archivists in advanced archives
 - the twinning of advanced and young archives
 - more exchange of staff members on all levels

FIAF and its identity

FIAF changed its identity in the past and will do so in the future. Changing realities in society, technology and science have left an impact on FIAF which has always adapted its concepts and policies to these changing realities and will hopefully do so in the future. The FIAF of the 30s and 40s is not the FIAF of today. And certainly the Federation will set other priorities in 2050 than FIAF today. The discussion on the identity of the Federation, its specificity, should be understood as a permanent task analysing objective developments and their possible impact on film archives and FIAF.

But with all the necessary modifications and adaptations, FIAF should stick to a basic principle: keep the closest possible contact to the medium.

There is a strong tendency within the membership for neglecting the specificity of a film archive and defining film as any other "archive material". This tendency is a reality but it should not become the main stream in the Federation. FIAF should therefore:

- look on all its international events for the context with the medium (no congress without filmmakers and film programs etc.)
- rediscuss some old ideas which confirm the central importance of the medium: a FIAF Prize; a FIAF Medal; a list of filmmakers supporting the goals of FIAF.

In the never ending debate on the identity of FIAF the key issues should permanently be identified to help decide how the Federation should tackle new developments.

Some of the actual problems which require further discussion with the membership are:

- FIAF - an organisation of film- and/or moving image archives?

- FIAF as “protector of the cinema experience”
- Film and video
- Mass production - appraisal - selection
- Importance of fiction and non-fiction collections
- Colour film preservation (the majority of archives have no optimal storage conditions for the majority of their collections)

After a debate on the key issues, a long-term program of themes for symposia, publications, commission projects, workshops etc. should be drafted.

Also, research projects and the discussion around them should complete our understanding of the identity and specificity of FIAF (Philosophy project; Standards on specific archive functions such as projection, selection, deposit, archive services and charges etc.)

FIAF - More open

We are faced with the arguments: “FIAF is a closed and expensive club, complicated to join and too small.” Or “nothing is known about their membership, their aims, activities etc.” Though not true and not pleasant, these arguments seem never to die.

In order to get rid of this image we need time, a long-term strategy and a variety of measures. A leaflet is not sufficient.

A possible strategy could be based on an active, welcoming membership policy:

- *activating the membership.*

FIAF is its members. Making FIAF known in a given country, amongst filmmakers, officials, politicians, journalists, technicians etc. is primarily the task of our members in this country. Unfortunately this is not the common understanding. Too many of our members put blame on “FIAF” for all ignorance.

- *dissemination of information on our affiliates.*

The annual booklet of addresses should no longer be kept secret (“for internal use only”), but sold to customers. In regular intervals (5 years?) FIAF should publish a users guide to its affiliates (description of collections, facilities/conditions for usage, fees etc.)

- *information on collections*

The utopian dream of the pioneers of a central catalogue of all archive holdings seems more and more achievable. Such a database would lead to a new dimension of co-operation between the participating archives and would offer new services to users. The PIP (Periodical Index Project), with all its ups and downs, should be encouraged to examine the development of a central database of FIAF archive holdings.

Before a database, publications on specific archive holdings should be encouraged to make the collections more widely known (Directory on newsreels collection; Restored films; Directories on certain subjects etc.)

- *Public relations*

Un programa de trabajo a largo plazo

En un documento elaborado durante el mes de marzo último, Wolfgang Klaue enunciaba los objetivos principales de la FIAF así como los medios de lograrlos.

Los objetivos y estrategias enunciadas por el autor dan lugar a cinco grandes categorías de actividades, a saber:

- Apoyo y asistencia al desarrollo de archivos a nivel mundial.
- Aspectos jurídicos (derechos y obligaciones) de los archivos.

- Formación y entrenamiento del personal de archivos.

- Notoriedad y prestigio de la FIAF

- Identidad, estructura, gestión y finanzas.

El impacto de las nuevas tecnologías y la diversidad de las estructuras de los archivos afiliados requieren la adaptación de los estatutos y reglas de la FIAF, una redefinición de sus objetivos y estrategias así como la implementación de nuevos métodos de gestión.

El Comité Director informará a la Asamblea General sobre los progresos efectuados en ese sentido durante el presente año.

The Journal of Film Preservation is one of the greatest achievements for publicising FIAF and the activities of its members. Again, publicity for FIAF is primarily based on the interest and initiative of our members. Even the widest circulation of press material by FIAF will probably find less attendance than information channelled through individual archives to journalists. More awareness of the membership to contribute to publicity for FIAF must be developed. Maybe an annual press information pack compiled from reports, statistics etc. might help the membership to become more active.

FIAF will find more media interest through representation at important international events (UNESCO General Conference, International Film festivals - we had in the past "Patronage of FIAF" for important retrospectives, thus being present and recognised).

FIAF and the other NGO's

FIAF was one of the initiators of the Annual Round Table of FIAT, IASA, IFLA and ICA. FIAF contributed actively to joint projects like the JTS, TCC, Study on Curriculum Development, Study on legal problems, Directory on Moving Image and Sound Archives etc.

For many reasons a certain loss of enthusiasm for co-operating with other NGO's and UNESCO can be observed.

Basic developments - as described in the first three points - will only be achieved when our demands are voiced together with other NGO's. The establishment of film archives in Asian and African countries, introducing professional education also for film archivists, solving legal problems, cannot be reached in isolation but only in co-operation with NGO's working on similar cultural concepts.

FIAF should concentrate its interest and efforts on those partners with which past relations have proved most effective: FIAT, ICA, IASA, IFLA. But links to other NGO's, all communicators for archive goals, should be more developed (DOMITOR, IAMHIST, CILECT, FICC).

When considering our relations with other NGO's some of the following measures should be discussed:

- the institutionalised methods of co-operation should be continued (Round Table, TCC)
- the JTS, probably the most important joint project, should also be continued
- the *Journal of Film Preservation* should regularly publish information about the main activities of other NGO's
- new joint projects should be examined and - if of interest - supported (Philosophy project)
- it should be examined in which further areas co-operation is worthwhile for FIAF
- new tendencies in international development of AV archives should be carefully analysed for defining FIAF's position (joint meetings with IASA and FIAT; international secretariat of NGO's).

FIAF and Finances

Where is the million promised for the centenary?

The question is not meant as a provocation. It is a statement on our limitations. FIAF was never very successful in fund-raising. There will be limitations in the future as well.

Over decades the most solid source of income and stable financial basis for FIAF's existence were:

- the membership subscriptions and
- the unity of the budget.

An active membership policy will keep up the solid financial basis for FIAF's operations and avoid the increase of subscription fees.

The past has proved that even the smallest amount of money received from outside sources was not for FIAF but for specific projects only. We must pay more attention on the drafting of concrete projects which we can offer to sponsors.

We should not forget that for a long time to come many of our members will suffer from the economical problems in their countries. We must find ways for integrating our colleagues from poor archives into our intentional work activities (EC, Commissions, Congresses, Summer schools etc.).

FIAF and its internal problems

The ongoing discussion on the future of FIAF raised many internal problems which require decisions and adaptations to the changing realities:

- the management of the Federation
- the role of the Executive Committee as an advisory board or with responsibilities for each member
- the membership policy
- the role of film archives as "protector of the cinema experience"
- FIAF as a place for film archives only or also for moving image archives
- necessary changes of statutes and rules or their radical simplification
- advantages and disadvantages of centralisation and regionalisation

One of the experiences of working on a lower level is the enormous ignorance of archive staff members about FIAF. This might differ from archive to archive. But the fact should be brought to the attention of the heads of archives who, in general, are familiar with the Federation. The outside ignorance about FIAF starts with these internal deficits.

Action Plan

Prepared by Wolfgang Klaue for a meeting of the working group on a long term program, February 1995.

Encouragement and support for the development of film archives worldwide

It is the basic duty of the Federation

- to create awareness of the cultural importance of the moving image heritage, especially in countries in which no film archives exist;
- to encourage the establishment of film archives primarily in all film producing countries;
- to support existing archives in fulfilling their main tasks.

To achieve these goals FIAF should:

1. participate actively in the Unesco World Memory Project, inform the membership regularly about the concept and progress of the project and contribute to it by its expertise.

FIAF should prepare a study on the most endangered film collections and submit it to the World Memory Project after discussion at the FIAF Congress 1997;

2. hold during the Congress 1996 in Beijing a seminar on the situation of film archiving in Asia and draft a program of follow-up activities for the development of film archives in the Asian region;

3. hold during the FIAF Congress of 1997 a one day seminar on the situation of film archives in Latin-America and the Caribbean region and draft a program of follow-up activities;

4. draft an activity program for the safeguarding of the moving image heritage on the African continent after compiling and analyzing all available information on the archive situation in Africa. A draft program could be introduced at the FIAF Congress of 1998 and submitted to Unesco and possible sponsors;

5. suggest to Unesco and related NGO's a conference on governmental level on the impact of the Recommendation for the *Safeguarding and Preservation of Moving Images* twenty-five years after its implementation (2005) and future actions.

Legal requirements for film archives

The definition of legal requirements for film archives is of growing importance for individual members as well as for the Federation, for its operations on regional and international level.

The following actions should be taken:

1. The General Assembly of 1995 to authorize the newly elected Executive Committee to establish a small group to compile and analyze

suggestions and recommendations from the membership on the unsolved legal problems of film archives.

2. The General Assembly of 1996 to discuss a paper prepared by the working group on the problems discovered with recommendations for their solutions.
3. For the General Assembly of 1997 a document should be prepared with the assistance of a legal adviser which should be discussed and approved as the FIAF position paper on the legal requirements of film archives.
4. After approval of the position paper on legal problems FIAF should start negotiations with relevant NGO's and institutions on possible international agreements and/or changes of international legal instruments.

Training and education of archive staff

Professional education and further training of archive staff is a key issue for the development of film archives in future. FIAF should provide a more active contribution to this end.

FIAF should take the following actions:

1. Based on an authorization by the General Assembly, the newly elected Executive Committee should reorganize the working group for training and make it more effective by defining terms of reference.
2. The working group for training should
 - establish contacts with CILECT and discuss the possibility of integrating courses on film archiving into curricula for film high schools;
 - prepare a list of publications as recommended teaching aids for film archivists;
 - compile and distribute reports on the experience on in-house training courses;
 - analyze the publication policy of FIAF within a training perspective;
 - search for possible places which could hold regional training courses, summer schools etc.
3. FIAF should hold at its Congresses in 1997 or 1998 a one day symposium on education and further education, training of staff members, based on a study prepared by the working group for training.

Increase of the Federation's prestige

Creating higher awareness for FIAF means also creating higher awareness for film archiving. Long lasting effects can only be achieved by permanent actions, impressive projects, publicity campaigns from time to time and a much stronger participation of all affiliates of the Federation.

FIAF should:

1. Discuss and approve at the General Assembly of 1996 a plan of action for creating higher awareness for FIAF taking into consideration proposals such as:

a FIAF patronage for outstanding events of its affiliates on international level; a reference to FIAF at certain retrospectives; a FIAF prize at one or more international festivals; a FIAF medal; a FIAF logo used for all publications of the Federation; a series of publications with great public appeal; a guide book on FIAF archive's collections; the public sale of the FIAF address list; achieving a stronger commitment of important film-makers as supporters of FIAF's goals; press campaigns by FIAF and its members etc.

2. Examine with the help of the Cataloguing Commission the feasibility of establishing a data base or other methods of compiling and disseminating information on FIAF archives' film holdings. The study should be ready for the Congress of 1997.

FIAF's identity, structure, management and financing

The impact of rapidly changing technologies on film archives and the diversity of archival concepts and structures require an adaptation of FIAF's statutes, rules, goals and management to the changing realities.

FIAF should take the following actions:

1. Based on an indicative vote by the General Assembly of 1995 on a new structure of membership and a new system for subscription, the Executive Committee prepares the necessary changes of statutes and rules for voting at the General Assembly of 1996.
2. One day of the General Assembly of 1996 is devoted to a debate on the role of film archives in the second century of cinema and the impact on the future of the Federation.
3. The Executive Committee will examine scope and methods of cooperation with other NGO's and report on its recommendations at the General Assembly of 1996 or of 1997.
4. The overall management of the Federation will be examined for achieving greater effectiveness. The Executive Committee will report on the new working methods introduced.
5. The Secretariat will prepare a list of projects qualified for fundraising. The list is subject to information at the General Assemblies.

A New Basis for FIAF Membership?

Roger Smither

Why should there be a FIAF? In my opinion, the first and overwhelming reason is to provide a voice - an internationally recognised and respected voice - that will speak out on issues relating to the preservation of the world's moving picture history, and particularly for the part of that history that relates to the medium of film. Precisely because technology may be moving in directions that erode the boundaries between film and

other moving image media, such a voice is needed to make sure nothing irrevocable is lost to that process of erosion.

From this basic premise, all sorts of lesser concerns follow automatically - for example, a concern for preservation is meaningless without a commitment to access, and both are self-defeating if access is not given at the highest possible standards of quality. A definition of quality that is rooted in a commitment to preservation will ensure that ethical questions are not overlooked. And so on.

Why else should there be a FIAF? To provide a forum in which people who share the concerns just described can meet to share and exchange information and other resources; to discuss common policies in the face of common concerns and to plan and implement common action; and to draw strength from the realisation that they form part of a community.

What sort of an organisation should FIAF be? In terms first put to the Federation (I believe) by David Francis, the sort of FIAF that makes most sense to me is one that invites into membership organisations that share its concerns and meet a particular set of standards, not one that worries unduly about the type of organisation they happen to be. I have provided below my own draft for such a set of standards - which serves also to define what I consider to be the relevant concerns.

I do not, in this short paper, explore the question of whether there should be one category of membership (as distinct from categories of affiliation) or several. One could envisage a single category of "member" or a range of categories to be based on the size or scope of archive members, or on their relative affluence or poverty: various models are available. It is, however, important to this vision of FIAF that all members be accorded equal rights in the Federation, and have an equal say in its administration.

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 - perhaps through one or more places on the Executive Committee - but should not be eligible to become its senior officers.

Draft Set of Standards to Govern FIAF Membership

To qualify for membership of FIAF, an organisation must:

1. be committed to the preservation of a moving image collection, at least part of which consists of film material not held elsewhere;
2. preserve the unique part of its collection to the best possible standards in the original format or the closest possible approximation to the original format;
3. co-operate with other members of the Federation, particularly (if requested) in the preservation of material in its collection that is not unique;

Nouvelles bases pour une politique d'adhésion à la FIAF.

La réflexion de Roger Smither sur l'avenir de la FIAF, part de la question de base "Pourquoi devrait-il y avoir une FIAF?". De la réponse à cette question surgissent les idées et les conclusions les plus évidentes, dont, à leur tour, découlent les suivantes.

La première raison d'être de la FIAF est celle de se donner une voix reconnue et respectée au niveau mondial qui énoncerait et proclamerait les principes relatifs à la préservation de l'histoire mondiale des images en mouvement, en particulier la partie de l'histoire qui traite du cinéma.

Une autre raison d'être de la FIAF est celle de se constituer en forum qui permette de partager et d'échanger des informations, de résoudre des problèmes communs, d'appliquer des politiques et d'entreprendre des actions communes, de renforcer le sentiment de ses affiliés d'appartenance à une communauté.

Une seconde question, "Quel genre d'association devrait être la FIAF?", permet à l'auteur d'aborder aussi bien le sujet de la composition de la Fédération que les conditions d'adhésion à celle-ci. Il préconise un modèle selon lequel les inquiétudes des candidats (préserver des images en mouvement, avec attention spéciale portée aux éléments uniques de la collection, coopérer avec les autres membres de la Fédération, améliorer la connaissance de la collection par l'élaboration d'un catalogue précis, permettre l'accès aux collections sans mettre en danger leurs éléments, communiquer les avancements des travaux et recherches au moyen de rapports, etc.) déterminent les conditions d'admission.

L'auteur n'ignore pas les limitations d'un tel modèle, en particulier le danger que représente la prolifération des archives et la dispersion des moyens qui en découle. Il invite les lecteurs à élargir le débat au sein d'un prochain open forum.

Nuevas bases para una política de adhesión a la FIAF

En su contribución a la reflexión sobre el futuro de la FIAF, el autor introduce el tema de la razón de su existencia preguntando "¿Porqué debería existir la FIAF?". Con la respuesta a esta pregunta, surgen las ideas y conclusiones más evidentes, de las que derivan todas las demás.

La primera justificación de la FIAF es la de ser una voz reconocida y respetada internacionalmente que enuncie y proclame los principios relativos a la preservación de la historia mundial de las imágenes en movimiento y, en particular, la parte de su historia que atañe a las películas cinematográficas.

Otra razón esencial de la existencia de la FIAF es la de representar un forum que permita compartir e intercambiar informaciones, resolver problemas comunes, aplicar políticas y acciones comunes, que permite a sus integrantes sentirse formando parte de una comunidad.

Una segunda pregunta, "¿Qué clase de organización debería ser la FIAF?", permite al autor abordar el tema de la composición de la Federación, las reglas de adhesión a la misma, y propiciar un modelo según el que se tendría en cuenta las inquietudes de los candidatos (preservar imágenes en movimiento, con especial cuidado hacia los elementos únicos de la colección, cooperar con los otros miembros de la Federación, mejorar el conocimiento de la colección elaborando un catálogo preciso, permitir el acceso a la colección sin poner en peligro los elementos de la colección, informar sobre los trabajos cumplidos mediante informes, etc.) como requisitos de admisión.

El autor no ignora las limitaciones de este modelo ni, en particular, el peligro que representa la proliferación de los archivos y la dispersión de recursos que aquella provoca. Invita a sus lectores a participar a un amplio debate que podría ser objeto de un próximo open forum.

4. improve its own and the public's knowledge of its collection by preparing an accurate catalogue;

5. without compromising the archival integrity of its collection, make that collection accessible to the public in a range of activities that will include the presentation of film in the correct cinematic manner, for preference in its own premises; and

6. demonstrate to the Federation by reports, by receiving visits of inspection, and by such other means as the rules of the Federation shall require, the reality and extent of its adherence to the above principles.

An organisation that operates in FIAF's area of concern and identifies with its policies and principles but does not qualify for membership may become an affiliate of the Federation in the role either of Associate or of Subscriber.

The Executive Committee of the Federation shall determine the appropriate category of affiliation for each candidate on admission, taking into account the opinions of any existing members in the applicant's country, and may review or revoke affiliation thereafter for reasons based on the affiliate's performance.

Organisations operating primarily for profit shall be eligible for Subscriber status only.

The points in this set of draft standards that I consider to be strengths are 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. This establishes a clear constituency for a Federation that has a *raison d'être* and identity distinct from those of other "archival" or "audio-visual" bodies, while leaving it free to co-operate with such other bodies as appropriate.

I am not, however, blind to the fact that this basis for membership has its weaknesses as well, and I cannot claim to be 100% certain that I have an answer to all of them. The weaknesses that I am aware of (other people may spot more) and the answers that I do have are set out below:

Problem 1: This basis for membership does nothing to discourage the proliferation of mini-archives and the resulting dissipation of collections, effort and resources that should perhaps be concentrated into a central archive.

A partial answer (based on UK experience) is that the proliferation is happening already, and the best policy is to try to ensure that new archives share the same goals and standards as established ones, and communicate and co-operate with them and with each other. It may well be that new archives (with specialist local or subject emphasis) can help big archives by absorbing some of the work - there is, after all, no shortage of moving image material to be preserved. The draft standards maintain FIAF's commitment to consult current members in a country before accepting a new one.

Problem 2: This basis for membership excludes reference to documentation, a prominent feature in the present definition.

I am not convinced that the commitment to documentation needs to be stated: a film archive will hardly be able to function without a library, but it is not its library that makes it a film archive. The purpose of a film archive, in my view, is to preserve film: other activities are secondary. At the same time, a library - and other worthwhile activities - can exist in other film-related organisations that are not film archives. We should encourage documentation centres, cinema museums, university departments of film studies, film schools and all sorts of other institutions to support our work (and my draft makes them welcome as Associates and Subscribers) but without obscuring the essence of what that work is.

Problem 3: The commitment to preservation, cataloguing and access provided in the definition is clumsily worded and possibly inadequate.

I hope we could get round this by giving more details of what we expect in the questionnaire that candidates for membership would be expected to complete, but I am also open to any suggestions for improvements to the wording supplied.

There is much more to say on this subject, but I do not want to say it all myself: these ideas need full discussion in an open forum.

FIAF: The Traditionalists' View

Jan-Christopher Horak

A. History

FIAF was founded in 1938 by the Museum of Modern Art (New York), the Cinémathèque Française (Paris), the National Film Library (London) and the Reichsfilmarchiv (Berlin). After World War II FIAF expanded considerably with the founding of film archives in Lausanne, Prague, Amsterdam, Warsaw, Rochester, and Moscow. By 1959 FIAF consisted of thirty-three members.

Its founding statutes included one essential clause: "Rigorously excluded from the Federation are all institutions or organizations whatsoever which use their films for a commercial purpose." While this lofty goal has always played an important role in the statutes and a "decisive role in reassuring rights holders", according to the FIAF's 50th Anniversary publication, the exact interpretation of this clause remains open to considerable debate. When a reconstruction is sold to television for a broadcast, is this commercial or non-commercial? When films are loaned to commercial cinemas in either the country of origin or foreign countries, does this constitute a commercial distribution? When a film archive charges researchers as much as US\$90 per hour to view films from the collection on their premises, does this constitute a service or a commercial activity?

If we look at the history of FIAF, then, as well as the original statutes, it

Le point de vue traditionaliste.

Dans un aperçu historique préliminaire, l'auteur rappelle qu'après la fondation de la FIAF en 1938, et une fois la Seconde Guerre Mondiale passée, notre Fédération comptait 33 membres en 1959. C'est-à-dire que vingt ans après sa fondation, elle était restée un "club" de collectionneurs qui avaient réussi à se faire "nationaliser" ou dont les dirigeants avaient pris pied dans des archives nationales.

Un nouveau membre était "élu" à la FIAF seulement si les anciens membres avaient décidé qu'il était considéré digne de rejoindre le club. La condition prédominante de ce "club" était l'exclusivité de ses membres.

Au moment du son 50ème anniversaire, la FIAF comptait 53 membres et 23 observateurs. Avec la création, en 1991, de la catégorie des "associés" on n'a satisfait ni les traditionalistes (souhaitant une FIAF petite et exclusive), ni les expansionnistes (préconisant une super-FIAF composée de toutes les archives audiovisuelles). Donc, se demande J.C. Horak, pourquoi, au fond, défendre le

statut de membre? Juste pour le vote?.

Au fait, l'auteur pense que des arguments très forts subsistent pour garder une FIAF petite, jouissant d'une certaine exclusivité, consacrée à la collecte, préservation et projection de films, se concentrant sur le cinéma, résistant à la vidéo, à la télévision et aux autres media électroniques.

"La mission première pour la FIAF est et restera la préservation, restauration, et projection de films préservés. Une fois que le film cessera d'exister (vers 2025 selon l'auteur) il deviendra une forme archaïque d'art et, alors, les musées du film deviendront des institutions consacrées à la préservation d'une histoire particulière, sans mission contemporaine, à l'instar d'un musée d'art médiéval ou de peinture de la renaissance".

L'importance d'une telle mission ne doit pas être sous-évaluée. La preuve? Même, et surtout, l'industrie et les affaires s'intéressent à chaque bout de film.

D'autre part, il faut rappeler que nous sommes loin d'avoir préservé et restauré le patrimoine qui nous reste. Le travail de la FIAF est donc loin d'être épuisé. La préservation des 100 premières années prendra encore 50 ans, sinon plus.

Finalement, si l'on accepte que film et cinéma constituent un médium unique, il incombera aux archives du film de projeter des films lorsque le reste du monde sera passé à la projection électronique.

Pour conclure, Jan Christopher Horak n'exclut pas l'admission de nouveaux adhérents à la FIAF, à condition qu'ils soient engagés dans des projets de préservation de films. (Il préconise l'abolition des catégories ainsi que l'application d'un tarif unique).

En revanche, selon le point de vue traditionaliste, seraient exclues les archives qui "préservent" des films par des méthodes digitalisées ou électroniques ne remplissant pas les conditions définies dans le mandat de la FIAF. Il suffirait pour cela de prendre les statuts et règles actuelles beaucoup plus au sérieux qu'elles ne le sont actuellement.

becomes apparent that the founders of FIAF envisioned an organization of film archives that was divided within itself. On the one hand, a mini-United Nations atmosphere was to be created by allowing only one film archive per country to join FIAF. This rule was then immediately broken in the case of the United States with the admission of George Eastman House into FIAF, some years after the Museum of Modern Art had become a member. The reason for making this exception had to do with the way the organization really functioned: namely as a private club of film collectors and enthusiasts who had contrived to have their collections "nationalized" or had taken positions in national archives.

Members were "elected" into FIAF only if the old members decided that the archivist or film archive was worth of membership in this exclusive club. That this "club" should remain exclusive, was the foremost goal of some FIAF members.

Such exclusivity was indeed necessary, given the privileges of membership. According to the statutes, only full members had the "right" to vote in elections, or, more importantly, to borrow prints from other members, to request material for restorations, etc. (Collectors only gave their treasures to their friends!) It was thought that only FIAF members loved cinema enough to save it. Only FIAF members were qualified to protect the holy grail of film art. Only FIAF members were competent enough to screen films under proper cinematic conditions. Only FIAF members were willing to make sacrifices, beyond the crass commercial considerations of the film companies.

Certainly, attempts were made to modernize FIAF. With the creation of the Preservation Commission in 1961, not coincidentally shortly after the departure of the quintessential film collectors Henri Langlois (Paris) and James Card (Rochester), FIAF began to lobby at an international level for film preservation. In subsequent years other commissions were founded, a series of publications begun, and FIAF was recognized as an important international organization (B status) by UNESCO. By the 50th Anniversary, FIAF had admitted into its ranks fifty-three full members and twenty-five observers. With ever increasing pressure from film archives, especially local archives, to expand membership, the FIAF Congress in Athens in 1991 decided to restructure membership according to three categories: members, provisional members, and associate members. This solution, unfortunately, failed to satisfy either the traditionalists, hoping to keep FIAF small and exclusive, nor the expansionists who wish a super-FIAF made up of all audio-visual archives.

While the days of FIAF as a little club are long gone, the first generation of film archivists having (with a very few exceptions) passed into retirement or moved on to the big film archive in the sky, the debate over FIAF's goals, purposes, and structure continues. The discussions at the last Executive Committee in Tunis demonstrated that everyone intuitively understands that FIAF can no longer live in the past. The FIAF model as it once existed - a few lone archivist-cineaste-collectors fighting valiantly to preserve and exhibit cinema art in their own countries - is dead as a doornail. It is dead, because the archives themselves have been

professionalized: collections have expanded, administrative practices instituted, preservation activities based on scientific research, huge computer catalogues organized. The budgets have expanded geometrically, as costs have escalated. Film archiving, and specifically film preservation, has become a "joint project," since no one can afford to preserve everything.

Yet the three-tier structure of FIAF membership, like the previous two-tier structure, ultimately fails to function, because the rules and statutes governing these structures are continually violated by individual members (names shall not be mentioned here!). If Associate Members of FIAF enjoy virtually the same privileges of membership as full members (other than voting and paying full membership fees), the question can be posed, why bother with the extra expense? Just for the right to vote?

Whither FIAF? Shall we have a small organization, dedicated exclusively to film art, film preservation, film history, or an all-encompassing multimedia organization, encompassing film, video, broadcast television, CD-ROM, holography, etc.

Strong arguments can indeed be made for keeping FIAF small, for maintaining a degree of exclusivity, for focusing on the collecting, preservation and presentation of film, i.e. cinema, as opposed to video, television or other new electronic moving image media.

B. FIAF: An Organization for Film Preservation

The central mission of FIAF is still and will remain film preservation, film restoration, film exhibition of preserved films. If we embrace this fact, rather than attempt to relativize it by expanding this mission to include video and other moving image media, then we need to focus our attention. Film preservation means dealing with celluloid-based photographic moving images in 35mm, 16mm, 8mm and all other obsolete formats. It also means that we are dealing with a medium that has approximately a one hundred year history, which will in the foreseeable future come to an end. Sometime in the first half of the next century we can assume that film, i.e. cinema as we know it, will cease to exist. It will become an archaic art form with a history limited to the period 1890 to ca. 2025. Film archives and film museums would dedicate themselves to this medium the way museums of medieval or renaissance painting focus their efforts on those eras of art history. In other words, film archives would become institutions for the preservation of a specific history, without any contemporary mission.

The importance of even such a limited mission should not be underestimated. The field of players in the "old film business" has expanded immensely, i.e. film archives are no longer alone in their quest for old films. Commercial interests who once stood by the sidelines, no longer concerned with films whose commercial value had been reduced to a liability for storage and preservation, now frantically search for their lost catalogues. They hoard material, ever conscious of the fact that every last strip of film, no matter how old or how obscure, may have a surplus

Un punto de vista tradicionalista.

En una revista histórica introductoria, el autor señala que, luego de su fundación en 1938 y habiendo transcurrido la Segunda Guerra Mundial, la Federación contaba con 33 miembros en 1959. Esto significa que, veinte años después, aún era un "club" de coleccionistas que habían logrado hacerse "nacionalizar" o cuyos dirigentes se habían implantado en los archivos nacionales.

Un nuevo miembro sólo era "elegido" a la FIAF si los antiguos miembros consideraban que era digno de entrar en el "club". La condición de ingreso predominante era la exclusividad de sus miembros.

Para su 50° aniversario, la FIAF contaba 53 miembros y 23 observadores entre sus rangos. La creación en 1991 de la categoría de los "asociados" no satisfizo ni a los tradicionalistas (que desean una FIAF pequeña y exclusiva) ni a los expansionistas (que propugnan una super-FIAF compuesta por todos los archivos audiovisuales). ¿Porqué, en definitiva, proteger el estatuto de miembro?, se pregunta Horak.

En realidad, el autor aún piensa poseer argumentos fuertes para preferir una FIAF pequeña, que goze de una cierta exclusividad, dedicada a la colecta, preservación y proyección de películas, concentrada en el cine, resistiendo al video, a la televisión y demás medios electrónicos.

"La misión primera de la FIAF es, y será siempre, la de preservar, restaurar y proyectar películas de cine restauradas. Cuando deje de existir (por el año 2025, según el autor), el cine se convertirá en una forma de arte arcaica y los museos del cine serán instituciones consagradas a la preservación de una historia particular, sin misión contemporánea, como lo son hoy los museos de arte medieval o de pintura del Renacimiento".

Tal misión tiene su importancia. La prueba es que la industria y el comercio se interesan por cada fragmento de película. Por otra parte, nadie ignora que aún no hemos preservado todo lo que nos queda. Mucho trabajo espera a la FIAF. La preservación de los primeros 100 años aún nos llevará, por lo menos, unos 50 más.

Finalmente, si se acepta el carácter único de la película y el cine, mientras que el resto del mundo habrá pasado a la proyección electrónica, le tocará a los museos proyectar los films en su forma originaria.

El autor no excluye la admisión de nuevos adherentes a la FIAF, a condición que estén comprometidos en proyectos de preservación de películas (también prefiere la abolición de

value, through video, satellite, cable or CD-ROM exploitation. Collectors with large collections of "ephemeral film", i.e. industrials, newsreels, amateur footage, TV footage, have themselves become professional stock shot operations. Film studios and producers scramble to find pre-print on the films they once burned with abandon. Cable companies frantically search for material. In such a landscape, FIAF archives could and should return to their original mission to protect and safeguard the national film patrimony, regardless of any commercial considerations.

Secondly, it needs to be emphasized that the project of film preservation and restoration is far from completed. I would venture to speculate that the great majority of films presently housed in the archives of FIAF members are not archivally secured. It is estimated that in the United States alone, nearly 35 million meters of nitrate film remains unprotected. When we begin to scratch the surface of the acetate era, when we begin to think about color preservation, when we consider the many "obsolete" wide-screen formats of the 1950s, then the work of FIAF is far from complete. The preservation of only the first 100 years of cinema will take at least until the middle of the next century, maybe longer.

Thirdly, the point made by many traditionalists, that film and cinema are a unique media, hardly to be compared with video, needs to be taken seriously. The act of watching a film in a cinema is a unique experience, the preservation of which (the experience, not only the film) is a primary cultural responsibility of all FIAF archives. If the day comes when commercial cinemas only screen films electronically, then it will still be the goal and purpose of FIAF to screen films as celluloid-based films. Just as it is the purpose of those archives that can legally do so to screen nitrate prints, since the experience of watching nitrate is qualitatively different than watching polyester.

C. Returning to the Roots

Do such speculations mean that we close off membership to any new archives and organizations? No. It does however presuppose that the new candidate members be primarily focused on the film preservation project, whether at a national or a local level. It also presupposes that membership in FIAF be a commitment to film preservation on film. Those archives that are now "preserving" films digitally or electronically would not be fulfilling the mandate of FIAF.

This means that the rules and statutes of FIAF need to be taken much more seriously than they presently are. It also means that those activities that have become essential for any film archive operation, in order to generate income (listed above in A), need to be standardized and regularized through the FIAF statutes and rules. Much more will need to be done to advertise the film preservation work of the archives.

It should also mean that we no longer differentiate between members, provisional members and associates, if the archive in question makes a primary commitment to the activity of film preservation, collecting and exhibition.

Membership status and fee structure should no longer be connected, rather fees should be uniform for all members. Those archives unable to pay fees in a given year would have the option of working out a deal with the FIAF administrator.

If we decide to embrace the traditionalist view of FIAF, we must take another look at the statutes and recall their original purpose and apply them universally and fairly. Only then can FIAF's original mission be truly fulfilled.

FIAF - Long Term Planning

Hoos Blotkamp

The Identity of FIAF

Thinking of FIAF in the long term has very much to do with the identity that we eventually want the Federation to have.

In fact, the identity of FIAF as such has, as far as I know, not been a subject of discussion. It has, however, implicitly been discussed a lot of times within the context of discussions about who can and who can't become a full member or an associate member of FIAF.

Although the FIAF statutes and rules seem to give detailed descriptions of the kind of institutions that can become member or associate, in reality the use of these criteria doesn't lead to a clear-cut situation at all.

When we look at the general aims of FIAF, we see that their nature is such that supporting these aims wouldn't necessarily have to be restricted to film archives. In various combinations they also are or can be the aims of other kinds of institutions.

So the next question is: why is it considered so important to define precisely what kind of institutions can be members of FIAF? As far as I can see the reason for this lies in the further regulations, that concern the "rights and obligations" of the members towards each other as formulated in rule 95 to 105. In fact these rules still strongly reflect the idea of the relatively small archive family that FIAF once was.

But the use of the FIAF criteria for admitting members over the years has by no means led to a homogeneous group of institutions and it will not get better in future when we admit more regional and embryonic archives and only throw out archives that don't pay for more than two years in a row.

Our aims and admission criteria in a way contradict each other: the aims suggest, almost imply explosive growth, whereas the criteria suggest severe selection. In practice the aims (fortunately) mostly prevail. But now we have the problem that the identity of FIAF is pretty vague, even to the members themselves.

las categorías y la aplicación de una tarifa única). En cambio, se opone a la admisión de archivos que "preservan" películas por métodos digitales o electrónicos que no cumplen con los requisitos contenidos en el mandato de la FIAF. Alcanzaría, concluye, con tomar los estatutos y reglas en vigencia mucho más en serio que hasta ahora.

Avenir de la FIAF. Un modèle ouvert

La contribution de Hoos Blotkamp envisage le devenir de la FIAF sous l'angle d'une recherche d'identité d'un groupement en pleine transformation. Selon l'auteur, les difficultés d'auto-perception et d'adaptation des réponses aux changements affectent sensiblement la vie des archives aujourd'hui. Située à un tournant de son histoire, un double choix est possible: 1) le qualitatif, qui déboucherait sur une FIAF composée d'archives sélectionnées selon des critères très sévères et 2) le quantitatif, qui réunirait une grande variété d'archives audiovisuelles. Le 'Big Model' de Hoos Blotkamp préconise une 'organisation mondiale qui aurait non pas le support comme facteur commun mais la préservation des images en mouvement en tant que porteuses d'un message culturel, sans intervention de motivations de nature commerciale' et d'assurer ainsi la valorisation du patrimoine. Ce 'Big Model' conçoit une FIAF qui se poserait en interlocuteur de gouvernements et de sociétés commerciales. Pour le long terme, l'auteur prévoit une double fonction pour les archives de cinéma: 1) garantir l'accès public au matériel conservé et 2) transmettre l'héritage culturel aux générations futures.

Dans une telle perspective, la conservation serait davantage un moyen qu'une fin en soi.

El porvenir de la FIAF. Un modelo amplio

La contribución de Hoos Blothkamp encara el devenir de la FIAF bajo el ángulo de la búsqueda de una identidad en plena transformación. Son, según ella, las dificultades de autopercepción que engendran nuestras dificultades de adaptación de respuesta a los importantes cambios que afectan a la vida de los archivos hoy día.

El autor percibe dos direcciones opuestas posibles a emprender: 1) un giro cualitativo (que desembocaría a una FIAF compuesta de archivos seleccionados según criterios muy severos) y 2) un giro cuantitativo (que agruparía una gran variedad de instituciones del audiovisual). Su 'Big Model' propicia una 'organización mundial que no tendría al soporte como factor común, sino la salvaguarda de las imágenes en movimiento, con el objeto de transmitir el mensaje cultural (sin interferencia de motivaciones de naturaleza comercial) y asegurar así la valorización del patrimonio cultural'.

El "Big Model" concibe una FIAF que se constituyera en un interlocutor de gobiernos y sociedades comerciales.

Para el largo plazo, el autor prevee un doble rol para los archivos de cine: garantizar el acceso público al material conservado y transmitir el legado cultural a las generaciones futuras. En tales condiciones la conservación constituiría un medio y no un fin en sí mismo.

Within FIAF there's a strong tendency to focus on internal problems, either of the archives or of FIAF as such. As a result we have two more problems that should be mentioned in the context of the discussion of our future: we seem to be unable to shake off the image of a "secret society" that we have to the outside world and we don't have anything like FIAF point of views on facts or developments that influence the life of the archives directly or indirectly.

Especially the latter can become an obstacle in the further development of FIAF. At a certain point we will, for instance, have to discuss what the consequences of the new audiovisual technologies will be for us, archives. Our liking or disliking them will not speed them up or stop them, so what does that mean for us and how do we prepare ourselves for the changes that they will surely bring about?

The general situation seems to be that we can't stay small and innocent, but that we haven't a clue how to grow bigger in a constructive way. We are at a point of inertia, caused by the pulling of different forces in opposite directions and it takes a leap to get out of that.

Now which ways can we leap?

The quality leap and the quantum leap

The "quality leap" would be a leap in a direction that would lead to fewer members, more severely screened on archive criteria. Part of this could even be that in each country only one archive would be the FIAF member and representing that country. I know that the latter has been considered and abandoned in the past because this would lead to a more political setup, but at least then this aspect is on the table and not under it. It could also reinforce FIAF's position amongst other international bodies, that in most cases are constructed that way. Within a country, the film archives, where there is more than one, would be forced to come to an agreement on who's the leader etc. and the one archive that became member would be obliged to consider the interests of its national colleagues as well. This kind of FIAF would deal even more than the present one with the typical archive-questions and everyday-practice on a highly specialized level, restricted to the area of film.

The "quantum leap" would be a leap towards a much larger FIAF with a much greater variety of member-institutions. Questions like "are we talking about film or also about video?" would become irrelevant - we would be talking about audiovisual material. We would also cover the areas for which at the moment there exist other associations with which we occasionally gather around round tables. We would have to give up certain FIAF rules and customs concerning the exchange and lending of archive material (leave that to bilateral negotiations) and create new advantages for the members.

The big model

Suppose there was no FIAF and we wanted to make a worldwide association of that kind right now.

We would have to survey the landscape and state, roughly, the following:

- there is a vast number of institutions involved with collecting and/or safeguarding and/or documenting and/or showing and/or using and/or studying moving images; only a small percentage of those restrict their activities to film exclusively;
- the re-use of existing moving images is expanding fast; a growing demand especially from television makers and software producers has to be expected;
- only a very small part of the material kept by the audiovisual archives has been properly preserved;
- only a small part of the material kept by the audiovisual archives has been properly catalogued;
- only a very small part of the existing catalogues is accessible through public terminals, let alone via on-line systems;
- in general the safeguarding of audiovisual material is the least concern of the producers and the rest of the commercial film world;
- the existing copyright laws are a threat to all archives. Legislation in this field becomes more and more complex and incomprehensible due to European developments, and it will get worse when they start trying to incorporate the new media;
- on the whole, the absence or presence of regulations or legislation relevant to the work of film archives makes our life miserable;
- recognition of the moving image as this century's most important and influential cultural outlet and historical source only exists in very limited circles;
- the recent developments in media-technology justify the expectation that the production of film stock will be abandoned altogether somewhere in the first half of the coming century;
- distribution of the moving image will pretty soon be mainly realized by electronic highway even if still produced on film stock;
- in the "consumption" of the moving image the accent is shifting from collective visits to screenings towards individual "home-consumption".

No doubt things are missing here, but that doesn't matter for now. The general picture seems to be that the era of film slides into a final phase, even before the world has fully realized what happened and, worse, long before the products of this first century of moving images have been fully recognized as an important cultural phenomenon and historical source as well as an almost inexhaustible source of "prefab-material" for the audiovisual industry.

In the meantime the demand for these products, by institutions, festivals, researchers and producers of TV-programs and software is growing fast, creating a frustrating situation for the archives as well as for the new users.

In the present situation, the producers of the original moving images are seldom the same as the ones that re-use the material, but this is also changing.

Considering all this, it is quite amazing that the safeguarding of the moving image so far has only been, in the best cases, a minor concern of governments within the context of the safeguarding of the cultural heritage, whereas there is an obvious interest of a fast growing group of commercial users.

I count five parties that in theory should have a lot of concern for the safeguarding of the moving images: the audiovisual archives (being the institutions that have been created to do the actual work and deliver the cultural message), governments (from the cultural heritage and science point of view as well as from an economical point of view), exhibitors of all kinds (for functional and/or commercial reasons), film producers/distributors (for commercial reasons) and television companies (for commercial and all kinds of other reasons).

On the basis of all this I would say that for a worldwide organisation centered around the issue of safeguarding the moving image, the quality-angle (small and very specialized, focusing on the film-carrier) would make no sense at all, mainly because it would by no means match the size and force of the other parties and developments mentioned, and because its fate would be entirely linked to the fate of the film-carrier, which under the circumstances wouldn't be advisable.

So, a new world organisation wouldn't have quality (however important - I am coming to that later) as the common factor. In my opinion, the most important thing is to keep the safeguarding of the moving image for cultural heritage purposes, the access to the selected material and the delivering of the cultural message independent from and uninfluenced by commercial motives.

If this idealistic/cultural/non-commercial principle is the common factor, the new world organisation can include all institutions that are in one way or the other dealing with the moving image on that non-profit basis, like even film departments of universities, non-commercial television archives, non-commercial exhibitors and technical research-institutions. It would be a big organisation, no doubt. In fact it would be a real "quantum-leap". It would organise the biggest possible support for our aims.

Of course, a big organisation like that would have to be structured differently and operate in an entirely different manner from what FIAF is doing now. Maybe once every five years there could be a monster-congress, bringing all members together, but more regular contacts and meetings should be centered around certain issues.

The big organisation should have a number of sections. This is the point where the quality-aspect reappears in the picture. Preservation could be one of these issues for which a section was created. Reflection on the moving image (film theory, communication science) for instance could be different. Depending on the nature of their activities, members could be in several sections at the same time.

An organisation like that should be in the position to be a very serious

partner for governments and commercial parties with other interests in the safeguarding of the moving image.

The long... long... term

The first part of this discussion paper represents only half of the train of thoughts that you can develop on the basis of the observation that new technologies are rapidly changing the circumstances we work in.

In the end, the consequences for us film archives, might be much more decisive than we care to face just yet. But there will come a time when moving images will be produced mainly by digital means. Even while raw material might still be shot on film, the rest of the production process will be digital and consequently the masters of the end product will be digital codes, probably stored on chips.

The keeping of these audiovisual productions won't present a problem anymore to the producers and distributors. Storage will require very little space and preservation will consist of just some low-cost maintenance and copying the codes on new chips every now and then without any loss of image- or sound quality.

The only motivation for producers/distributors to give their audiovisual products to us archives - cheap storage and placing the responsibility for preservation (and the financial consequences of that) on somebody else's shoulders - will have vanished in thin air. This situation will leave us, in the most literal sense, empty-handed... if we let it grow.

Preservation, goal or means

Within FIAF, we tend to consider preservation in the sense of copying and restoring the main raison d'être of serious film archives. At this point I wish to comment on that.

Certainly for the audiovisual archives, preservation is at this moment and for many years to come one of the biggest tasks, that will consume large portions of their energy and budgets. However, as I see it, this doesn't mean that preservation is their main goal.

We preserve for a certain purpose, which could be simply described as delivering the cultural message here and now and to future generations, and guaranteeing public access to the selected material. It is this purpose or aim or goal that justifies our existence, and preservation is one of the things we have to do in order to achieve it.

If we wish to cling to the idea that preservation is a goal in itself and our main goal, in some future we might well have to face the situation that our piece of candy is taken from us and that we can do nothing else than chew and re-chew the past and our static collections forever. Or, more probably, we might have to face the situation in which the world will tell us "thank you, you did a great job, but from now on we don't need you anymore, you are dismissed!".

So what we really have to decide is: do we see an important role for ourselves under all circumstances, and might these differ vastly from the ones we know right now, or do we see ourselves as a passing phenome-

non, coming up and going under with a particular medium in particular circumstances.

If we answer the question 'to be or not to be', also in the far future, with "to be" - which in my opinion is the right answer - we will have to be able to provide the world with a darned good reason for our wish to go on being as well.

We could, of course, say that the fact that we sit on the products of the first 120 years of cinema/audiovisuals (we probably write 2020 or so by then) is our reason for our wish to go on existing. But we should realize that the weight of that argument is relative and will diminish over the years, the world's collection of audiovisuals growing and growing while ours remain static. So I think it would be much wiser to start emphasizing our cultural mission and see if it is possible to define it in such a way that it will still be valid, even if the actual audiovisual material of the time will no longer end up in our collections automatically.

Can we do that?

I think we can, I think we'll have to.....

And if we succeed in defining a futureproof reason for existing I think that in the process we will also have redefined the reason for (going on) collecting material, even if it won't be unique as it is now.

In fact we would become comparable to museums for applied arts that have collections of unique items from the past but that also collect contemporary things, that are not unique. The role of these museums is to make a selection out of the vast range of productions of what is considered as important, meaningful or representative, to safeguard that for future generations and present it in a structured way or from certain points of view and to guarantee permanent public access to it.

Learning from the History of FIAF

Learning from the History of FIAF

Robert Daudelin's introduction to the Symposium held in Los Angeles on "The First 100 Years" mentions his uncertainty that much has been learned by FIAF from its own history, but lists some of the lessons that seem to him to have been important: first, the great usefulness of exchanging information and films, without which many restoration projects would not have been possible, nor the organizing of the large series of screenings; second, that the history of cinema is always incomplete and the next program of Pordenone or Cinema Ritrovato may force us to readjust our views; and thirdly, that nothing is definitive about our work, as for example the longevity of acetate

Introduction by Robert Daudelin to the Symposium held on April 24, 1995 in Los Angeles on the theme "The First 100 Years"

"Learning from the History of FIAF", le très beau titre que nos amis américains m'ont demandé d'illustrer pour vous cet après-midi, est tout à la fois un programme de travail et une réponse à plusieurs questions inscrites à l'ordre du jour de notre symposium.

Personnellement, j'aurais volontiers ajouté un point d'interrogation à cet intitulé! En effet, malgré le métier que nous pratiquons, et qui est tout pétri d'histoire, je ne suis pas certain que, en tant que groupe constituant la FIAF, nous ayons été toujours très attentifs aux leçons que nous propose l'histoire de notre Fédération.

Bien sûr, nous avons retenu certaines choses...

- l'importance du réseau, par exemple, ce réseau d'informations et de complicités sans lequel nous ne pourrions monter des projets de restauration ou rassembler de grands cycles de projections;
- ou encore, que l'histoire du cinéma est toujours incomplète et que la prochaine édition de Pordenone ou de Cinema Ritrovato va nous obliger à des réajustements déchirants;
- ou enfin, pour l'avoir appris trop souvent à nos dépens, que rien n'est définitif en ce métier. Le si joliment nommé "vinegar syndrome" est le plus récent avatar de cette longue histoire. La pellicule "safety", solide comme le roc, fiable, et sur laquelle nous rêvions tous de transférer tous les nitrates du monde, a aussi sa faiblesse, un cancer redoutable. Et nous voilà revenus à la case départ des angoisses du conservateur.

Mais tout cela - et l'énumération pourrait se poursuivre pour un bon moment - tombe sous le sens. Ce sont là des évidences que nous admettons tous. Pourtant, il doit bien y avoir d'autres héritages à réinvestir en ce moment historique où - nous le sentons tous d'une manière ou d'une autre - la FIAF doit changer, ou réaffirmer son rôle et son importance; ce qui peut très bien être une autre façon de changer...

Donc, je recommence!

Je ne suis pas historien. Encore moins historien de la FIAF. Je crois, sans prétention, faire partie de ces "film maniacs" dont parlait l'an dernier Jerzy Toeplitz en évoquant l'histoire de la FIAF.

Les opinions que je peux avoir sur notre Fédération - son histoire, ses acquis, ses ratés - sont donc nécessairement subjectives, biaisées même. Je ne m'en excuse pas d'avance. Je veux juste vous prévenir!

La connaissance que j'ai de la FIAF, mes opinions sur notre Fédération, me viennent essentiellement de nos assemblées générales, de nos séminaires et de multiples réunions, pas toujours officielles, auxquelles j'ai participé depuis 1972.

Comme tous les archivistes de ma génération, venant à la FIAF j'étais déjà l'héritier d'une histoire: les grands débats fondateurs avaient déjà eu lieu, le temps des affrontements "sanglants" était, à toutes fins utiles, terminé. La FIAF avait une personnalité (des amis et des ennemis), et il y avait des pionniers à qui se référer (1972, c'est aussi l'année où Jerzy Toeplitz quitte la présidence de la FIAF pour aller oeuvrer en Australie: c'est là aussi une date dans l'histoire de notre Fédération).

Au long des 23 années au cours desquelles j'ai traversé les salles et les corridors de la FIAF, beaucoup de choses ont changé - pas nécessairement pour le mieux. Mais le monde aussi a beaucoup changé pendant cette brève période, le cinéma aussi - pas nécessairement pour le mieux non plus.

Les questions qui nous stimulent, nous inquiètent ou nous divisent aujourd'hui, sont moins spectaculaires que celles, par exemple qui, en des temps qui nous semblent bien lointains, provoquaient les duels Langlois-Lindgren. Et pourtant ces questions ne me semblent pas moins inquiétantes, fondamentales même: elles font moins d'éclat parce qu'elles

film that we had counted on for the transfer of our nitrate.

Daudelin recalls the history of FIAF since 1972, when he first participated in FIAF, in which many things changed and not always for the better. Remembering that the great debates of the founding members were by that time mostly resolved, he thinks that the ideas which concerned FIAF after that were less divisive and yet were perhaps even more profound.

The burning questions that FIAF still has to resolve, as Daudelin sees them, concern its cultural mission and the composition of the Federation. He refers to article 1 of the statutes, worded so as to permit the flexibility necessary for the often anarchic conditions of cinema. Daudelin wants to emphasize our new recognition of the need to preserve and present to the public the entire cinematic experience, which means we must pay more attention to quality of projection prints and to varied projection requirements and related matters in our archival screenings. The second question has to do with the broadening of our membership, along cultural and/or geographical lines, the disparity of membership in various regions of the world, etc. Daudelin asks us to consider whether this growth is desirable, necessary, inevitable, and in keeping with our original mandate.

Aprender de la historia de la FIAF

En su introducción al Simposio de Los Angeles sobre Los primeros cien años del cine Robert Daudelin menciona las enseñanzas que piensa haber retirado a partir de su propia historia en el seno de la FIAF, a saber: primeramente la gran utilidad del intercambio de informaciones y películas sin el que muchos proyectos de restauración y de programación no hubieran sido posibles; segundamente, que la historia del cine es siempre incompleta y que el próximo programa de Pordenone o de Cinema Ritrovato nos obligará a corregir nuestros puntos de vista; y terceramente que nada es definitivo en nuestro trabajo, como por ejemplo la longevidad del acetato sobre la que contábamos cuando transferimos nuestros nitratos.

Daudelin evoca la historia de la Federación a partir de 1972, año en que participó por primera vez en FIAF, y señala que muchas cosas han cambiado (aunque no siempre para bien). Recuerda también que, tras los grandes debates de los fundadores, la confrontación de ideas fué perdiendo en agudeza pero ganando quizás en profundidad.

Los temas candentes que FIAF aún debe abordar atañen a su misión cultural y a la composición de la Federación. Daudelin cita el Artículo 1 de los estatutos para señalar que su formulación permite la flexibilidad que requiere el estado anárquico en que se encuentra cada día más el cine. Daudelin desea enfatizar la necesidad de preservar y transmitir al público toda la experiencia cinematográfica, lo que significa, según él, que debemos prestar mayor atención a la calidad de las copias de proyección, a las condiciones técnicas de exhibición en nuestras proyecciones de cinematecas, etc. La segunda cuestión tiene que ver con la ampliación del círculo de nuestros adherentes provenientes de medios culturales y geográficos muy diversos. Daudelin nos invita a reflexionar si este crecimiento es deseable, necesario, inevitable y compatible con nuestro mandato original.

sont peut-être plus profondes (les vagues de fond ne sont-elles pas les plus redoutables...).

La FIAF, telle que ceux de ma génération l'ont découverte, aimée et parfois détestée, n'existe plus depuis déjà un bon moment. La FIAF qu'il faut inventer, celle qui traduira nos enthousiasmes nouveaux, nos préoccupations nouvelles, n'existe pas encore.

L'année du Centenaire du spectacle cinématographique serait une bien belle occasion pour mettre au monde la nouvelle FIAF: audacieuse tout en restant fidèle à son héritage, ouverte tout en affirmant sa spécificité, efficace tout en faisant confiance à la passion des "maniaques" qu'elle rassemble.

L'histoire de la FIAF

L'histoire de la FIAF, qu'on m'a tout de même demandé d'évoquer pour vous, c'est l'histoire des hommes et des institutions qui l'ont créée en 1938. C'est aussi, et c'est toujours, l'histoire d'une idée: l'idée d'un art qui disparaissait aussi vite qu'il naissait, d'un art à qui on niait toute histoire, d'un art tout du présent (sans passé, sans référents, sans lettres de noblesse, sans classiques), un art de modes et de commerces multiples.

Cette idée unificatrice, celle de reconnaître à un art nouveau une "histoire", a permis la naissance de la FIAF. C'est une idée forte, de celles qui permettent périodiquement aux hommes de se rassembler, de redécouvrir la solidarité, de partager une même passion.

Cette idée, toute pétrie de passion, a sauvé des milliers de films. Elle a suscité des vocations de cinéastes. Et, ceci dit sans prétention, elle a changé le cinéma lui-même.

Mais loin de moi l'idée de proposer de nous asseoir sur nos lauriers. Les défis auxquels nous faisons face comme fédération, aussi bien que les questions qui se posent de plus en plus violemment à plusieurs des institutions que nous représentons ici, sont des questions trop graves pour les ignorer en évoquant le passé, aussi glorieux fût-il.

Si nous évoquons le passé, c'est pour aller y chercher quelques enseignements susceptibles de nous aider à faire des choix plus éclairés, plus courageux aussi.

Les questions brûlantes auxquelles la FIAF ne peut plus désormais échapper tournent autour des deux axes suivants:

- le mandat de la Fédération (sa mission culturelle);
- la composition de la Fédération (la géographie de son membrariat).

Si nous réussissons à formuler des propositions claires par rapport à ces deux questions, tous les fronts secondaires s'en trouveront éclairés et le cahier des charges dont nous avons tant besoin va se constituer logiquement et le comité directeur, comme les commissions, vont pouvoir identifier des priorités et se doter d'échéanciers stimulants.

1. Le mandat de la FIAF

Le mandat de la FIAF - ce que j'insiste à appeler sa mission culturelle

pour, d'entrée de jeu bien indiquer que c'est de culture dont il s'agit - est défini par l'article 1 de nos statuts*.

Ce texte, comme tous les textes du genre, a toutes les vertus qu'on veut bien lui attribuer: c'est l'interprétation qu'on en fait qui compte - comme dans le jazz!

Au cours des ans, l'article 1 a permis à la FIAF de fonctionner en souplesse, de s'adapter à la conjoncture souvent anarchique du cinéma.

Il nous a permis notamment de créer des commissions au service des grands buts qu'il identifie - notamment la commission de préservation, la première en date et celle qui, même dans son nouveau mandat élargi, traduit le plus directement notre préoccupation commune fondamentale: la préservation des films, oeuvres d'art et/ou documents historiques.

L'extension récente donnée au mandat de la commission de préservation indique bien, par ailleurs, que ce ne sont plus seulement les films que nous devons conserver, mais plus largement le spectacle cinématographique lui-même ou, encore mieux, comme on le dit en anglais "the film experience".

C'est cette mission culturelle qui déjà s'inscrivait dans l'intitulé de notre symposium de Lisbonne en 1989: To Preserve and to Show.

Plus qu'un titre provocateur, cette admonestation venait alors nous rappeler, si besoin était, que notre mandat consiste aussi, comme le précise depuis toujours le paragraphe e) de l'article 1 de nos statuts, à "promouvoir l'art et la culture cinématographiques et à encourager les recherches historiques sur tous les aspects du cinéma".

Mais plus que jamais, montrer les films dans une cinémathèque, devient un travail spécialisé, une activité à caractère muséal. L'enthousiasme déliquant et la cinéphilie ne suffisent plus. La rencontre d'une mauvaise copie 16mm et d'un bon 35mm projeté à mauvaise vitesse ou avec une fenêtre qui ne lui convient pas, est une forme de négation de notre activité de sauvegarde du patrimoine cinématographique. Comme le proposait un jour notre collègue José Manuel Costa, le temps est peut-être venu de choisir la qualité, de s'imposer la rigueur, de ne montrer sur nos écrans que des copies parfaites, dans leur format d'origine et dans les meilleures conditions possibles (de confort, de silence, d'obscurité) - (les copies 16mm et les transferts vidéo restant évidemment disponibles) à fins d'étude.

L'amateur sérieux de cinéma devrait pouvoir aller à la cinémathèque avec la même confiance que l'amateur d'art qui va au musée, certain d'y voir l'original, bien présenté, dans un contexte qui en permette la découverte. (Et le logo de la FIAF à la porte d'une telle salle serait comme le sceau garantissant l'authenticité de la projection...).

Il ne faudrait surtout pas, en troquant les supports, en multipliant les transferts, risquer de perdre la mémoire si chèrement acquise.

La même inquiétude m'assaille parfois (peut-être par ignorance, ou par naïveté) au vu de la disparition des fichiers traditionnels de nos bibliothèques et de nos centres de documentation. Nous travaillons tous avec

* La FIAF a pour buts:

- a) de favoriser la collecte et la préservation de tous les films, considérés comme oeuvres d'art et/ou comme documents historiques;
- b) de faciliter la collecte et la conservation des matériaux de documentation de toute sorte se rapportant à ce qui précède;
- c) d'encourager dans tous les pays la création et le développement d'archives du film se consacrant à la sauvegarde du patrimoine cinématographique national et international, et de les grouper;
- d) de développer la coopération entre ses affiliés et d'assurer la disponibilité des films et des documents sur le plan international;
- e) de promouvoir l'art et la culture cinématographiques et d'encourager les recherches historiques sur tous les aspects du cinéma.

beaucoup de sérieux, je n'en doute pas, à de grands projets de saisie informatique, avec l'ambition de mettre à la disposition des chercheurs des outils plus "performants". Mais comment, avec les avantages évidents que nous apportent ces nouveaux outils, allons-nous garder vivante l'idée de recherche, l'idée et le plaisir de la découverte...?

Mais la question qui précède toutes ces questions et qui déjà y est contenue, celle qui nous angoisse et nous effraie, c'est: "Qu'allons-nous, que devons-nous conserver?"

Je ne parle évidemment pas de la sélection: Varda ou Lautner, Wellman ou Capra, etc.

Je parle, comme vous l'avez tout de suite deviné, de ce corpus multiple qu'on appelle tantôt "images en mouvement", tantôt l' "audiovisuel".

Certains d'entre nous ont déjà répondu: le Department of Film du Museum of Modern Art de New York est devenu le Department of Film and Video; le National Film Archive de Londres est devenu le National Film and Television Archive. (Dans ma propre cinémathèque, une institution beaucoup plus modeste que celles que je viens de nommer, la télévision fait désormais partie de nos programmes de conservation et nous aurons bientôt une salle de diffusion télévision).

Cet élargissement de la définition du film et les conséquences très réelles qu'elle aura sur notre travail quotidien, va-t-elle se faire malgré nous, presque à notre insu, ou encore pire, dans le cas des archives qui ont des liens étroits avec leur état, suite à une décision bureaucratique qui leur échappe???

L'art que nous avons pour mission de sauvegarder sera-t-il, à court terme, un art du passé? Et nos cinémathèques devront-elles se limiter à conserver son souvenir? (Le cinéaste Denys Arcand écrivait récemment: "Produit exemplaire de la révolution industrielle, cousin de la machine à coudre et du phonographe, le cinéma ne survivra probablement pas au siècle qui l'a vu se développer.

Sa progéniture électronique a déjà commencé son oeuvre parricide.") Ou devra-t-on assouplir notre mandat de manière à accueillir dans nos collections des objets hybrides qui n'appartiennent plus directement à l'histoire du cinéma même si leurs auteurs, à quelques années près, étaient de jeunes cinéastes prometteurs...?

Je ne prétends pas connaître la réponse à ces questions. Je suis certain cependant que ces réponses passent par une meilleure, plus profonde, compréhension de la mission culturelle des archives du films.

Le mandat de la FIAF est clair et suffisamment large pour permettre les adaptations - les restaurations! - nécessaires. Les cinémathèques, archives du film, sont en pleine mutation, nous en sommes tous conscients.

A la fin de leur stimulant dialogue du printemps dernier dans notre Journal of Film Preservation, Wolfgang Klaue et Jerzy Toeplitz se posaient aussi la question du mandat de notre Fédération. Je voudrais vous citer l'un de leurs échanges:

Klaue: "Should FIAF remain a federation of film archives, or should it

consider development as an association of institutions collecting and preserving all forms of moving image and not only film?"

Toeplitz: "It should remain as it was. Here I would come back to my opening statement about the final goals of the Federation concerning its origins in film culture and the advancement of cinema as an art. If the Federation consists of institutions collecting all forms of the moving image, the focus becomes very technical, and immaterial. This will have a harmful effect on the Federation, it will intensify the negative tendencies I have cited earlier. Collecting and preserving as a final and only end is not enough."

Plus récemment, un sous-groupe de travail de notre comité directeur a repris cette interrogation fondamentale en suggérant notamment un retour aux sources et une interprétation dynamique, non passéiste, des principes qui ont inspiré nos statuts d'origine.

2. La composition de la FIAF

Qui compose la FIAF? Qui regroupe-t-elle? Qui fédère-t-elle? Quelles institutions peuvent prétendre à l'honneur d'y appartenir...?

Cette question, quelle que soit la forme qu'elle emprunte, est sur la table depuis longtemps. C'est un débat en bonne partie hérité de Jacques Ledoux et qui toujours demeure coloré par les partis-pris de notre regretté ami.

Périodiquement repris, confié à des sous-comités, ré-inscrit à l'ordre du jour du Comité directeur ou même de l'Assemblée générale, ce débat presque permanent sur la nature du membrariat de la FIAF a pris une tournure nouvelle en 1991, à Athènes, alors que l'Assemblée générale a décidé de modifier nos règlements intérieurs de façon à mieux accommoder les diverses catégories d'adhérents qui constituent désormais la clientèle de la Fédération.

Il est peut-être encore trop tôt pour juger définitivement de ce changement. Il faut néanmoins admettre que la pratique récente de ces nouvelles catégories demeure boiteuse. Quelle qu'ait été la générosité de nos intentions en créant ces catégories, le résultat n'est pas harmonieux: certaines archives choisissent le statut d'associé, alors qu'elles pourraient tout à fait réclamer de devenir membres; d'autres, inversement, se sentent dans un statut de citoyen de seconde classe parce qu'on ne leur reconnaît pas les qualités suffisantes pour devenir membre, etc.

Enfin, l'ouverture en direction d'institutions non strictement spécialisées dans la conservation, que devaient permettre ces nouvelles catégories, n'a produit que des résultats bien timides.

Et, ultime ironie, plusieurs membres très anciens de la FIAF, ont le sentiment que leurs privilèges - notamment au chapitre de l'échange de copies - se sont érodés à l'occasion de cet exercice de démocratisation.

Tout cela pour dire que le débat est encore ouvert, pertinent, et surtout urgent. La FIAF doit, à ce moment-ci de son histoire et de l'histoire du cinéma, affirmer clairement sa personnalité en admettant, au besoin, que

certains de ses adhérents ont des privilèges et des droits auxquels les autres ne peuvent prétendre.

Cette réévaluation suppose simultanément, comme il a été dit, une réaffirmation du mandat de la FIAF qui reconnaisse et consolide le statut de ses membres "historiques" et, simultanément, propose une ouverture vis-à-vis d'autres institutions, de lieux et de types nouveaux.

La géographie de notre membrariat doit en effet être culturelle autant que territoriale. Il faut élargir le membrariat de la FIAF de manière à y associer, entre autres, et on l'a souvent dit, les musées du cinéma; mais aussi certaines collections privées, certains lieux d'études et de recherches, voire même certains individus (historiens, chercheurs, écrivains, professeurs) qui déjà, dans leur travail quotidien, ont des rapports intimes avec les archives du film.

Simultanément, il faut, de toute urgence - et, ce disant, je n'ignore pas les gestes que nous avons posés en ce sens dans le passé - faire du prosélytisme en direction des régions du monde encore sous-représentées parmi nous.

A deux reprises, notre collègue Ray Edmondson a récemment attiré mon attention sur cette disparité régionale qui parfois teinte notre travail et nos décisions, disparité qui s'explique bien entendu par l'histoire de la FIAF et plus largement par l'histoire du cinéma lui-même. Rien ne nous empêche de faire violence au cours de l'histoire... Mais je voudrais citer Ray Edmondson:

"Traditionnally, FIAF's centre of gravity has been in the northern hemisphere. That's where it began, that's where congresses are usually held and that's where most of its members are. Archives in the southern hemisphere - and I'm particularly aware of South America, Australia, South East Asia and Africa - participate often at a geographical disadvantage, and their individual growth stories reflect not only the 'tyranny of distance' but also the importance of the linkage with FIAF as a reference point".

Notre collègue australien est bien placé pour nous parler de cette question, d'autant plus que le mois prochain il va diriger un séminaire sur la gestion des archives du film dans les pays du Sud-Est asiatique. (voir compte-rendu en page 42) Or, de la vingtaine d'institutions qui seront représentées à ce séminaire, à peine un quart est représenté à la FIAF..

Cet équilibre territorial, nécessaire si nous voulons prétendre au qualificatif de "mondial", provoquera un agrandissement de la FIAF, un agrandissement qu'il faut planifier, comme il faut planifier l'élargissement du membrariat à des institutions autres que les archives du film classiques.

Cet agrandissement est-il souhaitable? Nécessaire? Inévitable? Est-il possible dans le respect du mandat d'origine de notre Fédération? Voici les vraies questions auxquelles nous faisons face aujourd'hui et auxquelles nous devons répondre avec audace... et célérité.

Cette réponse, ou ces réponses, passent notamment par la re-définition même de notre vocabulaire de base: conservation, restauration, collec-

tions, confidentialité, échange, etc... Entre autres choses, peut-être avons-nous besoin d'une déontologie...

Dans son ouvrage le plus récent, Milan Kundera, qui n'est jamais très tendre avec ses contemporains, écrit: "... notre époque est obsédée par le désir d'oubli et c'est afin de combler ce désir qu'elle s'adonne au démon de la vitesse".

Or, quel que soit le titre dont nous affuble l'institution où nous travaillons (conservateur, directeur, archiviste), nous sommes tous en cette salle des gens qui travaillons contre l'oubli. Et si nous devons faire vite pour justement endiguer l'oubli et stopper le vieillissement des films, nous sommes d'abord obsédés par l'idée qu'il faut ralentir, voir et revoir, laisser aux oeuvres le temps de vieillir. En d'autres mots, trouver la vitesse juste qui élimine le scintillement et permette l'harmonie du mouvement originellement... souhaité.

Congrès de la FIAF 1996 à Jérusalem

(16-23 avril 1996)

Lia van Leer, fondatrice et directrice de l'Israël Film Archive - Jérusalem Cinémathèque, invite les Membres et Associés de la FIAF à participer au prochain Congrès de la FIAF qui se tiendra à Jérusalem du 16 au 23 avril 1996. Les Souscripteurs pourront participer au symposium, à des conditions d'inscription spéciales.

Le calendrier des manifestations paru dans la *Newsletter 1* du Congrès de Jérusalem prévoit:

- 13-16 avril: Réunion du Comité directeur.
- 16 avril: Arrivée des autres délégués.
Soirée d'ouverture du Congrès de la FIAF
- 17-18 avril: Symposium sur le thème *Le droit des archives*.
- 19 avril: Programme spécial *Jérusalem au cinéma. Passé et présent*
- 20 avril: Excursion à Massada et la Mer Morte.
- 21-22 avril: Assemblée générale.
- 23 avril: Départ des délégués.

Le Symposium, organisé par une commission coordonnée par Hoos Blotkamp, portera sur le thème du *Droit des archives* et comprendra quatre groupes de travail, modérés par des spécialistes (sous réserve de leur disponibilité) qui se pencheront sur divers aspects du sujet général: 1. Acquisition; 2. Aspects légaux liés à la préservation et à la restauration; 3. Usage interne des films et 4. Exploitation.

Au terme des deux jours de travail prévus, les organisateurs espèrent pouvoir produire un document de synthèse.

Jerusalem Congress

Lia van Leer, founder and director of the Israel Film Archive - Jerusalem Cinematheque, invites FIAF Members and Associates to participate in the next FIAF Congress which will be held in Jerusalem from April 16 to April 22, 1996.

The Symposium will deal with the theme of Archival Rights. Two half days symposia will deal with: "Jerusalem on cinema. Past and present", and "Creation of a videotheque".

Congrès Jérusalem

Lia van Leer, fundadora y directora del Israel Film Archive - Jerusalem Cinematheque, invita a los miembros y asociados de la FIAF a participar al próximo Congreso de la FIAF que tendrá lugar en Jerusalén del 16 al 23 de abril de 1996. El Simposio principal tendrá por objeto Los derechos de los archivos. Dos simposios de media jornada tendrán por tema: "Jerusalén en el cine. Pasado y presente" y "creación de una videoteca".

En outre, deux symposia d'une demi journée, auront respectivement pour thème: *Jérusalem au cinéma. Passé et présent et Création d'une vidéothèque.*

La plupart des sessions du Congrès se tiendront dans les locaux de l'Israël Film Archive - Jérusalem Cinémathèque, qu'abrite le bâtiment séculaire de la vallée Ben Hinnon, avec une vue spectaculaire sur les anciens murs de la vieille ville de Jérusalem, le mont Zion et les collines de Judée.

Tout autre renseignement concernant les réservations de billets d'avion et de chambres d'hôtel, les frais d'inscription pour les visiteurs et les visas peuvent être obtenus auprès de Mme. Amy Kronish, Comité organisateur FIAF 1996, P.O. Box 8561, Jérusalem 91083, Israël. Tél. (972-2) 724131, Fax: (972-2) 733076.

Glasgow

Scottish Film Archive

Lost but not Forgotten - The Story

The Search for Scotland's Missing Films

Ask most film historians about Scotland and Cinema and they will proffer John Grierson and the documentary film. Certainly Scotland has a long and proud tradition in producing non-fiction film. What is less well known however, is that Scotland has a history of feature film production, in Scotland, and by Scots. It is a history of selling Scotland that has been hugely over-shadowed by Hollywood and never grew in stature to rival the studios at Elstree or Ealing. Nevertheless these were valiant attempts to establish feature film production and to represent Scottish characters on the screen beginning as early as 1911.

Perhaps one reason why this aspect of Scottish film history has been so neglected is that so little of it survives today as actual moving images. Most of the indigenous feature films made by Scots in the first half of the century are lost, as opposed to the wealth of topical, sponsored and documentary film that is now preserved in British film archives.

On the occasion of the centenary of cinema, the Scottish Film Archive is mounting one last effort to rediscover this history. It will, inevitably, be a last effort, as time is sadly against us. Shot on nitrate film stock these celluloid historical records are decomposing, subject to an inherent chemical reaction which will ensure their decay to a pile of fine powdery dust. It may already be too late! But it may be that someone, somewhere has a reel of film, a family heirloom perhaps, a private passion, a collectable, something picked up at a jumble sale. It has been estimated that by the year 2000 all nitrate film stock, last manufactured in the 1950's, will have begun to disintegrate. That roll of film in the attic or the garden shed will be quietly self destructing in the dark. This search is the race against time to find and copy these original reels before they are lost to all, to rediscover the lost history of Scottish film-making.

A story of Scottish feature film production, 1900-1950

Tales of Jacobite heroes and Highland rogues have provided generations of film-makers with a supply of good adventurous theatrical tales, the very stuff of cinema. Indeed at the birth of what might have become a Scottish film industry it was the exploits of our own Rob Roy MacGregor that were transferred to celluloid. The first three-reel feature to be made in Britain and the first known story film made in Scotland, *Rob Roy* was released in 1911. Local actor John Clyde took the title role in a drama shot in fairly basic studio premises at Rouken Glen on the southern edge of Glasgow. Originally constructed as a tram depot, the building's lighting was still linked to the electrical current from the tramway power station. Every time a tram passed, it caused automatic "fade out" and then "fade in". If two trams passed at the same time, the power "faded out" altogether!

The studios survived the First World War, producing a number of short comedies, including one with Dora Lindsay, a "low comedienne", who was subsequently to pursue her career in Australia "where her talents would be better appreciated". Even cinema exhibitors, the Glasgow family business the Green's, dipped their toe in the waters with a two reel comedy *His Highness* released in 1916 (and since disappeared). The future was looking reasonably bright. The Ace Film Producing Company proudly announced the opening of their new studio premises on the same site at Rouken Glen in October 1919, with "lighting installation equal to fully 80,000 candle power" (presumably to dispense with the vagaries of the tramway system!). Production of a five-reel Scottish romance had already started. *The Harp King* was released in December 1919 having enjoyed record attendance at the Scottish trade show in the Cinema House, Renfield Street. "It exceeded all expectations" trumpeted The Scottish Cinema, despite "a slight fog that filled the hall". Such was the confidence in their future that Ace Films set up the A1 Acting College, advertising for "Cinema aspirants to train for cinema acting".

The studios were taken over by Broadway Cinema Productions, who released the most ambitious production thus far, *Fitba' Daft*, in 1921. Adapted from a comedy sketch by James Milligan, it concerned the misfortune of a temperance observer who mistakenly drinks whisky thinking it to be vinegar. The scenes that created most excitement however were shot at Ibrox Park. Alan Morton of Rangers football club was seen executing the famous "Morton lob". Morton needed several attempts at the lob before the scene was safely "in the can" after which he quipped "must have my boots on the wrong feet." The film ran for an exceptional six weeks at the Regent Cinema. Sadly, like *Rob Roy* and *The Harp King*, no copies of this film are known to have survived.

Film-making had ceased in Rouken Glen by 1924 and it was to be another twenty years before Glasgow saw another attempt to set up feature film studios. Film production continued in fits and starts, Scotland being used as a location setting for a number of features. Producer Will Kellino requisitioned a special train to convey artists and props to the Trossachs for the filming of Gaumont's *Rob Roy* in 1922. The Scottish



The Gorbals Die-Hards capture one of the enemy Bolsheviks in their quest to rescue the Russian Princess. *Huntingtower* (1927).
Reproduction: Courtesy of the Scottish Film Archive.

Kinema Record covered the progress of shooting which embraced the skills of the Argyll and Sutherland Highlanders to infuse realism into the fight scenes.

On the east coast screen stars Violet Hopson and Stewart Rome were treated as visiting celebrities whilst filming in the Arbroath area. Miss Hopson was invited to inspect Dundee's newest fire engine, scenes that were recorded in a local topical film by one of the town's cinemas. The film in production, Christie Johnstone, adapted from the novel by Charles Reade, was released in 1921.

In 1927 George Pearson directed Harry Lauder in his first screen role as Dickson McCunn in the big screen adaptation of John Buchan's novel *Huntingtower*, recruiting local lads to fill out the ranks of the "Gorbals Die-Hards" gang. Sadly this is another title on the missing list.

As the silent era drew to a close, Londoner Maurice Sandground approached Scots entrepreneur Malcolm A Irvine with a proposition for a film production based on the life of Robert Burns. Released in 1926 under the name of Scottish Film Academy, it cleared its production costs of around £600 on the first week's showing at the Coliseum in Glasgow. Spurred on by the success Sandground produced the *Life of Sir Walter Scott*, "an excellent and educational production" according to the Scotsman. It was however less successful and to cut his losses Sandground cut the two films together releasing them in 1928 as *Immortals of Bonnie Scotland*. Subsequent distribution in London and Canada was unfortunately to be curtailed by the coming of sound pictures.

As the fiftieth anniversary of the birth of cinema approached, there was considerable feeling amongst the film community that Scotland was selling itself short in terms of feature film. Yet the difficulties were not ignored. By then a leading figure in the industry in Scotland, Malcolm A Irvine, wrote in 1946: "At the moment we find it impossible to produce feature films in Scotland in their entirety, having neither the personnel nor the equipment for large scale productions. During the past twenty years Scotland has produced its own Talkie and Sound Recording equipment. It has made dozens of every kind of short film not excepting a full-length cartoon. Producers have been working quietly on Industrial films, Musical and Dramatic shorts, and also sponsored films for Government departments. All are competent to turn out good work, and all have experience in every branch of film production. They have what the Americans call 'the know how' but cannot apply it to feature productions for lack of proper studio facilities and personnel."

"For years we have surveyed the depressing spectacle of clever young film producers and technicians going south in search of wider experience and greater opportunity. That the great majority of them have made good is a compliment to their inherent ability and general training. But that is not getting the home industry anywhere. The remaining personnel will become old and effete, and even the existing standard of production will languish. The largely creative nature of film production requires freshness of outlook and enterprise, and these are difficult to maintain in

the face of depressing conditions such as inadequate equipment and limited financial resources.”

It was in this climate that a new company, Scottish National Film Studios, was launched in Glasgow in 1946. The Managing Director was Joseph MacLeod, author, stage producer and formerly BBC newsreader. The intent was to produce educational, scientific, religious and short or interest films with subsequent expansion to entertainment and full length feature films.

A draft programme of feature films was drawn up with the intention of building studio facilities near Inverness. This production base, it was claimed, would ultimately employ 1,000 technicians. Whilst these ambitious plans were being promoted work started on a road safety film, *Someone Wasn't Thinking*, shot in the busy Glasgow city centre streets. Although the film was completed, the studio project did not long outlive it, the company having failed to raise the necessary £60,000 capital they required to support the scheme. Effectively, operations ceased in 1947.

Experience in making documentary and educational film was to encourage another West of Scotland unit to dip a toe into the risky waters of feature film production. Elder-Dalrymple Films had small studios in Ayr from where they produced instructional, documentary and travel films. In 1946 they obtained limited commercial release for a short drama of adventure on the high seas, *Perchance to Sail*. In the early 1950s the company, now known as Elder Productions, had moved up to Glasgow converting a Gothic style building behind the Saracen's Head public house into film studios. From there they produced a sixty minutes story film starring Campbell Hastie. *The Little Singer* failed to secure national release (one of the reasons apparently due to the unintelligibility of the Glasgow accent), but it did well on local screenings. Again, like its predecessors, the film has subsequently disappeared.

La Cinémathèque de Cuba est née en 1961, sous les auspices de l'Institut Cubain d'Art et d'Industrie Cinématographiques (ICAIC). C'est une institution stable, dont le patrimoine ne cesse de croître. C'est la seule véritable cinémathèque des îles caraïbes et une des plus importantes en Amérique Latine (avec celles du Mexique, d'Argentine, du Brésil et d'Uruguay). En 1989, elle fut incluse parmi les cinémathèques dont le patrimoine dépassait les 80.000 bobines, avec un accroissement annuel de 17%. Elle est membre de la Fédération Internationale des Archives du Film (FIAF) et de la Coordination Latino-américaine des Archives et d'Images en Mouvement (CLAIM).

La Cinémathèque de Cuba est une des rares archives de la région où le patrimoine cinématographique du pays est conservé - quantitativement et qualitativement - dans ses entrepôts. Elle possède des copies de films antérieurs à 1959 et toute la production nationale postérieure à cette date, période qui vit naître et se développer une industrie cinématogra-

Habana

Cinemateca de Cuba

phique cubaine authentique, marquée par des réussites artistiques considérables.

La Cinémathèque cubaine a par ailleurs constitué une des plus grandes et des plus représentatives collections de la production latino-américaine, comprenant un nombre important de négatifs de la production latino-américaine. Des 200.000 bobines de film qui constituent - grosso modo - le patrimoine latino-américain en support acétate, Cuba arrive en quatrième place pour le nombre de films en sa possession. A cela, il convient d'ajouter un travail sérieux de documentation et de recherche sur le cinéma de notre hémisphère, que stimule la célébration annuelle à La Havane du Festival du Nouveau Cinéma Latino-américain.

Avec l'Argentine et l'Uruguay, la Cinémathèque cubaine est l'une des archives d'Amérique latine réunissant les meilleures collections de cinéma international, notamment des Etats-Unis et d'Europe. Pourtant les outils de préservation dont dispose la Cinémathèque sont complètement disproportionnés, même en regard du volume de la production nationale depuis le début du siècle. Dès 1990, on diagnostiqua le risque de perte de ce patrimoine, à court ou moyen terme, pour cause de détérioration progressive des matériaux, manque de moyens techniques et économiques permettant la duplication des originaux et autres travaux de conservation. Ces conditions de conservation sont défavorables en raison du climat (température moyenne entre 19,5) et 27 degrés, avec un taux d'humidité relative de 70% et plus, et un indice élevé de contamination atmosphérique), les installations sont déficientes et ne disposent pas de moyens adéquats, circonstance aggravée par la crise économique que traverse Cuba actuellement. Les caractéristiques principales de cette détérioration consistent en dégâts mécaniques, perte de couleur, encrassement, dépôt de bactéries, décoloration des images en noir et blanc, distorsion du son.

La Cinémathèque de Cuba dispose de techniciens et de personnel qualifié de haut niveau, aptes à assurer la préservation de ses importants biens patrimoniaux: cubains, latino-américains, caribéens et d'autres latitudes. Elle n'a besoin que d'une aide en argent et en matériel, pour que ne se perde pas un travail persévérant de plus de trente ans.

Outre ses travaux de préservation, de classification et de documentation, c'est une des cinémathèques d'Amérique Latine qui assure une programmation des plus ambitieuses et permanentes: 13 salles de cinéma projettent des films de ses archives, répondant à une demande massive qui en fait une cinémathèque véritablement nationale, et non pas limitée à la capitale. Pourtant, la crise actuelle l'empêche d'imprimer son programme. Pour satisfaire la nécessité de connaissance actualisée de la production cinématographique récente - que le pays ne peut acheter faute de devises - la Cinémathèque de Cuba a lancé une programmation en vidéo (Salle Charlot), pour laquelle une aide en cassettes vierges et en films transférés en vidéo (de préférence en NTSC, Bêta ou VHS) serait bienvenue.

Les services de Documentation et de Catalogage de la Cinémathèque de Cuba produisent une information sans cesse croissante, élaborée par ses

spécialistes et réclamée par les cinéphiles, cinéastes, étudiants, critiques, professeurs qui n'ont plus accès actuellement aux livres, bulletins, catalogues, chronologies, biofilmographies ou enquêtes comparatives qui constituaient leur base intellectuelle. Une analyse des installations existantes dans ces services a permis de conclure qu'une aide économique, ou des dons d'appareils à imprimer, plus une modeste quantité de papier, permettraient l'impression non seulement des programmes mensuels, mais aussi de matériels de référence et - en éditions limitées - de quelques publications annexes, favorisant ainsi les échanges.

La Cinémathèque de Cuba a lancé une campagne d'aide financière et de dons en matériel auprès d'organismes internationaux, d'organisations non-gouvernementales, d'autres cinémathèques et de personnes sensibilisées à ses objectifs culturels et non-commerciaux.

Pour toutes les raisons mentionnées ci-dessus, la Cinémathèque de Cuba insiste sur l'urgence qu'il y a à garantir les travaux de conservation et de restauration du patrimoine cinématographique cubain et à ne pas devoir renoncer à protéger dans ses dépôts le cinéma d'Amérique latine et des Caraïbes. Elle confirme sa disponibilité à tirer des copies et à les céder, sous forme d'échanges, à d'autres cinémathèques existantes ou en cours de création. Grâce aux dons, et à l'effort persistant dont elle a fait preuve pendant plus de trois décades, elle espère conserver sa place parmi les archives filmiques les plus importantes de la région. Cela suppose être à même de continuer à offrir aux amoureux du cinéma le service qu'ils en attendent.

Nous souhaitons redire que toute aide, même partielle, sera bienvenue. Dans le cas d'envoi d'instruments et accessoires, il conviendrait que les donateurs le fassent en accord avec nous, afin d'éviter le double emploi et de préciser les spécificités de la demande. Dans le cas de dons en espèces, les adresser au compte bancaire de la société d'importation TECUN, N° 402-01-754, Calle 42 no. 1107, entre 11 y 38 Playa, La Habana, Cuba, en spécifiant qu'il s'agit d'un don en faveur de la Cinémathèque de Cuba, à l'ordre de son directeur, Reynaldo González Zamora, et exclusivement destiné à satisfaire les besoins signalés.

Preservation de *Una vida por otra* (Une vie pour une autre)

L'un des premiers longs métrages de l'industrie cinématographique mexicaine (le cinquième film sonore), *Una vida por otra*, tourné en 1932, vient d'être sauvé dans le cadre des activités de préservation du cinéma mexicain par la Cineteca Nacional. Le matériel *safety* nécessaire à la projection publique du film fut obtenu à partir du positif nitrate dont disposait la Cineteca Nacional du Mexique.

Le film fut réalisé par le hongrois John H. Auer à partir de l'adaptation et des dialogues de celui qui deviendrait plus tard le célèbre réalisateur Fernando de Fuentes.

Venant de Hollywood, Auer débuta dans le cinéma au Mexique en réal-

Mexico

Cineteca Nacional

isant ce “mélodrame citadin” interprété par la vedette Nancy Torres et le prestigieux acteur Julio Villareal. En avance sur son temps, le film contient des prises de vues insolites depuis une ambulance ainsi que des astuces techniques utilisées pour la première fois dans le pays. La photographie est d’Alex Phillips, qui était également au début de sa carrière. C’est surtout le caractère historique de cette oeuvre qui rend à cette opération de conservation sa véritable signification.

Médaille Toscano pour Guadalupe Marino.

La “Médaille Salvador Toscano au Mérite Cinématographique”, instituée par la Cineteca Nacional en 1953, a été décernée cette année à Guadalupe Marino.

Née dans une famille de professionnels du cinéma, Guadalupe Marino se familiarise avec les activités de laboratoire grâce à son père, le monteur José Marino. C’est ainsi qu’elle apprend et se spécialise dans le montage de négatifs, spécialité qu’elle pratique depuis 1938, lorsqu’elle collabora au montage *de Nobleza ranchera*. Près de cinquante années de travail de Guadalupe Marino sont visibles dans de nombreuses productions nationales et étrangères, aussi bien dans celles des grandes compagnies que celles de producteurs indépendants ou encore dans celles des étudiants du Mexique.

Moskva

Gosfilmofond

“L’idée russe” à travers 70 ans de cinéma soviétique.

Après les expériences de I. Dykhovichny (*Woman’s Role*) et de O. Kovalov (*Island of the Dead*), Gosfilmofond participe à un nouveau projet international de film de montage dont la partie russe a été confiée au réalisateur Sergei Selianov.

En collaboration avec le critique Oleg Kovalov, Selianov prépare un montage destiné à illustrer la notion d’“idée russe” (fondée sur le sacrifice de l’homme dans le futur) par opposition à celle de “rêve américain” (basée sur l’idéal de bonheur et de bien-être personnels immédiats, ici sur terre). Pour cela, il parcourt le cinéma soviétique de ses débuts jusqu’à Tarkovski.

The production of compilation films will undoubtedly increase towards the end of the century. It’s impossible to resist the temptation to draw conclusions from the celluloid images of the whole century’s films, with their effects visual immediacy and feeling of the spirit of the times. Cinema art itself, viewed from a historical perspective, represents perfect “raw” material for the conceptual games of the new generation of film directors.

We’ve already talked about Gosfilmofond’s role in the creation of compilation films (*Journal of Film Preservation* n°50, March 1995). The films were *Woman’s Role* by I. Dykhovichny and *Land of the Dead* by O.

Kovalov. Now Gosfilmofond is participating in another experiment - the international project dedicated to the Centenary of Cinema. This project commissions film directors from the major film-producing countries to make films about their national cinematographic heritage. Sergei Selianov was chosen to represent the Russian segment of this vast cinematic panorama.

Selianov’s debut film, *Dukhov Den* (1990) brought him to the attention of critics. Subsequent award-winning films, shot at his own film studio in St Petersburg, served to broaden his reputation among *cinéastes*, although this growing enthusiasm has not resulted in films any more accessible or comprehensible to mainstream audiences.

Steeped in the traditions of the so-called “author’s cinema”, Selianov made it his mission to investigate the so-called *Russian Idea*. The well-known Russian critic and director Oleg Kovalov wrote a synopsis of the

film which has the character of a philosophical essay inflected by Russian cinema research. This essay, coupled with Sergei Selianov's meditations serve as a starting point for consideration of the *Russian Idea* and its manifestations in the cinema. The following fragments of an interview with Sergei Selianov illuminate the nature of this project:

Selianov: "Russian idea is a term which refers to complex phenomena which are in some ways incompatible and yet at the same time closely connected. This idea was born during the times of Ivan the Terrible, when Moscow became known as the Third Rome. In the early part of this century, the concept was elaborated by Berdiayev and many others. One of its chief components is the notion of Heaven constructed on Earth. Both socialist and communist utopianism appear to be interpretations of this *Russian Idea*, which necessarily implies sacrifice. This is a basic difference between the *American Dream* and the *Russian Idea*. The *American Dream* is based on the ideal of personal happiness and well being. The *Russian Idea* is based on the sacrifice of the individual in service to the ideal of the Future. Great Russian literature often takes up the theme of sacrifice, but Soviet art reworked the concept. The desire to have Paradise, not in Heaven, but on Earth, is considered blasphemous in the traditional context of the *Russian Idea*. While the traditional Russian people were prepared to wait and endure until the promised Paradise came to pass, the Soviet masses were taught to fight for this Paradise. A great number of collective farm films in the 1930s as well as projects such as the Exhibition of Industrial and Agricultural Achievements are nothing less than representations of this proximate Paradise.

In general, we want to investigate the embodiment of the *Russian Idea* in Soviet cinema, starting from the first propaganda films made at the beginning of the Soviet regime, and extending through Russian filmmaking to modern developments, including the cinema of Tarkovsky."

Russian compilation films have always differed from their foreign counterparts. They continue to manifest this difference, not least because, in addition to having the last century of cinema art at their disposal, the filmmakers will also represent social and personal reactions to 70 years of Soviet experimentation in Russia.. Sergei Selianov's film will hardly be the last word in the endless conversation through in the medium of this century's film imagery.

Natalia Jakovleva

La "idea rusa" a través de 70 años de cine soviético.

Después de las experiencias de I. Dykhovichny (Woman's Role) y de O. Kovalov (Island of the Dead), Gosfilmofond participa en un nuevo proyecto internacional de película de montaje cuya parte rusa fué encargada al director Sergei Selianov.

En colaboración con el crítico Oleg Kovalov, Selianov prepara un montaje con el que intentará ilustrar la noción de "idea rusa" (basada en el sacrificio del hombre al porvenir), por oposición a la de "sueño americano" (fundada en el ideal de felicidad y prosperidad personales inmediatas, aquí sobre la tierra). Para ello recurre el cine soviético desde sus comienzos hasta Tarkovski.

The End (1953) by Christopher Maclaine (1923-75) was restored by Cineric Labs and Anthology in early 1995. A 35 minute sound film made on 16mm, *The End* depicts five different people on the last days of their lives. Visually inventive (it was photographed by Jordan Belson) and brooding, the film has always had a "problem" because the narration was poorly recorded in 1953, and what was said by the narrator was important. Earlier this year Cineric rerecorded the narration, removed much of the background noise, and delivered a new print to Anthology.

New York

Anthology Film Archives

Parmi les activités des Anthology Film Archives, l'auteur signale la restauration, en collaboration avec Cineric Labs de The End (1953) de Christopher Maclaine (1923-1975), avec la récupération de sa bande son.

Organisation de la "6ème. Soirée de préservation" en honneur de Balazs Nyari et projection de la version complète de Young Winston (écrit et produit par Jonathan Foreman en 1972), en présence de Grover Crisp de Sony Entertainment. Désormais, le public pourra voir les scènes complètes de la bataille d'Omdourman ainsi que la rencontre, rêvée par le jeune Churchill, avec son père.

Publication du catalogue des films et publications disponibles aux Anthology Film Archives.

Ecrire à Anthology Film Archives, 32 Second Avenue at Second Street, New York, NY 10003, USA.

Entre las actividades desarrolladas por Anthology Film Archives, el autor menciona las siguientes:

La restauración, en colaboración con Cineric Labs, de The End (1953) de Christopher Maclaine (1923-1975), en particular su cinta sonora.

La organización de la "6a. Noche de preservación", esta vez en honor a Balazs Nyari, y proyección de la versión completa de Young Winston (escrita y producida por Jonathan Foreman en 1972) en presencia de Grover Crisp de Sony Entertainment. De aquí en adelante, el público podrá ver el film con las escenas completas de la batalla de Omdurmán y el encuentro con su padre, soñado por el joven Churchill.

La edición del catálogo de películas y publicaciones disponibles en Anthology Film Archives.

Escribir a Anthology Film Archives, 32 Second Avenue at Second Street, New York, NY 10003, USA.

It is now possible to hear, as well as see, the film the way Maclaine intended.

Balazs Nyari of Cineric was one of the six honorees at Anthology's March 1995 Preservation Week Dinner. The other honorees were the cable network American Movies Classics (Norsen O'Laughlin), The Library of Congress (David Francis), The New York State Council on the Arts (Kitty Carlisle Hart), Pacific Film Archive (Edith Kramer), and VidiPax, Inc. (James Lindner).

During the dinner a special presentation was made to Sony Entertainment (represented by Grover Crisp) in recognition of Sony's support for film preservation at Anthology. The speaker who presented the award to Sony was Jonathan Foreman, whose father, Carl Foreman, had written and produced the 1972 film *Young Winston* which was being "premiered" at Anthology later in the week. "Premiered" because the complete film had never been shown before in the United States. Fifteen crucial minutes had been removed from this biography of Winston Churchill before its American release in 1972.

An Anthology researcher had spotted an unusually long version of the film on a Sony/Columbia inventory several years ago; it was subsequently confirmed to be the intact, full-length version of *Young Winston*. The "new" footage significantly changed two sections: 1) the battle of Omdurman in the Sudan was magnified in its ferocity and 2) Churchill's dreamed encounter with his long-dead father again became the penultimate sequence in the film. Jonathan Foreman, who watched the full-length version twice over the next week, observed that this complete version of the film had also been out of circulation in the UK for more than a decade - which is mystifying since the full-length film is vastly better than the cut US version. Old Winston's dream of young Randolph - particularly the humor and the sense of loss - is especially important to the structure writer Carl Foreman had designed for the film. And the slaughter at Omdurman undergirds young Winston's speech in Parliament when he warns against the specter of war, and calls for economy in military appropriations.

At the end of 1994 Anthology published a catalog of films and publications available from the archive. The 30 page guide lists 145 films and almost twice as many books and catalogs. Copies of the catalog are available free, but require \$5 for international postage. Write to: Anthology Film Archives, 32 Second Avenue, New York, N.Y. 10003, U.S.A.

Tehran

National Film Archive of Iran

Film archives all over the world are celebrating the centennial of the cinema invention. The National Film Archive (NFAI) too, is participating in this celebration, news of which has already been published in the FIAF Centenary Calendar.

The NFAI started to publish an English Bulletin of which first issue appeared in January 1989, but unfortunately its publication ceased and

its last issue (n°5) appeared in September 1991.

Taking advantage of the centennial occasion, the NFAI decided to continue the publication of its English Bulletin, before the year is over. So we are pleased to announce that the Bulletin n°6 will appear sometime in early Autumn 1995.

The Bulletin of the NFAI begins its new issue with an expanded editorial staff, a fresh design and a novel approach. We will, of course, continue to cover the widest possible range of issues in Iranian cinema, from a variety of fresh perspectives. But the emphasis will be on film archiving, publicizing and promoting objectives of FIAF, along with articles covering different aspects of the Iranian film production, history, art and industry. As before, Mohammad-Hassan Khoshnevis, the director of the NFAI, is the editor-in-chief and Fereydoun Khameneipour, the director of international relations of the NFAI, is the editor responsible for all the English translations.

Each issue will start with a report of the activities of the NFAI, and end with the news of a special event. Presence of the Iranian Cinema in the International Film Festivals, the article which started in Bulletin n°3, will continue to appear regularly. In these series of articles, the Iranian films (short, feature, documentary... etc.), which have been awarded a prize in the international festivals, since the victory of the Islamic Revolution (February 11, 1979), will be introduced. The Social History of Iranian Cinema will also appear as a serial. The news of international film festivals where Iranian films are awarded a prize - as was the case of the 48th International Locarno Film Festival which appear in Bulletin n°6 - together with the news of the International Fajr Film Festival - which takes place in Tehran, 1-11 February - and the International Festival of Films for Children and Young Adults - which takes place in Isfahan, 4-11 November - will also be reported. The rest of the issues will be devoted to individual articles and specific themes. Amongst these articles, there is in n°6: "A Look at the Fédération Internationale des Archives du Film, and topics discussed during annual congresses", by Fereydoun Khameneipour. It is an interesting article dealing with FIAF, and we recommend all our colleagues read it and write us their views.

We hope that by publishing articles such as the latter, we shall be able to open a line of communication among our colleagues, and in general, through the Bulletin, to respond to the numerous questions we receive concerning Iranian cinema.

M.H. Khoshnevis and Fereydoun Khameneipour

A l'occasion du Centenaire du cinéma, le NFAI reprendra la publication de son Bulletin qui, après cinq numéros parus dès 1989, avait été interrompue en 1991.

Le Bulletin du NFAI, édité en anglais sous la responsabilité du Directeur du NFAI, Mohammad-Hassan Khoshnevis, et du responsable des relations internationales, Fereydoun Khameneipour, abordera des sujets ayant trait au cinéma Iranien (production, festivals, etc.) ainsi qu'aux aspects de la conservation du film dans ce pays.

En vísperas de la celebración del Centenario del cine, el Archivo Nacional del Cine de Irán reanuda la publicación de su Boletín con el N° 6, que, tras haberse iniciado en 1998, fue interrumpida en 1991.

Editado en inglés bajo la responsabilidad del director del archivo, Mohammad-Hassan Khoshnevis, y del encargado de relaciones internacionales, Fereydoun Khameneipour, el Boletín tratará temas generales del cine iraní (producción, festivales, etc.) así como diversos aspectos de la conservación de películas en este país.

The Library of Congress expands Film Preservation Laboratory

The Library of Congress has maintained its own motion picture preservation laboratory since the early 1970's. The lab was initially located in Washington D.C. across from the Capitol, inside the Jefferson building. During the period of time that the laboratory was located there, no film

Washington

Library of Congress

Agrandissement du laboratoire de préservation

La Library of Congress possède son propre laboratoire depuis les années 70. Logé d'abord dans le bâtiment Jefferson à Washington, près du Capitole, il fut ensuite installé dans des locaux désaffectés des Forces aériennes à Dayton, Ohio, aménagé en 'Centre de conservation de la Library of Congress'.

En 1992, le Centre de préservation décida d'élargir ses installations et de moderniser ses équipements de duplication de films en complétant la capacité d'une machine Allen, vieille de 10 ans, par l'installation d'une nouvelle. L'exécution des travaux prit trois ans. Le projet initial, portant sur l'aménagement de 410m², a dû être révisé à la baisse (à 140m²) par manque de ressources financières, mais l'expérience a porté ses fruits. D'une part, la capacité de production s'est considérablement améliorée et, deuxièmement, la modernisation des équipements a provoqué un élan d'enthousiasme au sein du personnel de laboratoire.

was developed by the laboratory. All film processing was performed at commercial laboratories located in the greater Washington D.C. area.

In 1981 the Library renovated a vacant Air Force building, and relocated the laboratory near its main nitrate film storage vaults on Wright-Patterson AFB near Dayton, Ohio. This new facility included a film processing laboratory, equipped with a single Allen Products processor due to the limited amount of space available.

The Allen processor contained two developer tanks. This feature allowed for the processing of black & white low contrast preservation masters (duplicate negatives and fine grain master positives) and higher contrast materials (prints and sound tracks) in the same machine. All that was required was changing the thread-up pattern of the leader which guided the film through the chemical baths. While this arrangement saved on space, it also required a batch type of operation for the film processing section. Another problem was that whenever maintenance was required (or a breakdown occurred), then no film could be developed until the situation was resolved.

In 1992 the Library's Motion Picture Conservation Center staff began planning for the replacement of the 10 year old Allen motion picture processor. It was decided that two film processors would enable the laboratory to operate in a more efficient manner, and each processor could then serve as an emergency back up to the other in the event of a serious malfunction. Expansion of the existing facility in order to house the new film processors, as well as provide additional space for future expansion was then given a priority. A source of funding was identified and a contract was granted to a local architect to begin design of the expansion.

The final design called for an addition of almost 4100 square feet. This included 2300 square feet of space for the new film processing lab and storage area, along with 1800 square feet of new office/administrative space. Bids for the work were solicited, but unfortunately the lowest bids were still substantially above the funding limit available. The project was redesigned, with everything but the film processing laboratory deleted. The result was an addition of 1400 square feet. New bids were received, a contract granted, and ground was broken in September of 1993.

Concurrent with the plans for expanding the facility, the process of ordering the new film processors took place. While developing the specifications for the new equipment, the Library's laboratory staff reviewed equipment available from a number of American manufacturers. Discussions took place with managers of several commercial film laboratories specializing in work for film archives. Key among the specifications developed was the requirement for a sprocket drive (rather than demand drive) for the new processors. Lab personnel strongly favored this design feature because of the extensive maintenance required to keep the demand drive system in the Allen machine from scratching the film base.

A request for proposal was issued, with two companies responding to the advertisement. The laboratory manager and a Library contracting officer visited the manufacturing plants of the two companies for a first hand look at the equipment. There was also an opportunity to visit an

installation of one company's processors, watch it in operation, and speak with the technicians that operated the equipment.

The Treise Engineering Company was awarded the contract to build the new film processors along with a new replenishment system for the laboratory. The finished equipment was delivered in mid 1993 and placed in storage pending the construction of the new laboratory.

The new laboratory facility opened for initial testing in June of 1994. Laboratory staff began a thorough check out of all the new systems, beginning by filling the new equipment with water and checking for leaks! The check-out period lasted several months, as each sub-system (circulation, temperature control, etc.) was rigorously tested and retested. Meanwhile, operation of the Allen processor was maintained, meaning that laboratory preservation production could continue.

By August, the laboratory staff was satisfied with the results of all the testing, and preservation production was switched over to the new facility. Demolition and removal of the old film processor began, with renovation of the area commencing shortly thereafter. By the end of November all work was completed.

While the above chronology illustrates the process of building the addition, what did we learn from that process? A number of things pop into mind, and while they may seem obvious to some, they are still worth emphasizing. Among other things we discovered you can never have too much time nor too much money for these types of projects. Also, cooperation and communication between those involved is essential. Let's examine these in more detail.

As mentioned above, we were able to identify a source for funding of the initial project, but it was not enough to cover all of the original design. Unfortunately we had designed the project as a single whole item, rather than break it down into a series of smaller projects. When the bids came in too high, the whole project had to be put on hold until it could be redesigned. If the initial design had included a minimally acceptable expansion, with add on alternates, we would have been able to sign a contract almost a year earlier, and had more money available. Due to the delay, the original funding source was used for other things within the Library, and we were not able to secure as much money the next fiscal year.

The development of the specifications and design plans required us to work with a number of different offices outside of the Library of Congress. Because we are located on an Air Force base, we were required to follow Air Force rules, which meant all specifications had to be approved by the Civil Engineers. They required a staged approach to the development of specifications and drawings, which included submittals at each of 35%, 65%, and 95% completion levels. Each level was commented upon and these responses incorporated into the next level. It would often take between 3 and 6 weeks to get responses back from each engineering discipline (plumbing, electrical, fire control, etc.). Obviously this had the effect of delaying the time frame for the contract

Ampliación del laboratorio de preservación.

La Library of Congress posee su propio laboratorio desde principios de los años 70. Ubicadas primero en el edificio Jefferson en pleno Washington, las instalaciones fueron trasladadas luego a una antigua base de la aeronáutica en Dyton, Ohio, convertida en el 'Centro de conservación de la Library of Congress'.

En 1992, el Centro de preservación decidió ampliar su planta de procesamiento, completando la capacidad de su equipo Allen, antiguo de 10 años, con un modelo reciente. La ejecución del proyecto duró tres años. La capacidad de procesamiento mejoró sensiblemente. La modernización de los equipos provocó el entusiasmo del personal técnico del Centro de preservación.

award. This can be crucial if you are in a situation such as ours, where funds are appropriated and must be spent in a specific year.

As part of the federal government, the Library of Congress is required to follow specific rules and regulations unique to federal agencies. For example, when contracts are expected to cost over \$25,000, certain rules requiring competitive bidding must be followed. One of the rules requires that the proposed project be nationally advertised. The advertisement must run for 30 days, during which time companies can receive a solicitation package explaining the details of the project, and how to submit a bid package. Once again, this process adds to the time required for awarding contracts. By working closely with the contracting officer, we were able to keep this stage moving, using the minimum amount of time necessary.

Perhaps the most useful step in the process of contracting for the new film processors was that of visiting the manufacturers sites, as well as an actual working laboratory. This gave us the opportunity to actually see the equipment at work, and most importantly speak with the technicians that actually used it. This proved to be a very enlightening experience, especially since one company admitted that they had never built a sprocket drive processor, but were willing to "give it a try".

From the inception of the idea to final construction, the expansion of the Library of Congress motion picture preservation laboratory took almost three years to complete. Although we were not able to fund everything we had initially hoped to, everyone who has seen the final results agrees it was worth the wait. Work flow has improved resulting in a more efficiently run lab, and the staff is extremely excited to be working with the new equipment and facility. Altogether a very positive result which should serve the Library well as we move into the second century of the motion picture.

Kenneth S. Weissman

The ASEAN Connection

Open Forum

Reflections on the ASEAN Seminar on Film and Video Archive Management

Ray Edmondson

The ASEAN Seminar on Film and Video Archive Management was held at the National Film and Sound Archive, Canberra, from 8 May to 3 June 1995. The 4 week seminar attracted 20 participants from 10 countries across the South East Asia region. An intensive formal program was supplemented by social activities, including screenings, dinners, sightseeing around Canberra and a three day excursion to Sydney and the Blue Mountains. It was the first lengthy professional gathering of this kind

ever held in the region, and proved to be something of a quantum leap in developing relationships and a strategy for AV archiving in South East Asia.

Background

While many countries in the S E Asia region have large film and broadcasting industries, there is in many cases a relatively short tradition of AV archiving. The profile of the work is low and resources and infrastructure are often extremely limited. At the same time, preservation problems are acute - the tropical climate plays havoc with film and tape stock, and such effects as mould, vinegar syndrome and colour dye fade are endemic. There is a need to develop management systems and personal expertise.

Practitioners have tended to work in isolation - few of the archives have any connection with FIAF or IASA, for instance. This has tended to keep the needs of the region invisible from colleagues in Europe and North America. But in the last few years, this has begun to change. Formal and informal contact between neighbouring countries has grown, and development has been stimulated, as colleagues have begun to reach out to each other. The National Film and Sound Archive of Australia (NFSA) set out to visit its neighbours - and found that they were beginning to do exactly the same thing. These contacts stimulated discussion, awareness and meetings - and action. The Association of South East Asian Nations - Committee on Culture and Information (ASEAN-COCI) established a plan to develop audiovisual archiving in the region.

Organisation

In June 1994, ASEAN-COCI and the Australian Department of Foreign Affairs (DFAT) agreed to co-sponsor a training seminar under the aegis of ASEAN-COCI's plan. These two bodies, joined by support from Kodak Australasia and UNESCO, covered the costs of the project, including the airfares and staying costs of most participants.

The NFSA provided the staff time, venue and infrastructure for the seminar, and most presenters were senior NFSA staff. The four week program was devised and managed by an organising group of four: Ray Edmondson (Seminar Director, NFSA), Jean Wein (Executive Officer, NFSA), Bel Capul (Curriculum Consultant, Philippine Information Agency, Manila) and Tuenjai Sinthuvnik (ASEAN Coordinator, Thailand). The seminar was conducted in English, which is standard ASEAN practice.

The theme of management was felt to be the most urgent one facing archives in the region, and the organising group set out to grapple with this theme and its implications.

Participants

The intention was to bring together people working at middle to senior management level in their own archives and, if possible, to have more than one participant from each country, so the experience could be



Séminaire sur la gestion des Archives du cinéma et de la vidéo

Le Séminaire sur la gestion des archives du cinéma et de la vidéo de l'Association des Nations du Sud Est Asiatique (ASEAN), le premier de la région par son caractère exhaustif, eut lieu au National Film and Sound Archive (NFSA), à Canberra, du 8 mai au 3 juin 1995. Il réunit vingt participants provenant de dix pays.

Dans une région à production cinématographique importante, mais à tradition d'archivage récente, où le climat tropical est un facteur important de perte du patrimoine filmique, le besoin d'adoption de systèmes de gestion et de formation spécialisée se font sentir avec acuité.

Destiné aux gestionnaires, le séminaire fut conçu selon le modèle développé par l'UNESCO, Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives (1990).

Les vingt participants formèrent quatre groupes de cinq personnes chacun, afin de mieux profiter des possibilités offertes par un programme orienté vers la participation active (au moyen de préparation du travail et partage des tâches, jeu de rôles, études de cas fictifs, discussions de groupe, pratique 'sur le tas', présentation de projets et, finalement, rédaction d'une lettre d'intentions sur le rôle que chacun entend jouer dans la préservation du patrimoine de son pays).

L'idée sous-jacente au séminaire était que chaque participant allait, par la suite, devenir formateur dans son pays et transmettre l'expérience acquise à ses collègues. Les effets à court terme d'un tel séminaire en archivistique et de gestion générale sont difficiles à évaluer. L'une des conséquences directes du séminaire fut cependant la création d'une Association Régionale d'Archives Audiovisuelles, dont l'agenda est déjà bien rempli.

Répondant aux besoins exprimés par les archives de la région, le NSFA prépare déjà ses deux prochains séminaires: 'Catalogage et contrôle des collections' à Canberra en avril/mai 1996 et 'Préservation et autres questions techniques' pour 1997.

shared and reinforced after returning home. A maximum of 20 places were available, and were filled as follows;

Brunei Darussalaam	1
Indonesia	2
Malaysia	2
Philippines	4
Singapore	2
Thailand	2
Laos	2
Vietnam	2
Australia	2
New Zealand	1

In general, the group met the parameters that had been set, and there was a good gender mix. Not surprisingly, there was some variation in English language competency so some participants faced difficulty keeping up with the information flow. Individual motivation was high: the group bonded very well, enjoyed each others' company and there were no apparent conflicts.

Curriculum

This was a seminar for managers, so the curriculum needed to be wide ranging and comprehensive. We knew it would be hard to strike the right balance between breadth and depth, so the curriculum was built around six areas:

- A. Film archiving in South East Asia - current status reports, needs and issues
- B. Overview of AV Archiving and its philosophy - history of the movement, nature of the AV media, defining and practising the profession
- C. Organisational models for film/video archives - typology, examples and evaluation of models. Inter-institutional cooperation.
- D. Internal functions and management of film/TV archives - collection development, accessioning and cataloguing, collection management, preservation, access, documentation - plus strategic issues such as legalities, building a support base, organisational structures, design and operation of facilities, computers, healthcare, budgets and training.
- E. Regional Issues and Strategies - Common issues and concerns; strategies for addressing them., including facility sharing, staff exchange and other cooperation.
- F. International issues and strategies - introduction to the framework of international organisations and services.

Of these, area D received the lion's share of time and attention., and much time was spent in a "hands on" analysis of the classic archival functions. But in the pioneering environment of South East Asia, the strategic issues - such as building a support base - are of enormous importance, and they loomed large in the Seminar.

The UNESCO report Curriculum Development for the training of personnel in moving image and recorded sound archives (1990) served as a

reference source for planning the Seminar, especially the “model curriculum” which it describes.

Methodology

The twenty participants were arranged in four syndicate groupings of five each, so that in each group five different countries were represented and there was a balance of both gender and English fluency. These groups operated throughout the Seminar as the basis of role play, workshop and other exercises. An effort was made to balance lecture presentations with hands-on and group work, and we learned to minimise the amount of “listening” and maximise the “doing” and active participation. Here are some examples:

Preparation and sharing: All participants were asked to do preparatory reading before the seminar, and also to come prepared to make a presentation on the overall situation of AV archiving in their own country. These were conscientiously done, and all of us - including many additional NFSFA staff who were invited to attend these presentations - gained probably the first comprehensive overview of the region that all of us had ever had.

Role play: Syndicate groups each acted out a basic situation - a meeting between the Minister and a delegation from the archive seeking increased funding - with variations, based on different “secret” information given separately to some groups. The role plays were videotaped, then analysed by the whole Seminar. The purpose was to study the dynamics of meetings, body language, and the process of influencing “higher-ups”.

Mythical countries: Each syndicate represented players in the varying archival situations of one of four different mythical countries (Betonía, Anchovia, Sprusovia, Regalia). Acting on basic data given to them, each group had to design a plan and strategy for three years resulting in an improvement in their overall situation. This was an exercise in management and priority setting. Like many other parts of the Seminar it not only produced some excellent results, but was great fun!

Syndicate and whole group discussions: A number of topics were dealt with by posing a series of questions for syndicate groups to research and discuss, the groups then presenting their findings (using overheads or chart paper) in a plenary session. Sometimes all groups addressed the same questions; at other times, each group dealt with a separate topic in depth.

“Hands on”: Some exercises required participants, working in their syndicate groups, to practice “hands on” practical technical and processing skills. The rationale was that managers, also, must have some direct familiarity with the skills employed by their staff.

Handouts: These included documented group discussions, copies of lectures and presentations, technical information, articles and supplementary reading. Not all were necessarily meant to be read in Canberra; some were distributed as pre-Seminar reading, others

Seminario de dirección de archivos de cine y video

El Seminario de dirección de archivos de cine y video de la Asociación de las Naciones del Sud Este Asiático (ASEAN), primero en la región por su carácter exaustivo, tuvo lugar en el National Film and Sound Archive (NFSFA), en Canberra, del 8 de mayo al 3 de junio de 1995 y reunió veinte participantes de diez países.

En una región de producción cinematográfica importante pero de tradición de archivaje relativamente reciente, donde el clima tropical es factor importante de pérdida del patrimonio fílmico, la adopción de sistemas de gestión y formación especializada reviste una importancia particular. Destinado a los dirigentes de los archivos, el seminario fué diseñado según el modelo de la UNESCO, Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives (1990)

Los 20 participantes se constituyeron en cuatro grupos de cinco personas con el objeto de aprovechar las posibilidades que ofrecía un programa orientado hacia una participación activa (mediante la aplicación de métodos modernos de preparación, la repartición de tareas, la simulación de roles, el estudio de casos ficticios, la discusión en grupos de problemas concretos, la práctica directa, la presentación de proyectos y, finalmente, la redacción de una carta de intenciones sobre el papel que cada uno de los participantes intentará desempeñar en el rescate del acervo audiovisual de su país).

La idea subyacente durante todo el seminario, fué que cada participante debería, una vez concluido el seminario, cumplir con una misión de formación en su país y transmitir la experiencia adquirida a sus colegas.

Los efectos a corto plazo de un seminario de archivaje y de dirección general son difíciles de evaluar. Una de sus consecuencias directas fué sin embargo la creación de una Asociación regional de archivos audiovisuales.

Respondiendo a las necesidades expresadas por los archivos de la región, el NFSFA prepara ya sus dos próximos seminarios: ‘Catalogación y control de las colecciones’ en Canberra en abril/mayo de 1996 y ‘Preservación y otros aspectos técnicos’ para comienzos de 1997.

intended for post-Seminar reference. The purpose was to give participants a base of reference material which could have ongoing usefulness.

Projects: Participants were invited to bring with them a problem or task to work through during the Seminar. These proved to include cataloguing projects and a number of technical problems - such as the copying of deteriorated film and video - and in each case, the participant was involved, working alongside NFSA staff, in solving the problem.

Committing: In the final Seminar session, participants wrote a letter to themselves, as a personal commitment, detailing how they would apply the learning from the Seminar. The sealed letters are to be held at NFSA until the end of November, then posted to their recipients. The commitments are confidential to the individual.

Underpinning the whole Seminar was the notion that the participants themselves would become trainers, passing on the knowledge acquired to their own staff in turn, and using their Seminar notes and papers as a resource.

Outcome

How successful was the Seminar?

At the end of each day, participants filled in an evaluation form on the day's activities, which helped the Organising Group to adjust the program progressively; at the end of the Seminar, participants also completed a lengthy evaluation questionnaire. Based on these, 89% said the Seminar fully achieved its objective of providing participants with a total perspective on film archiving while 78% said it fully accomplished the tasks of equipping the participants with management know-how, skills and an approach to addressing common problems and issues in the region. By the normal standards of such activities, therefore, the Seminar was a success.

Other outcomes are harder to measure in the short term: things like friendships and networks, personal growth and the general advancement of AV archiving in the region. However, these were foreshadowed by a conviction, expressed in private, as well as in public at the closing ceremony, that everyone had shared in something quite important and historic: that the future would be different than the past.

Regional Association

One crucial legacy of the Seminar was the action taken to create a regional Association of AV archives. A Steering Committee was elected to undertake the sequence of tasks necessary to set up a formal organisation. This was supplemented with an infrastructure of five interim working committees, who could begin the active work of the Association pending its formal establishment. (The Steering Committee met in Bangkok in September and a report on the development of the Association will appear in a future issue.) Significantly, the Seminar felt strongly

that it should be an AV association - open to sound and multiple media as well as film and television archives - notwithstanding the film/television backgrounds of the participants.

The Seminar produced a series of observations and recommendations relating to the situation of AV archiving in the region, and the new Association will have a considerable strategic agenda to pursue.

Future Seminars

Under the three-year ASEAN-COCI plan agreed with DFAT, the NFSA will conduct two further seminars. The next, on Cataloguing and Collection Control, will have a more specialised purpose and will be held in Canberra in April/May 1996: preparations are now underway by its Organising Group (Ann Baylis and Mary Miliano of NFSA, together with Bel Capul and Tuenjai Sinthuvnik). The third, on Preservation and Technical subjects, will be held in (probably) early 1997: NFSAs Mark Nizette, together with the new regional association's Technical Committee, chaired by Mary del Pilar, are taking a long term view on the preparation of this event which will focus on clearly identified regional needs.

Reflections

On a personal level, I could say that few events in my career have been so stretching, and have given me such pleasure and satisfaction. Best of all, I know that exactly the same sentiment has been the experience of many people within the Seminar group. There was the enjoyment and camaraderie of a group experience that we had awaited for so long (without realising how long we had waited!). There was also the shared determination to make the occasion count for something, to consolidate its gains and implications - and to move on, supporting each other, knowing that within our neighbourhood we were no longer alone.

At any such gathering, all sorts of insights and sharing of personal abilities come to the fore. For example, one of the participants, Ricky Orellano of Manila, is also a talented cartoonist whose graphical contributions enlivened the event (and perhaps translated archival concepts into comic strip form for the first time ever?). Ricky, who had never previously made a speech in public, was prevailed on to speak on behalf of all the participants at the closing ceremony. "This is not the end", he said, "but the beginning of a long lasting relationship..."

One of our Vietnamese colleagues told us an old proverb from his country: "Hearing of one thing a hundred times is not so good as seeing it once." And so it was: gathering together once achieved more than any number of phone calls, letters or faxes could ever have done.

The National Film Preservation Plan: An Implementation Strategy

Library of Congress, Washington, D.C., June 1995

Le plan national de préservation de films: une stratégie d'application

A l'approche du deuxième siècle du cinéma, l'auteur constate, qu'une bonne partie de la production du premier siècle est irrémédiablement perdue. On arrive cependant à la conclusion que ce qui peut être sauvé, vaut la peine d'être sauvé. Les perspectives d'une telle mission qui, il y a dix ans étaient plutôt sombres, se sont améliorées. La poussée économique du câble et de la vidéocassette a encouragé les studios à préserver leurs films. L'industrie collabore de plus en plus avec les archives et des affaires profitables aux deux parties sont conclues.

La préservation se trouve dans une étape importante de son histoire. La communauté cinématographique, autrefois dispersée, serre ses rangs. Ce processus a été favorisé par l'adoption du "National Film Preservation Act-1992" qui a donné le mandat à la Library of Congress de conduire des recherches sur l'état de la préservation et de concevoir un plan national qui garantisse la conservation du patrimoine cinématographique des Etats Unis.

Overview and Background

As cinema enters its second century, thought properly turns to a thorough examination of film's glorious first 100 years - the many crowning achievements of this most popular of art forms, the growing importance of motion pictures in American cultural history and, more sadly, the large portion of our film heritage already lost. For all those who love film, the unquestionable duty becomes ensuring that surviving - and future - films will not suffer this tragic fate and will forever remain a living part of the American Memory, secure for the public's education and enjoyment.

Barely 10 short years ago, film preservation faced what appeared to be a hopeless crisis point. Motion picture studios, with a few exceptions, focused solely on current theatrical releases and saw little benefit in preserving their holdings, assessing their own film libraries as nothing more than "yesterday's films." Film archives, on the other hand, made valiant yet often futile efforts to fill the gap, but did not have sufficient funds to preserve their non-commercial holdings, much less their collection of studio product.

Today, prospects seem much brighter. The cable and videocassette revolutions with their economic vigor, demands and rewards have persuaded studios once more to preserve their own films, or face the prospect of extinction and commercial irrelevance in these expanding markets. To find and produce the best material for their own films, studios have often entered into collaborative ventures with archives, arrangements benefiting both parties.

Film preservation now stands on the verge of a new, more promising era. A once diffuse film community, plagued by duplication of effort, lack of communication, and occasional discord, has grown closer together. The collaborative process has been aided by the recent development through consensus of a national film preservation plan, as mandated by Public Law 102©307 ("The National Film Preservation Act of 1992"). This landmark legislation directed the Librarian of Congress, in consultation with members of his advisory National Film Preservation Board, to conduct a study on the current state of film preservation activities in the United States, and, subsequently, to design a national plan to improve these efforts and guarantee the survival of our film heritage.

As a first step, the Librarian submitted a study on the current state of film preservation (*Film Preservation 1993*) to Congress in June 1993. This document, the result of two public hearings and hundreds of interviews

and written statements from individuals throughout the film community, listed among its major conclusions:

- (1) Fewer than 20% of feature films from the 1920s survive in complete form; for features of the 1910s, the survival rate falls to about 10%. Of films made before 1950, only about half survive.
- (2) Films made after 1950 (on supposedly “safe” acetate film stock) face major preservation catastrophes from “color fading,” “vinegar syndrome” (an irreversible film base decay), dimensional stability and soundtrack deterioration.
- (3) Many “lost” American films can be found only in foreign archives.
- (4) Funding for film preservation programs has fallen to half its 1980 level, when adjusted for inflation.

The next phase involved development of a national plan to improve preservation efforts. After six months of negotiation and consensus building among archivists, educators, filmmakers, and film industry executives, the national plan (*Redefining Film Preservation*) was released to Congress and the public in August 1994; it contained 30 recommendations on how to ensure the long-term survival of the American film heritage. Since the film industry itself lives and copes with constant change and because we cannot predict the future, the plan is not rigidly set in stone, but rather is a flexible policy document designed to permit quick reaction to rapidly changing developments.

The next critical step is to begin implementing the recommendations found in *Redefining Film Preservation*. To point the way toward implementation, this paper outlines a framework on how the Librarian, advised by the National Film Preservation Board, plans to enact these suggestions. It begins by laying out the principles underpinning the national plan, and then analyzes major areas of emphasis and some principal recommendations within each area.

What we propose is a covenant with the American film heritage. The film community and the federal government must assume primary responsibility for saving American film, work together to implement this plan, continually update it and make it relevant to changing circumstances.

Guiding Principles

Crafting and implementing a national plan involves far more than issuing recommendations, setting up task forces, and designing a timetable for action. Any successful plan has behind it a set of principles and beliefs which guide the effort. The tenets of the national plan include:

- A belief that responsibility for preserving the American film heritage is a sacred trust shared by the motion picture industry, the public and non-profit film archives, and the American public.
- The comprehension, earned through community failures in the past, that successful implementation of a national plan and the survival of film require active participation from all in the film community. Much

Le Conservateur des Archives de Washington présenta les résultats de la recherche au Congrès, en 1993 (“Film Preservation-1993”). En voici quelques conclusions:

- 1) *En gros, seulement 10% des films des années 1910 subsistent sous leur forme complète (20% des films des années 20 et 50% des films d’avant 1950).*
- 2) *Les films produits après les années 50 (sur du matériel dit “safety” souffrent d’altérations graves, telles que l’instabilité de la couleur, le “syndrome du vinaigre”, la déformation du support, la détérioration de la bande son.*
- 3) *De nombreux films “perdus” peuvent être retrouvés dans des archives étrangères.*
- 4) *Depuis 1980, le financement des programmes de préservation a été réduit de 50% en termes réels.*

Le prochain pas est l’application du plan national de soutien aux efforts de préservation (“Redefining Film Preservation”) approuvé en 1994. Ce plan contient 30 recommandations, des indications pratiques pour leur application ainsi qu’un calendrier d’exécution.

Les recommandations relèvent de trois grands groupes d’activités: 1) La préservation du film sur film, 2) Le financement basé sur le principe de partenariat avec l’industrie, 3) L’accès public et la valorisation du patrimoine.

El plan nacional de preservación de películas: Una estrategia de aplicación

En la alborada del Segundo siglo del cine, el autor constata que una gran parte de la producción del Primer siglo está irremediablemente perdida. Concluye, sin embargo, que vale la pena salvar lo que queda de este prodigioso legado cultural. Añade también, que las perspectivas de tal misión se presentan bajo mejores auspicios que hace diez años. El impulso económico del cable y del video incitó a los "Studios" a preservar sus películas; la industria coopera cada día más con los archivos y concluye negocios interesantes para ambas partes.

La preservación se encuentra en una etapa importante de su historia. El sector cinematográfico entero, favorecido por el "National Film Preservation Act-1992" estrecha sus filas. En virtud de este texto legal, se ha encargado a la Library of Congress, concebir un plan nacional que garantizara la conservación del patrimonio cinematográfico de los Estados Unidos.

El Conservador de los archivos de Washington presentó los resultados de su investigación al Congreso en 1993 ("Film Preservation-1993").

El próximo paso consiste en aplicar el Plan nacional de preservación ("Redefining Film Preservation") aprobado en 1994.

El Plan consta de unas 30 recomendaciones, acompañadas de indicaciones de orden práctico y de un calendario de ejecución. Las recomendaciones están agrupadas en tres grandes categorías de actividades: 1) La preservación del cine en su soporte original, 2) La financiación basada en el principio de la asociación con la industria, 3) El acceso público y la valorización del patrimonio.

as the making of a successful film requires complete devotion and effort from hundreds of individuals, guaranteeing the survival of film will require a cooperative effort from all film institutions and organizations. The success of the planning process thus far owes greatly to the collaborative manner used, and in this spirit the plan's implementation will proceed.

- The appreciation that studios and archives are doing a far better job the past few years in preserving their film assets. Much, however, remains to be done; the work can improve; and progress must continue.
- An understanding that studios bear primary responsibility for preserving their own films, i.e. taking care of their own family. It cannot be stressed strongly enough that, if studios fail in this effort, public archives do not possess sufficient resources to do the job themselves, particularly for the vast number of color films produced after 1950. For the American film heritage to survive, recent film industry initiatives must continue and expand, both as part of independent efforts by each company and through studio-archive partnerships combining the strengths of both parties.
- An awareness that, in addition to their ongoing work in helping preserve Hollywood films, film archives must meet the preservation needs for those films falling outside the commercial mainstream - documentaries, independent films, newsreels, silent films, avant-garde works, and significant amateur footage - as well as other works whose copyright owners prove unable or unwilling to guarantee their preservation.
- The firm conviction that saving the usable original nitrate or safety film element, even after duplication, remains pivotal in ensuring the long-term survival of motion pictures. New formats and approaching transmission technologies - digital, movies-on-demand, and what will follow - offer great promise for increasing access and limited preservation applications, but do not replace the value of the original film element. By offering the best possible image and sound qualities, original elements prove indispensable as the best source for copies in each new emerging format. Thus, the concept of saving film on film will remain valid for decades to come as a means to prepare for whatever new technologies will emerge.
- The knowledge that the most effective way to ensure the survival of film (both in terms of cost and long-term durability) is through cold-and-dry storage facilities. By providing a longer window during which deteriorating film can be copied, archival storage removes the need to duplicate film immediately, allowing archives to concentrate on films showing signs of deterioration and those needing research access, and provides a guarantee that original elements and master copies, once produced, will last for centuries.
- A recognition that the American public through its purchasing power has made possible both the phenomenal growth of the motion picture industry and the survival of film at studios and film archives. While the legal rights of copyright holders must be strictly observed, the ulti-

mate goal of any preservation plan must be public access to all film, whether through theatrical exhibition, videocassette/videodisk, cable transmission, or more non-commercial avenues such as archival circulating libraries.

The National Plan: Areas of emphasis

The recommendations found in *Redefining Film Preservation* can be grouped into three broad areas: 1) Saving the Film Element, 2) Increasing Funding and Fostering Partnerships, and 3) Expanding Public Access and Outreach. Such groupings offer the best structure for understanding what the plan hopes to accomplish. Following is a brief description of these three areas, along with some major recommendations.

A. Conserving the Film Element

Key to guaranteeing that future generations can enjoy film is the essential concept that film must be preserved as film, ideally by retaining the original nitrate or acetate film element. Many groundbreaking studies have been done the past few years examining optimal storage conditions, longevity of certain film stocks, and effectiveness of film transfer processes. What is missing, however, in all these worthy efforts is a way for archives and studios to share preservation information, and, more fundamentally, reach some sort of broad agreement on what constitutes adequate preservation standards or guidelines, as well as a forum to assess the quality of current and future preservation efforts. These issues are contentious, hence their long-standing non-resolution. One of the first implementation steps will be formation (done in conjunction with the Association of Moving Image Archivists, AMIA) of an informal group to review examples of preserved films, discuss how certain problems were tackled, and trade ideas. Hopefully, such off-the-record screenings should develop the trust necessary before discussions on technical guidelines can begin. Groups will also be set up to investigate a structure allowing archives and studios to share preservation information, reduce duplication of effort, and make possible better and more efficient restoration efforts.

As noted in *Redefining Film Preservation*, serious preservation problems also afflict the American television heritage and videotape. The Library of Congress is appointing a consultant to conduct a comprehensive study of and prepare a national plan for TV, radio and video preservation. Completion of this study and plan is expected by the end of 1996. The project will address critical funding issues and will be conducted in a consultative and open manner similar to that done for the film preservation endeavor. The Library hopes that affected archives and organizations will offer cooperation equal to that extended by groups during the film study and planning process.

B. Increasing Funding and Fostering Partnerships

Many factors will ultimately determine the success of the national plan. None, however, is more critical than Congressional enactment of the proposed national film preservation foundation legislation. This founda-

tion will provide the logical vehicle to undertake many of the national plan's recommendations. More importantly, the foundation, through its ability to match private donations with federal funds, can provide critical capital to aid the storage, cataloguing, copying, access and exhibition of films held at archives throughout the United States. For even with the additional cooperation we envision the plan will produce, film archives cannot survive without increased funding, but indeed will only fail a bit more gracefully and slowly. Recognizing the importance of this recommendation and the urgency added by NEA's reduction of preservation grants, Library officials are working with Congressional staff on legislation to establish the national film preservation foundation. Such legislation has been introduced in the U.S. House of Representatives (H.R. 1734), and introduction is expected shortly in the United States Senate. Along with the potential benefits offered by the foundation, studio-archival partnerships offer promise in many areas, particularly in sharing storage costs and film repatriation.

1. Storage Costs

As pointed out in *Film Preservation 1993*, studios receive a significant economic benefit from having public archives store and care for nitrate film elements donated or deposited with them by the rights holders. In 1993 at average commercial rates, these storage costs would have amounted to well over \$275,000.

When pressed for compensation by the archives, studios understandably respond that they should not be expected to pay commercial storage rates to archives without receiving the same services (quick retrievals, periodic inspections and reports) offered by commercial storage facilities. Promisingly, two industry storage agreements recently concluded with the Library of Congress offer possible models for cooperative partnerships beneficial to both archives and studios. The Walt Disney Company and Sony Pictures Entertainment each have large amounts of nitrate pre-print elements for titles they control stored at the Library of Congress facilities in Ohio, and have made financial contributions to help LC with staff inspection and servicing of the material. The Library and Board will promote dialogue to create other similar models between archives and individual studios, and, if necessary, establish a broader working group to propose other solutions.

2. Repatriation

Foreign archives, as demonstrated in *Film Preservation 1993*, hold many silent and early sound films produced in the United States, including titles presently considered "lost." Further, these archives possess many more recent American films with foreign tracks, a potentially valuable resource for American copyright holders. Foreign archives have for decades conserved these priceless parts of the American film heritage without financial compensation, despite their own woefully inadequate budgets. The national plan calls for development of a financing mechanism to encourage repatriation of American films from foreign archives. Ideally, such a program would (1) build the trust of foreign archives by

having studios waive any legal claims to the actual film copies held by these archives, (2) develop an inventory of American films held in foreign archives, (3) compensate foreign archives for their valuable preservation efforts, (4) return these films to the United States and provide for archival preservation, preferably in joint partnership efforts between American archives and studios, and (5) make these films available to the public through theatrical exhibition and other distribution mechanisms. Initial discussions between copyright holders and American archives on a repatriation program will begin later in 1995, building on the extensive experience American archives have in such endeavors.

The plan also contains additional suggestions concerning archive-studio coordination and communication. To continue the progress made during the film preservation task forces, the Library and Board will establish various working groups to discuss problems and possible solutions in areas such as fee-sharing for archival film loans and donor/deposit agreements.

C. Expanding Public Access and Outreach

The American public has made possible the overwhelming commercial and artistic success of American film. But despite much progress in recent years, too many films, especially those from the silent era, remain unavailable to the public. As pointed out in public comments received from the Committee for Film Preservation and Public Access, much more emphasis should now be placed on film availability, particularly during a time when industry-archival partnerships are expanding, video-cassette, cable and other post-theatrical industries are booming, and the United States Congress is considering the extension of copyright by a length of 20 years. Several policy initiatives during the upcoming implementation process will seek ways to expand public access to film, while, at the same time, safeguarding the rights of copyright owners and distributors. Working groups will explore issues including copyright law and how it affects public access and archival funding, print banks to distribute 35mm and 16mm films, and ways to streamline rights clearances for studio films.

The National Film Registry Tour

For any national film preservation plan to succeed, the American public must be convinced of the need for such a program and realize the benefits potentially offered. Beginning in Fall 1995, the Library of Congress will mount a tour of selected National Film Registry titles as the centerpiece of a public awareness campaign on film preservation, seeking to make the American public aware of the vibrant diversity of the American film heritage, as well as the need to preserve film and the theatrical experience. With initial visits to a diverse group of 11 cities (listed below) spread throughout the U.S., the tour will, we hope, eventually reach each of the 50 states. More than simple film screenings, the tour will include a series of high-profile special events, featuring screenings of sparkling new prints, appearances by prominent individuals from the film community, and involvement of national and local political, busi-

ness and artistic dignitaries. The Library has spent the past several months planning the many details necessary to make the tour a triumphant success, and expresses appreciation to the many copyright holders who have already agreed to strike new prints and waive theatrical rental fees.

Cities Currently Scheduled for the National Film Registry Tour

Atlanta, GA	Lexington, KY
Chicago, IL	Madison, WI
Dallas, TX	Minneapolis/St. Paul, MN
Denver, CO	Omaha, NE
Detroit, MI	Washington, D.C.
Houston, TX	

The Sulphur Springs, Texas Early Films Discovery

Rick Worland

In April, 1993, staff members of the Southwest Film-Video Archive (SWFVA) at Southern Methodist University, Dallas, Texas were contacted by a private individual in the small east Texas town of Sulphur Springs regarding some old films that had been moldering in a closet for some fifteen years. When the reels of film on original 35mm nitrate stock were acquired, cleaned, and inspected, a rich find dating back to the turn of the century was discovered. Eight reels of varying length contained a total of thirty-three early films predating the Nickelodeon era. Remarkably, the surviving films are substantially intact and relatively free of nitrate decomposition. The collection, which spans 1898 through 1906, includes a number of single-shot actualities, vaudeville acts, and comedies, five multi-shot story films of the 1904-05 period, and seven panoramas taken by Edison cameramen of the aftermath of the 1906 San Francisco earthquake. Among the group is at least a dozen titles produced by Sigmund Lubin from 1901-1905, including the Philadelphian's previously unknown imitation of Edwin Porter's famous *Life Of An American Fireman*. The collection includes rediscoveries of several otherwise lost titles including *La Clownesse fantome* (English title, "The Shadow-Girl"), a Georges Melies trick film from 1902, and a William Selig Co. story film *Tracked By Bloodhounds, or A Lynching In Cripple Creek* (1904). In June 1994, SWFVA received a generous grant from the Louis B. Mayer Foundation to restore and preserve the collection on modern safety stock.

The following list describes and identifies the films in the Sulphur

Springs discovery with analysis and general commentary. The list reflects the content of the eight reels in the order they were examined.(1)

The first ten titles were contained on a single reel in the following order:

1. *The Golf Girls and the Tramp* (Edison, 1902). With a set representing a low wall, a tree, and a half-moon in the sky, this one-shot comedy depicts two female golfers frightened by the approach of a Tramp. One woman resourcefully alters her golfing clothes and golf bags to make it appear she is a man wearing pants and a cap. The Tramp enters and confronts one woman before her disguised friend re-emerges from behind the tree. When she does his startled reaction is to turn a flip and fall down. The golfers smile and acknowledge the camera as they exit.

2. *The Maniac Barber* (American Mutoscope & Biograph Co., 1899). In this enjoyable trick film, after a customer is seated in the chair, the barber seemingly decapitates him with the razor. After shaving the man's head at a sink, the barber replaces it, whereupon the gentleman rises, puts on his hat and cheerfully departs as the barber grins at the camera. The film was shot in 1899, though not copyrighted until 1902 (Niver 199). The inspiration for this film may have come from James Williamson's similar production *The Clown Barber* (1898).

3. *Epopée napoléonienne: Crossing Mt. St. Bernard* (Pathé Frères, 1903-04). The film consists of a one-shot tableau of Napoleon's soldiers, horses, and artillery moving through a wintry Alpine scene, rendered on an elaborate set complete with falling snow. Many costumed extras are posed or moving in several planes of the shot before painted backdrops depicting mountains and trees. Napoleon soon appears on horseback, one hand iconically tucked inside his coat. The scene was adapted from Jacques-Louis David's painting "Napoleon Crossing the Alps" (1800).

SWFVA recovered this single scene, originally part of a fifteen tableaux series depicting major episodes in the life of Napoleon, produced in two long segments by Pathé in 1903-04. The film was also duped and sold in the U.S. by Edison (as *The Rise and Fall of Napoleon the Great*) and Lubin. Pathé and the American producers sold the scenes individually as well. (Abel 93-96). The SWFVA print uses the Lubin sprockets. Lubin's release, called *Napoleon Bonaparte* was first offered in 1905. The Lubin catalog pictures representative tableaux including this one titled "Passage of the St. Bernard Pass".

4. *The Fight on the Bridge for Supremacy* (Lubin, 1904). Though the print's extant title reads "Fight On the Bridge Between Russians & Japs", the June, 1904 Lubin catalog and subsequent listings of this topical Russo-Japanese War scene use the former title(2). (Throughout the Lubin films of this discovery, extant titles sometimes vary slightly from those advertised.) This is a one-shot recreation of a battle scene taken in long shot on a real location in which Russian troops hold one end of a wooden bridge against a Japanese infantry charge from the opposite side. The troops clash amidst much gunfire and action, and a fallen soldier is pushed off into the water during the skirmish.

5. *Japs Loading and Firing a Gun on Battleship 'Asam'* (Edison, 1904?). This

33 films des premiers temps découverts à Sulphur Springs.

En avril 1993, les responsables du South-West Film-Video Archive (SWFVA) de la Southern Methodist University de Dallas furent contactés par un privé cherchant à déposer quelques films qui moisissaient dans une de ses armoires depuis quelques années.

Les bobines (des positifs sur support en nitrate) furent achetées, puis nettoyées et identifiées. Il s'agissait d'une fantastique trouvaille du tournant du siècle: huit bobines de longueurs diverses contenant trente-trois films d'avant la période Nickelodeon. Le support nitrate était relativement bien conservé, la qualité de l'image se trouvait dans un état remarquable.

La collection, constituée de films de 1898 à 1906, comprend quelques actualités en prise de vue unique, des numéros de variétés, des comédies, cinq fictions à plusieurs séquences datant de 1904 et 1905 ainsi que sept panoramas tournés par les opérateurs d'Edison sur les ravages du tremblement de terre de San Francisco de 1906.

Parmi les films figurent au moins douze titres produits par Sigmund Lubin de 1901 à 1905. Plusieurs titres sont des redécouvertes de films qu'on croyait disparus. Les plus remarquables sont l'imitation de *The Life of an American Fireman* d'Edwin Porter, *La clownesse fantôme* (1902) de Georges Méliès ou encore la production de Selig Co. - *Tracked by Bloodhounds or A Lynching in Cripple Creek* (1904).

En juin 1994, le SWFVA reçut une généreuse subvention de la Louis B. Mayer Foundation destinée à la préservation de la collection. Celle-ci sera mise prochainement à la disposition des chercheurs et du public.

33 películas de los primeros tiempos descubiertas en Sulphur Springs.

En abril 1993, los responsables del South-West Film-Video Archive (SWFVA) de la Southern Methodist University de Dallas fueron contactados por un particular que se había propuesto de depositar algunas películas que estaban enmoheciéndose en un armario desde hacía ya unos años.

Las bobinas (positivos de nitrato) fueron adquiridas, luego tratadas e identificadas. Se trataba de un fantástico hallazgo de los primeros tiempos del cine: ocho bobinas conteniendo treinta y tres películas precursoras del período Nickelodeon. El nitrato de celulosa había resistido relativamente bien al pasar del tiempo. La calidad de la imagen era excelente.

La colección, compuesta de películas de 1898 a 1906, reúne noticiosos de una sola toma, números de varieté, varias comedias, cinco ficciones de escenas múltiples producidas de 1904 a 1905 y de siete panoramas rodados por los operadores de Edison sobre los estragos ocasionados por el terremoto de San Francisco de 1906.

Entre las cintas figuran por lo menos doce producciones de Sigmund Lubin de 1901 a 1905. Varias películas corresponden a títulos que se creían perdidos. Las más notables son: la imitación de *The Life of an American Fireman* de Edwin Porter, *La clownesse fantôme* (1902) de Georges Méliès y la producción de Selig Co. *Tracked by Bloodhounds or A Lynching in Cripple Creek* (1904).

En junio de 1994, el SWFVA recibió una generosa subvención de la Louis B. Mayer Foundation destinada a la preservación de la colección. Una vez preservadas, las películas quedarán a disposición del público y de los investigadores.

is one of several actualities taken on the Japanese warship and offered for sale by Edison in March, 1904. Photographed in medium long shot, four Japanese sailors overseen by an officer operate a heavy gun. The print uses the Edison sprockets and is preceded by a faint Edison copyright notice. Its placement on this reel immediately following Lubin's *The Fight on the Bridge for Supremacy* may have reflected the original exhibitor providing two related views of the Russo-Japanese War.

Actually a 9,750-ton armored cruiser, *Asama* led the Japanese force that defeated two Russian warships in the Battle of Chemulpo Bay (present-day Inchon, South Korea) on February 8, 1904, the war's opening engagement. (Warner 189©94). A month later, both Edison and Biograph were offering a series of war-related actualities, each company including several minimally described *Asama* subjects, some depicting Japanese sailors operating naval guns(3) Some or all of these films may have been the same views titled differently by the two companies. The SWFVA's restored *Asama* print is just over 68 ft. long, quite close to this title's advertised length of 70 ft. The Charles Urban Trading Co. sent cameraman Joseph Rosenthal to shoot scenes of the war and he may have taken the Japanese naval actualities offered by the American producers. Other scenes taken by Rosenthal later that fall from the Japanese side of the siege of Port Arthur were presented in the programs of the traveling exhibitor Lyman H. Howe and travel-lecturer Burton Holmes in the 1905-06 season. (Musser and Nelson, 162, 311-12).

6. S.S. 'Coptic' (Edison, 1898). This is a one-shot scene taken from the side of a ship moving in rough seas. In the foreground we see the ship's railing with two life preservers attached; the name "Coptic" is readable on one. Musser's account of the production of the eight *Coptic* subjects indicates they were taken on a Pacific voyage by Edison cameraman James H. White from February through July, 1898. (Porter 110-12). The print content closely matches the copyrighted *Coptic* subject of this title described by Niver (282).

7. [Pillow Fight Scene] (Unidentified). A one-shot film taken on a bedroom set features about a dozen young girls in long nightgowns engaged in a pillow fight with feathers flying. Though pillow fight scenes were generic in early cinema, catalog descriptions of similar subjects offered by Lubin, Biograph, Edison, and other producers typically mention only two to four girls; this one has a roomful. The Lubin sprocket design is used on the print.

8. [Gymnastics] (Unidentified). Two male gymnasts perform routines on high parallel bars in an outdoor arena that resembles a period baseball park with a roof over part of the grandstands. In the background, six men seated on chairs before the empty grandstands watch them perform what may have been a vaudeville or circus act. The print of this one-shot film has the Lubin sprocket design.

9. [Feeding Fowl on a Country Path] (Unidentified). This one-shot actuality was taken in a clearing on a rural, wooded path. A man carrying a basket, wearing a flat straw hat and black vest over a white shirt walks

toward the camera from the far background, feeding a flock of turkeys, chickens, etc. He exits screen left, and the camera holds on the birds eating in the clearing a while longer. The print uses the Lubin sprockets.

10. [*Trio of Acrobats*] (Unidentified). In this one-shot film, three vaudeville acrobats in make-up and ethnic costumes suggesting a Scottish motif perform comic somersaults, head stands, and other tumbling on a makeshift stage. The stage curtain which depicts a river scene droops slightly at the top to reveal a building behind. Their costumes include a dark kilt-like garment, with white shirt, and tall dark socks. Two are in this attire, while one wears a darker garment. The print uses the Lubin sprockets.

11. *Inexhaustible Cab* (Lubin, 1901). This one-shot comedy was taken on a city street with a white shuttered, two-story building in the background, a fire-plug and police call-box on the corner in mid-ground, and a horse-drawn wagon parked at the curb around the corner. As passers-by cross in the street, a cab pulled by two white horses enters from screen-right, and a Clown gets out. In a reversal of the familiar circus trick, the Clown pulls people off the street and stuffs an impossible number into the cab. A woman with an infant is pushed in and the youngster tossed on top. He finally slaps one woman on the behind with a flat board to drive her in. The trick effect is smoothly accomplished through the stop-camera technique discernible by the slight up and down rocking of the carriage on its springs as a result of people entering and exiting between each pause in filming.

Though an embossed Lubin logo heads the print, the February, 1903 Edison catalog also lists a similar film called *Inexhaustible Cab* with this description:

A cab is driven up to a *palatial mansion* after being *hailed by a gentleman* who wishes to have a score of people conveyed to another part of the city. Immediately upon the stopping of the cab a clown jumps out. A satisfactory agreement is effected between the clown and the gentleman... [a woman] who is carrying a child...After caressing it for a short time he tosses it on top of the cab. [He] ...picks up a board.... (emphases added)(6)

While certain elements in the print match the Edison description, many are different: No gentleman hails the cab to begin the action; no group is waiting when it arrives; the location of a busy street corner is not “a palatial mansion”, but the “prominent thoroughfare” of the 1902 Lubin catalog account(7) These important differences suggest there were two similar but distinct films with the same title. Unfortunately, the SWFVA print stops shortly before the end, neither showing the Clown’s trick disappearance (Lubin description) nor the cab simply driving away (Edison version). A British release of the same title and basic description was produced by George A. Smith in 1899. (Gifford, 00237). Still, the marked discrepancies between the American producers’ descriptions lends weight to the possibility of at least one additional variation, whether by Lubin or Edison(8).

Notes:

(1) Some information for identifying the film was provided by The American Film Institute, Washington, D.C. Lubin scholar Joseph Eckhardt of Philadelphia kindly shared his insights on Lubin's production and supplied valuable information and samples for distinguishing the unique Lubin and Edison sprocket hole designs.

(2) Lubin's Films, June, 1904, 25.

(3) *New York Clipper*, March 12, 1904, 48-49.

(4) Edison Circular Letter no. 2, Orange New Jersey, April 20, 1904. Edison's March 12, 1904 ad in *The New York Clipper* cited above, p. 49, offered a film titled *Japs Loading and Firing Gun Onboard Man-o-war* at a length of 100 ft. Both the Edison Circular Letter no. 2 and AMB's *Clipper* ad of March 12, 1904 specifically identify Asama as the location for several actualities.

(5) Buster Keaton remarked in his autobiography that vaudeville house curtains commonly contained "...local ads and invariably a painting of a waterfall, a lake, or a river", a fact which his father incorporated into the climax of their act around 1904. Buster Keaton, *My Wonderful World of Slapstick* (1960. New York: Da Capo Press, Inc., 1982) 27-28.

(6) *Edison Films*, February, 1903, Supplement 24, 9-10.

(7) *Catalog No. 3, New Films Made by S. Lubin*, 1902, 3.

(8) The differences in lengths of the title *Inexhaustible Cab* stated in the catalogs of George A. Smith, Edison, and Lubin (seventy-five, ninety-five, and ninety feet, respectively) offers the possibility of three similar but otherwise distinct versions. Our restored print measures 85 ft. though discrepancies in Lubin catalogs regarding the original length of the title add to the mystery. *Inexhaustible Cab* was listed at 130 ft. in one Lubin catalog (*Catalogue No. 3, New Films made by S. Lubin*, 1902, 3) and 90 ft. in the next (*Lubin's Films*, January, 1903, 17). However, the descriptive text accompanying the two listings is identical. While some footage is missing on the end, the evidence from the content of this rediscovered print in comparison to the accuracy of its catalog description inclines toward the shorter length being the correct one.

(9) Lubin's *New York Clipper* ad for November 14, 1903 offered a film titled *Streetcar Chivalry*. (Musser, Porter, 524 n42.) In the following week's ad, however, *The Goose Takes A Trolley Ride* was announced. (*New York Clipper*, November

12. *Two Rubes At The Theater*. (Lubin, 1901). The surviving title of this one-shot film reads "2 Rubes In The Theater". In a medium shot, two jovial rubes are seated in a theater with several other people. The rubes laugh and point at off-screen action, using opera glasses and spectacles to enhance their viewing. A young African-American boy of about fifteen, apparently an usher, enters and asks them to remove their hats. They comply and continue enjoying the show. Catalog description links this film explicitly to the "Facial Expression" genre. The film inspired a similar Edison subject, *Rubes In The Theater*, released later in 1901.

13. *The Bold Bank Robbery* (Lubin, 1904). A fairly well-known Lubin "feature", this twenty-nine shot story film depicts the planning and execution of a bank robbery, the pursuit of the gang by police in a chase involving streetcars and a train, their capture and final imprisonment. An interesting and sophisticated story film reminiscent of Porter's *The Great Train Robbery*, the film is notable for a well-developed chase sequence through outdoor locations and varied employment of emblematic close ups at both the beginning and ending. The SWFVA print is complete as described in the 1904 Lubin catalog and includes the original title.

The following films numbered fourteen through twenty-one, all but one short tricks and comedies, were contained on a single reel in the following order:

14. *La Clownesse fantôme* (Star Film's English title, *The Shadow-Girl*) (Méliès-Star Films, 1902). A lost Georges Méliès production, or at least a well-preserved half of one, resurfaced in the Sulphur Springs discovery. Assisted by the costumed "Imp", the Magician makes a Woman materialize, disappear, and transform into a man, using a hoop, a barrel, and stop-camera effects. The long shot frontal view of an artificial painted backdrop with exposed beams evokes a theatrical setting for cinematic illusions Méliès could not possibly have accomplished on stage. The restored print contains about half the film's advertised length of 100 ft., which fortuitously retains a logical sense of closure. The Star Films' catalog describes a levitation trick that originally concluded the film. Here, after Méliès has turned the man back into the Woman, the three performers bow to the audience, then turn apparently to begin the levitation trick as the print stops. Duped by both Lubin and Edison, this print carries a faint Edison copyright notice at the head. The Wizard sold the film under the title *The Magician and the Imp*.

15. *Un Homme de tête* (Star Film's English title: *The Four Troublesome Heads*). (Méliès-Star Films, 1898). Méliès repeatedly removes and places his head onto a table, then magically sprouts a new one until three heads of Méliès are arranged across two tables. He then pulls up a chair and banjo and leads his three heads in a song, afterwards smashing each with the instrument so they disappear. He bows to the camera and exits upstage. The background is solid black to facilitate the trick effects. Some of the beginning is missing as the print opens with one head already placed on a table. Lubin duped the film in 1903 and advertised it as *Four Heads Are Better Than One*; the Lubin sprockets are used here.

16. [*Couple Feeding Barnyard Fowl*](Unidentified). This one-shot actuality shows a couple feeding ducks and chickens in a barnyard. The woman wears a long white dress and hat, the man a flat cap and a coat with vest and tie. The camera pans slightly to follow them. The man exits screen left, the woman remains a bit longer before moving off toward screen-right as the film ends. The January, 1903 Lubin catalog lists a film titled *English Barnyard Scene*; the same title and general description also appears in the May, 1903 Edison catalog. The print employs the Lubin sprockets.

17. *Target Practice*, and *What Happened to Widow Flaherty* (Lubin, 1902). This one-shot comedy taken outdoors finds a man teaching a woman to shoot a rifle at a target while another woman (presumably Widow Flaherty) hangs up laundry nearby. Eventually the laundress is hit in the rear end by a stray shot but gets up enraged and attacks the man, with a dog joining the fray as well. The Widow chases the man away, pitching her washtub after him.

18. *A Shocking Accident* (Lubin, 1904). At the beginning of this one-shot comedy, a woman and her maid set up a ladder to wash a high porch railing outside the house. An impudent man in a loud checkered suit comes by and flirts with the lady of the house, in the process knocking the maid off the ladder. Like Widow Flaherty before her, the angry maid rises to drench and pummel him. The film was made on an actual location.

19. *Le Laveur de devantures* (Pathé's English title, "The Window Cleaner"). (Pathé Frères, 1903). On the set of an urban street a woman in a second story window twice shakes out a rug on a man below. In revenge, he climbs up a ladder and throws her down to the street, where they fight. The film involves a trick effect of the man falling off the ladder, reversed to look as if it rights itself with him still on it. The film was duped by both Edison (as *Window Cleaner's Mishap*, May, 1903) and Lubin (as *The Window Washer* in June, 1904). This print uses the Lubin sprockets and is preceded by an embossed Lubin logo. A restored print of the film, though unidentified, was screened at the Domitor conference on early film held at the Museum of Modern Art in June, 1994.

20. *The Goose Takes a Trolley Ride* (Lubin, 1903). In shot 1 of this three-shot comedy, a young woman boards a streetcar with a man who's carrying a live goose. In shot 2, men already seated inside reading newspapers offer seats to the young woman, while ignoring an older, heavy woman. When the goose nips the older woman's behind, she flails its owner with a bag of flour and the conductor forces the combatants off the car. Shot 3 returns to the exterior view (in a new location) as the unruly passengers and the goose are tossed from the car to the surprise of several people waiting to board.

The print's original title survives as *The Goose Takes a Trolley Ride*., though the film seems to have been Lubin's somewhat expanded remake of Edison's single-shot *Street Car Chivalry*, which had been produced by Edwin Porter in late July, 1903. Shot 2 alone conveys the gist of the

21, 1903, 944.) Lubin did not catalog the title *Streetcar Chivalry* but *The Goose Takes A Trolley Ride* first appeared in Lubin's *Films*, June, 1904, p. 13. It's unclear whether Lubin actually made two separate films or a single variation of Edison's *Streetcar Chivalry*, and then changed the title after the film's initial offering. If the latter, it's worth noting that this would have come in the aftermath of Lubin's defeat in his suit contesting Edison's method of copy-righting films (April 21, 1903). A single-shot Lubin imitation of *Streetcar Chivalry* might also have been expanded by the addition of the framing exterior shots of the real streetcar, and the new version retitled. A few months afterwards, Lubin in fact did just this with *Meet Me At the Fountain* (1904) his imitation of Biograph's *Personal*, action indeed motivated by questions of copyright infringement. (Musser, *Emergence*, 394).

(10) See Musser, *Emergence*, 429 for discussion of this technique's integration into motion pictures as a carryover from nineteenth century amusements, and its early cinematic adaptation to the railway travel genre including the mock rail journeys of *Hale's Tours* in 1905.

(11) In the four original Lubin comedies on this reel, the roles of the bulky women who become the butt of the jokes appear to be played in each case by a heavy-set man in drag, possibly the same actor. Think of Henry Bergman's drag roles for Chaplin in *The Immigrant* or *The Rink* for comparison.

(12) See Musser, Porter, 260-63 for discussion of the Edison and Lubin variants. Like Porter, Lubin used a photographic matte here to depict the countryside moving past the window of the car. The film's placement on the reel following *The Goose Takes A Trolley Ride* provides a vivid example of the flexible conception of "realism" acceptable in early cinema where one could observe an obviously artificial scenic backdrop suggesting landscape passing outside a railway vehicle in one film followed by the more consistent photographic realism of a matte process used in the next.

(13) *Lubin's Films*, May, 1905, 27-28.

(14) *Catalog No. 3, New Films made by S. Lubin*, 1902, 8. The ad is also reprinted in Musser, Porter, 218.

(15) See Musser, Porter, 214-18 for reprints of the original Edison ad in *The New York Clipper* and the 1903 Edison catalog listing of *Life Of An American Fireman*.

(16) *New York Clipper*, January 30, 1904, 1184.

(17) Porter, 215. Edison initially offered

Porter's *Life of An American Fireman* at \$63.75 so a Lubin dupe at eight cents/ft. (\$34.00) would have been a bargain indeed at nearly half-price.

Edison original. Lubin even followed Edison's example by displaying his company's trademark among the advertising cards placed above the passengers(9).

Lubin's simple expansion of *Streetcar Chivalry* from one shot to three provides a fascinating illustration of the representational and narrative systems of early cinema. First, the remade film is rich in the syncretism of the period. Shots #1 and #3 are exteriors depicting a real Philadelphia streetcar. Shot #2, as in the Porter original, is a set of the car's interior which, bracketed by the documentary-like shots of real locations produces a sharply contrasting effect to the contemporary eye. Moreover, as in the express car scene of Lubin's remake of *The Great Train Robbery*, the representation of the streetcar interior employs a painted scenic backdrop outside the windows which revolves to depict the trolley's passage through urban and semi-rural landscapes (10). Narratively, the transitions between exterior and interior spaces employ slight temporal repetitions in the manner of the link between shots two and three of Edison's *How They Do Things On the Bowery* (1902).

The third shot conveys another joke in which we may not only savor a second view of the comic brawl but the startled reactions of the people waiting for the car at the second exterior location as well. The addition of just two shots makes the development of narrative events through film editing much more complex here than in the single-shot sight gag of the Porter original.

21. *Love In A Railroad Train* (Lubin, 1902). On an interior set of a railroad coach, this one-shot comedy depicts a Mother holding a toddler (11). When a male passenger tries to steal a kiss as the train goes into a tunnel, it turns out he was kissing the baby's bare bottom. The Mother laughs at her joke on the man as he wipes his mouth in disgust. The film is similar to Edison's *What Happened In the Tunnel* (1903) (12). The print is titled "Love In A Train".

1906 San Francisco Earthquake Films (Edison, 1906).

Robert K. Bonine, the Edison company's actuality cameraman, took thirteen panoramas of the devastation of the April, 1906 earthquake which were offered for sale later that year. (Musser, *Porter* 367). The 1906 Edison catalog lists all the films with additional short descriptions and information on specific location, etc. A single reel contained the following seven views, all with the original titles:

22. *Panorama Nob Hill and Ruins of Millionaire Residences.*

23. *Panorama City Hall, Van Ness Ave., and College of St. Ignatius.*

24. *Panorama Notorious 'Barbary Coast'.*

25. *Earthquake Ruins New Majestic Theater and City Hall.*

26. *Vertical Panorama City Hall and Surroundings.*

27. *Panorama Ruins, Aristocratic Apartments.*

28. *Ruins of Chinatown.*

29. *The Farmer's Troubles in a Hotel* (Lubin, 1902). Restoration of this comic trick film salvaged 108 ft. of its original 150 ft. length. Some

opening action described by the catalog in which the Farmer first enters the hotel lobby was missing. In shot #i, a porter escorts a Farmer with chin whiskers, long coat, and broad-brimmed hat down a corridor to a hotel room. This lap dissolves into shot #ii, a maid preparing the room, which quickly dissolves into shot/scene #iii, in which the Farmer is shown the room, hides his wallet under the pillow, and prepares for bed. When he tries to climb in, the bed flips upside down, rights itself, then jumps back and forth across the room via stop-camera effects. The catalog attributes this to bed bugs which also make him itch. Other large vermin begin crawling up the wall; when he touches one with a candle it explodes. As he tries to sleep on the floor an enormous flying mosquito attacks him. When the Farmer catches it and throws it down, this creature also explodes. Immediately, a large scowling face (resembling a sculpted mask) arises from the smoke and terrifies him. The porter soon returns and throws him out.

The “haunted hotel” was a perennial trick film situation, often motivated as either supernatural occurrences or nightmares. American producers made several films like this one that combined the “Rube” genre and trick film; most follow the structure of the hayseed shown to the room, his nocturnal torments, and eventual ejection for excessive noise. Blending fantasy elements from Méliès’ haunted inns with the tall-tales motifs of the American “Jersey Skeeter” films, *The Farmer’s Troubles in a Hotel* is a particularly well-crafted comedy.

30. *The Counterfeiters* (Lubin, 1905). This sophisticated story film containing at least twenty-seven shots details the investigation of a gang of counterfeiters by U.S. Secret Service agents. In shot 6, the old woman aiding the counterfeiters exits their attic work room then returns with a large box bearing the Lubin trademark, the word “copyrighted” prominent below it - a brazen joke from a notorious counterfeiter of competitors’ wares? The film’s second half consists of a jailbreak and chase after one of the crooks clad in convict stripes. The jailbreak scene contains an inserted medium close up of the prisoner using a smuggled saw to cut through the cell door.

Though the original title is extant, nitrate decomposition at the tail of the print necessitated a trim. Our version stops just before the escaping crook is recaptured, though the catalog pictures two more scenes: i) the chase continues in rowboats; ii) the fleeing counterfeiter is seized and clubbed by the cops on a city street. The print did include a few salvageable frames of the last scene.

31. *The Great Train Robbery* (Lubin, 1904). The Lubin remake of the famous 1903 Porter/Edison film is nearly a shot-by-shot imitation. Lubin’s version was copyrighted in June, 1904. (Niver 126). The film contains eighteen shots including a duplication of the emblematic close up of the outlaw firing his pistol at the camera. The set of the railroad depot interior was later reused for *The Bold Bank Robbery*. The print is complete with the original title extant.

32. *Tracked By Bloodhounds, or A Lynching in Cripple Creek* (Selig, 1904).

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William Selig prominently advertised this film as a “headliner” in the trade press from mid-1904 through 1905 as multi-shot story films became more important in the industry. This violent twelve-scene film depicts a Tramp’s murder of a woman who gives him food, and his pursuit and capture by a posse after a long chase. Apprehended in a stream after leaping from a bridge, the Tramp is hanged from a tall, bare tree by the enraged posse; as the body dangles in the air, one man raises a rifle to deliver the *coup de grace*. According to catalog descriptions there was a final shot our copy lacks: an emblematic close up of a posse member with the hounds that tracked the murderer. The print includes the original title; Selig’s ownership is asserted three times with a sign bearing his logo, a diamond enclosing the initials “W.N.S.” that appears in the woods and fields through which the fugitive is pursued. The final lynching scene, notably, was printed on blue-tinted stock, the period convention to indicate a sequence taking place at night.



Frame enlargement from the first shot of the Lubin’s imitation of Edwin Porter’s *Life of an American Fireman*. Note the Lubin trademark on the wall above Fire Chief’s telephone. (Southwest Film-Video Archive, Southern Methodist University, Dallas, Texas).

33. *Life Of An American Fireman* (Lubin, 1905). Perhaps the most intriguing film of the Sulphur Springs discovery is Lubin’s imitation of the famous Porter/Edison *Life Of An American Fireman*. The title, along with a two-column description first appeared in the Lubin catalog issued in May, 1905 (13). Lubin’s trademark is prominently displayed in two scenes: First, on the wall of the Fire Chief’s office just above the telephone (see frame enlargement), and later, on the wall of the set depicting the interior of the burning bedroom where the mother and child are rescued. The print lacked the original title but is complete with the ten shots/scenes the Lubin catalog indicates. (The LoC Paper Prints version of Porter’s film contains nine scenes.) Comparing the print with Lubin catalog descriptions suggests the film is an economically produced hybrid. It seems to include staged fire-run and rescue scenes originally made for an earlier fire film interspersed with four new scenes shot to mimic Porter’s *American Fireman*.

Lubin’s four fictional interior scenes closely imitate scenes from Porter’s version: two separate shots in the Chief’s office, the second of which includes the dream balloon sequence; a scene of the sleeping firemen rising and sliding down the pole; and the rescue in the interior of the burning bedroom. The source of some or all of the staged actuality material may be an earlier Lubin film called *Going to the Fire and the Rescue* (c.1901). According to the 1902 Lubin catalog, in addition to the fire-run, exterior views in that film depicted the rescue of several women and children (some are boys), and it concluded with a scene back at the firehouse as the horses are unhitched and led away while other firemen push the apparatus back into the building (14). All these elements are present in Lubin’s *Life Of An American Fireman*, aspects without analogs in the Edison precursor. As is often the case, however, catalog descriptions of scenes and actions within the films themselves cannot be wholly trusted. The Lubin remake does not contain a view of the fire alarm box being pulled nor a scene in the firehouse interior showing horses being hitched to the wagons, though such scenes are claimed by the Lubin catalog in phrases echoing Edison descriptions of the Porter original (15).

Dating the film precisely is difficult. Though it did not appear in a Lubin catalog until May, 1905, it cannot be immediately assumed the film was produced in say, the first quarter of that year. Complicating things as well is a listing for *Life Of An American Fireman* appearing in a Lubin advertisement in *The New York Clipper* on January 30, 1904. A release one year after the debut of the Edison film (January 31, 1903) would initially seem a more timely opportunity for a Lubin remake of the title than spring, 1905. However, other factors mitigate against the earlier date. The title is buried in a list with thirty-six other diverse films under the heading “Bargain Films”, described by the ad as “slightly used” prints offered at the cut-rate price of eight cents/ft., as against Lubin’s prevailing rate of eleven cents/ft.(16).

Given Lubin’s reputation as an illegal duper it’s likely that the film offered as *Life Of An American Fireman* in that January, 1904 ad was a simple dupe of the Porter original. The “Bargain Films” ad lists other pirated prints of a couple of years back including several Méliès and American Vitagraph titles. (It also includes two- to three-year old Lubin productions such as *Target Practice* and his own 700 ft. version of *Uncle Tom’s Cabin*.) Moreover, the “Bargain” ad gives the length of *Life Of An American Fireman* as 425 feet, exactly that of the Edison print (17). The May, 1905 catalog announcement of Lubin’s *American Fireman*, notably, gives its length at 420 feet with a price of \$46.20 or eleven cents/ft., Lubin’s regular rate from mid-1902 through 1906. Given that films were sold strictly by the foot that five feet discrepancy may be significant. Then too, the context of the “Bargain Films” ad inclines against it referring to a new, never-before-offered Lubin production. Reliable dating of the production and release of Lubin’s *American Fireman* as either during or before spring, 1905 awaits further research.

The recovery of the thirty-three early films in relatively fine condition is all the more remarkable in comparison to that of two features from the 1910s also found in this collection whose condition reflects more common archival rediscoveries.

Bettina Loved A Soldier, a war-time melodrama directed by Rupert Julian (*The Phantom of the Opera*) at Universal in 1916, suffered from pervasive nitrate decomposition throughout the print so that only an estimated seventy-five percent of the film survives. The second recovered feature, *Heart of A Hero* (1916) was produced by The World Film Corporation. While the print is in decent condition, SWFVA recovered Part II only (about 750 ft.) of this American Revolutionary War drama directed by Emile Chautard that features Robert Warwick as Nathan Hale.

What’s particularly striking about the early films of this discovery is the overall quality of the prints. Brittle and broken sprockets and some shrinkage encompassed the extent of the damage to most films rather than major base/emulsion separation or other image degradation. (Only one film in the collection was totally unsalvageable.) Certain titles, especially the seven San Francisco earthquake films were in particularly good condition. Happily,



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Le rythme de l'histoire

In Memoriam



Photo courtesy of Jan de Vaal

En avril, à Los Angeles, Jerzy Toeplitz, qui fut notre président durant 20 ans, était avec nous pour une dernière fois. Malgré sa fragilité évidente, Jerzy tenait à célébrer avec nous le Centenaire du cinéma.

Le 24 juillet, tous les archivistes affiliés à la FIAF ont perdu un leader historique. Quant à moi, j'ai perdu un collègue hors du commun et un ami très cher.

Nous nous étions rencontrés il y a presque cinquante ans, en janvier 1949, à Knokke-le-Zoute (Belgique), à l'occasion d'une réunion du Comité directeur de la FIAF. Et depuis lors, nous nous sommes revus chaque année, parfois deux ou trois fois. Des liens étroits s'étaient établis entre nos archives respectives, Jerzy étant devenu le champion de la coopération internationale entre les divers membres de la FIAF.

L'une de mes expériences professionnelles les plus stimulantes fut l'organisation des congrès FIAF de 1952 et 1960, à Amsterdam. L'appui de Jerzy, et son leadership exceptionnel assurèrent le succès de ces congrès. Le congrès de 1960 en particulier, avec le mandat de mettre de l'ordre dans notre Fédération et de définir un plan d'action pour l'avenir, fut assurément un moment crucial de l'histoire de la FIAF.

En 1972, après vingt ans à la présidence, Jerzy Toeplitz remit sa démission pour aller en Australie, mettre sur pieds l'Australian Film and Television School de Sydney. Il fut absent pendant sept ans. A son retour et tout au long des quinze années qui suivirent, nous reprîmes la bonne habitude de nous voir régulièrement. Jerzy reprit du service! Tournées de conférences, cours dans des universités étrangères, séminaires à l'Université de Varsovie et à l'Académie polonaise du cinéma, travail permanent à la suite de son *Histoire du cinéma*, constituèrent désormais son emploi du temps. (J'eus le plaisir de le retrouver, lui et sa femme, deux fois en Hollande au cours de ces années: en 1991, au Festival d'Amsterdam, et en 1993, alors qu'il était conférencier invité du congrès de l'IAMHIST). Et il multiplia les contacts avec la FIAF.

En 1994, dans une de ses lettres, Jerzy m'écrivait: "Désormais, quand nous nous rencontrons, deux messieurs plus très jeunes, deux pionniers du mouvement des archives du film, nous parlons du bon vieux temps et nous nous inquiétons de l'avenir de la FIAF. Pas de façon dramatique, mais avec le sentiment que nous avons perdu une occasion... Personne ne pense à écrire l'histoire de cette fédération. Nouvelles générations, temps nouveaux. Et la vieille garde qui diminue d'année en année. Mais sans doute ne faut-il pas s'étonner de cela; il n'y a pas lieu de se plaindre. Ainsi va le rythme de l'histoire!"

Jerzy Toeplitz, toute une vie consacrée à la FIAF..

Jan de Vaal

Jerzy Toeplitz: a Memoir

Jerzy Toeplitz chaired the Federation in its most complicated period of existence during the Cold War and the crisis with Henry Langlois. FIAF is a non-political, professional organization. But never, neither in the past nor in the future, does an international organization exist in total isolation from the world, from political conflicts, diverging interests, changing social realities. It was a political decision when FIAF after World War II deleted Germany from the list of its founding members.

The divided postwar Germany remained as a center for conflicts. The Eastern bloc wanted to strengthen East Germany at the border line of the western world, to keep the two Germanys for ever. The Western bloc shared the opposite interests and intended to extend its sphere of interest. For decades the relations between East-Germany and West-Germany were far from normal. Both Germanys were a kind of plaything for the big powers. One of the battlefields was the international recognition of East Germany. In all possible cases the West opposed the affiliation of East German institutions to international organizations. Often successfully. It was during Toeplitz' presidency, in the middle of the 50s, that FIAF took a pragmatic decision and adopted archives from both parts of Germany. In those years there was still national membership in FIAF. This step could be understood as a recognition of the German Democratic Republic. It was welcomed by one side, condemned by the other. FIAF lived peacefully with this solution whilst others were paralyzed by this subject for years. To a great part it was Toeplitz' sense for realities and courage which led to this pragmatic decision.

I experienced another example of Toeplitz' capability to balance, to solve serious conflicts: 1967, FIAF Congress in East-Berlin. It should be an impressive meeting, the new archive buildings were inaugurated, complications were not "planned". An accident, just in East-Berlin: a decision had to be taken about the affiliation of the Stiftung Deutsche Kinemathek from West-Berlin. FIAF still had national membership. To which "nation" should the Kinemathek go? The Eastern bloc had in these years the concept of "three Germanys": East, West and the so called "independent political subject, Berlin(West)". Jerzy, the man from the East, should defend this position. But he was totally aware how unrealistic this concept was, that it would never find a majority in FIAF. But he was also aware that the archives from Eastern Europe would be bound to defend this concept. The risk of splitting the Federation or at least the withdrawal of socialist countries was evident. Jerzy started a series of private talks with Volkmann (Berlin/East), Rathsack (Berlin/West), Pöschke (Germany/West), with Privato from Moscow, Lindgren, Ledoux and others. He found no space for a compromise within the existing structures. After all these contacts Jerzy presented a simple but revolutionary solution: FIAF should give up national membership and introduce individual membership. This proposal was not universally welcomed. Why should 'national archives' give up their privileges? There was much discussion

Dans son hommage à Jerzy Toeplitz, Wolfgang Klaue rappelle quelques événements marquants d'une présidence qui s'exerça pendant les périodes les plus complexes de l'histoire de la Fédération: la Guerre Froide et l'affaire Henri Langlois. L'auteur évoque des situations mouvementées telles que la reconnaissance des Archives de la République Démocratique Allemande dans les années 50, le remplacement des membres par pays par l'introduction des membres individuels à la suite de l'affaire des Trois Allemagnes (Allemagne de l'Est, Allemagne de l'Ouest et Berlin-Ouest), son calme lors du départ de Langlois du congrès de Stockholm, son savoir-faire lors de l'opposition d'Ernest Lindgren à l'admission à la FIAF de "ciné-clubs avec de petites collections de films" qui, en fait, étaient des archives à l'état embryonnaire pour conclure son hommage en rappelant la capacité d'écoute et la sensibilité de médiateur de Jerzy Toeplitz qui firent de lui, non seulement un président idéal de la FIAF mais l'une des grandes personnalités de la culture cinématographique de l'après-guerre.

En su homenaje a Jerzy Toeplitz, Wolfgang Klaue recuerda momentos importantes de una presidencia ejercida durante los periodos más complejos de la historia de la Federación: la Guerra Fría y el 'Affaire Langlois'. El autor también evoca algunas peripecias como el reconocimiento de los Archivos de la República Democrática de Alemania en los años 50, el remplazo de la noción de países-miembros de la FIAF por la de miembros individuales luego de la cuestión de las Tres Alemanias (Alemania del Oeste, Alemania del Este y Berlín-Oeste), la calma de Jerzy Toeplitz cuando Langlois se fué del Congreso de Estocolmo, su serenidad ante la oposición de Ernest Lindgren a la admisión en la FIAF de "cineclubs con colecciones minúsculas de películas" pero que ya prefiguraban lo que serían más adelante importantes archivos estatales, para concluir su homenaje recordando la capacidad de escucha y la sensibilidad de mediador de Jerzy Toeplitz quién fué no sólo un presidente ideal de la FIAF sino también una de las grandes personalidades de la cinematografía del periodo de posguerra.

about the dangers of proliferation of archives, the warning about an Americanization of FIAF by numerous archives from the US. Much opposition but no other alternative to solve the adoption of the Kinemathek smoothly, without political confrontation. With patience, Jerzy convinced all opponents. East and West did not lose either face or prestige. And in the long term, introducing individual membership was the only solution to the growth of the Federation and of worldwide awareness for film preservation.

One year after the "Berlin compromise" Jerzy lost most of his jobs in Poland. He was punished for his liberalism at the high film school in Lodz, for his critical view on the narrow-minded cultural policy in Eastern Europe, on the dictate of socialist realism, for his tolerance between East and West in FIAF. The solidarity of FIAF prevented a ban on Jerzy leaving Poland. Even after he had fallen into disgrace in Poland he continued as President of the Federation.

I observed Jerzy in other difficult situations: 1960, when Langlois left the FIAF Congress in Stockholm; 1969 in New York, when Ernest Lindgren opposed to the adoption of "cineclubs with some films collected" from developing countries, without realizing that these were archives in an embryonic stage; in the internal debate about film archives and film institutes; about the autonomy of archives etc. What I admired most was his capability to listen to and to learn from others, his sensitivity towards new developments and realities, and to bridge the sometimes contradictory views between old and new, East and West. I never had the feeling that he imposed his opinion on others, but moderated between different positions, always looking for consensus and avoiding serious conflicts. He was not only an ideal president of FIAF, he was one of the great personalities in international film culture in the postwar period.

Wolfgang Klaue

Jerzy Toeplitz, 1909-1995

Décédé à Varsovie, le 24 juillet, à l'âge de 85 ans, Jerzy Toeplitz, historien, critique et théoricien du cinéma fut un des Polonais les mieux connus dans les milieux cinématographiques mondiaux.

Parmi les gens du métier, personne en Pologne ne disposait d'une autorité plus grande, tellement incontestée. Le nom du professeur sera toujours à la place prépondérante quand on nommera les hommes qui ont élevé le cinéma polonais, de créature informe et purement provinciale au niveau international. Et si on ne nomme que des hommes ne réalisant pas des films - il sera, je crois, à la première place.

Je me rappelle bien le commencement de cette période de développement quand, juste après la guerre, on a constaté son tragique bilan. On ne disposait même pas de la moitié des acquis - pourtant peu nombreux

- qui existaient avant 1939. Les metteurs en scène les plus ambitieux exterminés ou dispersés dans le monde; la critique cinématographique moins qu'à l'état embryonnaire; les écoles de cinéma inexistantes; point de littérature filmique, même traduite; les copies des grands chefs-d'œuvre brûlées ou détruites. Et encore la concurrence entre les grands pouvoirs cinématographiques. Et encore la politique répressive du parti communiste qui refusait toute initiative indépendante et plus personnelle. Une situation sans issue.

Jerzy Toeplitz s'est mis à cette rude besogne du renouveau du cinéma national avec la conviction inflexible que même les cinématographies moindres et peu présentes sur les marchés internationaux peuvent jouer un rôle positif dans le développement de l'art du film. Juriste, diplômé de l'Université de Varsovie (1933), employé de l'industrie cinématographique britannique à Londres (dès avant la guerre) et puis critique du quotidien économique *Kurier Polski* et du gauchisant *Dziennik Ludowy*, il fut après la fin de la seconde guerre un des rares professionnels qui se rendaient compte de ce qu'il fallait faire - et dans quelle priorité - pour que le cinéma polonais devienne une force significative.

Oui, il collaborait aussi à établir les fondements de l'organisation du cinéma polonais, il a même accédé à la dignité de vice-directeur de Film Polski, organisme monopoliste de l'Etat. Mais l'exercice des fonctions publiques, derrière son bureau, ne s'est pas avéré être sa vocation. Déjà, vers la fin des années 40, il s'est mis à construire la Wyzsza Szkola Filmowa - Institut des Hautes Etudes Cinématographiques à Lodz, très vite renommé dans le monde (d'autres prétendent, vu le groupe important d'anciens élèves, qu'il fut le meilleur existant).

Parallèlement Toeplitz a collaboré à la création de Panstwowy Instytut Sztuki, Institut de l'Art, qui a rendu possible, pour la première fois en Pologne, des recherches scientifiques dans le domaine artistique. Ce fut lui également qui fonda *Kwartalnik Filmowy*, la revue trimestrielle de niveau universitaire (heureusement reprise, il y a un an, dans des nouvelles conditions) et ensuite un mensuel important *Kino*, existant sans interruption jusqu'à aujourd'hui.

Son oeuvre bien connue fut aussi Filmoteka Narodowa, la Cinémathèque Nationale: sans elle aucune propagation rationnelle de la culture cinématographique n'eût été possible. Pour tout cela on l'a récompensé en lui confiant le rectorat de notre Institut de Lodz; en l'élisant tout d'abord président, ensuite membre honoraire de la FIAF.

Jerzy Toeplitz savait avec sagesse profiter des possibilités créées par la politique culturelle de jadis. La politique se montra reconnaissante. Lors des mouvements contestataires de mai 1968 le recteur de l'Ecole de Lodz fut un des deux (sur 74 écoles supérieures) qui a signé une protestation contre les représailles physiques des forces de sécurité envers les étudiants pour leurs convictions politiques. Il a payé pour cela presque immédiatement: les autorités l'ont destitué de son poste de recteur et aussi de directeur du Secteur Cinéma dans l'Institut de l'Art.

Qui a gagné? L'Australie, qui a offert au professeur une chaire à l'Univer-

sité de Melbourne. Ensuite on lui a confié l'organisation de la première "Australian Films and Television School" à Sydney qui, a par la suite, sensiblement participé à l'avènement du cinéma du cinquième continent dans l'arène mondiale.

Pourtant je considère plus important l'apport du professeur dans la critique et la littérature cinématographiques.

Ses célèbres *Notes du calendrier* d'un côté, rappelant les plus grands films de notre siècle et ses livres *Cinéma et télévision aux Etats Unis*, *Le nouveau cinéma américain*, *Hollywood and after* mènent à l'ouvrage essentiel de sa vie: sa monumentale *Histoire de l'art du cinéma*. Son sixième volume la conduit jusqu'à 1953. Cet ouvrage original, brillamment documenté, écrit d'une manière fascinante (dans le monde, pour un travail aussi vaste, on convoque toute une armée de spécialistes) peut être présenté avec orgueil à tout le monde, malgré les barrières du langage. (Il existe déjà une traduction allemande autorisée.) Bon nombre de critiques et d'anciens étudiants se reconnaissent influencés par l'apport et les interprétations de Toeplitz sur l'illustre passé du cinéma.

Le professeur a travaillé jusqu'au dernier jour sur son *Histoire*, se déplaçant souvent pour des conférences et des rencontres avec ses lecteurs. Nous avons donc le droit d'espérer au moins encore un septième volume de son oeuvre.

Dans les souvenirs post mortem, on écrit volontiers que le défunt a laissé derrière lui une place vide que personne ne remplira. Je ne vais pas faire cela avec Jerzy Toeplitz. Son effort, son travail lui ont gagné et gagneront encore des adeptes fidèles, pas seulement parmi les hommes qui étaient ses élèves directs. Certains reconnaîtront comme un honneur la possibilité de se nommer - même partiellement - les continuateurs de son oeuvre.

Jerzy Plazewski

Unesco Project

AV Archives and Deposit Agreements - UNESCO to Sponsor Study

As a follow up to the AV Copyright meeting held in Paris in December 1994 (involving representatives from member organisations in the NGO Round Table on AV Records and other interested parties), UNESCO is currently sponsoring a study of the agreements which AV archives make with depositors.

The study will last three months, from September to December 1995, and aims:

1. to collect a range of agreements negotiated between archives and producers/depositors.
2. to analyse the agreements and show the main areas of concern.

The survey will cover all types of AV material and will analyse practices in different types of collection. There will also be a meeting to which representatives of the NGOs are invited - to discuss the results.

During the next few weeks, a questionnaire will be sent out to a wide range of archives. We understand the pressures in archives these days, but would nevertheless greatly appreciate your help in this survey. If you could spend a few minutes completing the form - and, most importantly, send copies of any agreements you might have - then this would assist the project considerably. As a result of analyzing these agreements, it is hoped to be able to draw up guidelines towards establishing a "model agreement". Your comments on the problems as well as the advantages associated with deposit agreements would also be invaluable.

FIAF will be fully involved at all stages of the study. Wolfgang Klaue, who chaired the December 1994 UNESCO Copyright meeting, is advising on the project which is being undertaken by Catherine Pinion (IFLA Round Table on AV Media), a long standing member of the NGO Round Table on AV Records.

Please could you cooperate with this study. It will form a valuable contribution to the study of AV copyright issues.

Catherine's address is: Catherine Pinion, TV Media Consultant, 65 Ranmoor Crescent, Sheffield S10 3GW, United Kingdom. Tel/fax: (44) 114 230 5714 (Please telephone before sending a fax message)

Information

The NGO Round Table on AV Records comprises members of the main international organisations concerned with the collection and management of audio-visual materials. These organisations are: FIAF, FIAT, IASA, and the AV committees within ICA and IFLA.

For UNESCO administrative reasons, the study has to be completed by the end of 1995.

The Janet Gaynor Project

The Louis B. Mayer Foundation, which in recent years has been increasing its support for film restoration, has announced an extensive program to fully restore the films of Janet Gaynor. The Foundation is already working on this project with the George Eastman House, The Library of Congress, the Museum of Modern Art (N.Y.) and UCLA.

The Foundation chose Janet Gaynor as the focus of its program for several reasons:

- 1) At one time she was America's most popular star, winning the first Academy Award for Best Actress. She appeared in three of the best known movies of her time: *Seventh Heaven*, *Sunrise* and the original *A Star is Born* (1937).
- 2) She was one of the few major performers to successfully negotiate the transition from silent to sound.
- 3) There is a strong personal link to the Foundation. Gaynor was a close friend, when they were young, of Louis B. Mayer's daughter Irene Mayer Selznick, who was head of the Foundation for many years before her

David O Selznick, producer; Janet Gaynor and her mother Mrs Laura Gaynor, on their departure with other members of the Selznick International party traveling from Hollywood to New York.



Project Janet Gaynor

La Fondation Louis B. Mayer, dans le cadre de ses efforts de soutien à la préservation de films, a annoncé la mise en oeuvre de son programme de restauration de la filmographie de Janet Gaynor.

Star du muet et du parlant, Janet Gaynor fut amie d'enfance d'Irène Selznick, fille de Louis B. Mayer.

Le projet de la Fondation a déjà commencé en collaboration avec Eastman House, Library of Congress, le MoMA de New York et l'UCLA.

Or, plusieurs titres importants manquent ou sont incomplets dans les archives américaines. Inspirés par le succès de la restauration de *Lucky Star* (qu'on croyait perdu et qui fut retrouvé en Hollande), les participants au programme lancent un avis de recherche à tous ceux qui détiendraient du matériel concernant les titres suivants: *The Midnight Kiss*, *The Return of Peter Grimm*, *Two Girls Wanted*, *Four Devils*, *Christina*, *Sunny Side Up*, *The River*, *Happy Days*, *Daddy Long Legs*, *Merely Mary Ann*, *Delicious*, *State Fair*.

Contacteur: Louis B. Mayer Foundation, 165 East 72d St., N.Y. 10021, USA. A l'attention de Ann Sloane of Sloane and Hinshaw.

Projecto Janet Gaynor

La fundación Louis B. Mayer, informó sobre el estado del proyecto de restauración de la filmografía de Janet Gaynor.

Estrella del cine mudo y del sonoro, Janet Gaynor fué amiga de infancia de Irène Selznick, la hija de Louis B. Mayer. El proyecto de la Fundación ya se ha iniciado en cooperación con Eastman House, Library of Congress, el MoMA de New York y la UCLA. En los archivos americanos faltan (o se encuentran en estado incompleto) varios títulos. Los participantes al programa lanzan un aviso de búsqueda a los archivos que tuvieran material correspondiente a los siguientes títulos: *The Midnight Kiss*, *The Return of Peter Grimm*, *Two Girls Wanted*, *Four Devils*, *Christina*, *Sunny Side Up*, *The River*, *Happy Days*, *Daddy Long Legs*, *Merely Mary Ann*, *Delicious*, *State Fair*.

Contactar a: Louis B. Mayer Foundation, 165 East 72d St., N.Y. 10021, USA. Atención Ann Sloane de Sloane and Hinshaw.

death. And certain of Gaynor's later films - notably *A Star is Born* - were produced by David O. Selznick, whose son Jeffrey is the Foundation's current president.

The Mayer Foundation's restoration program began with *Breakfast at Sunrise*, a Constance Talmadge film, work which was recently completed by Eastman House. In 1995, the first Janet Gaynor grants were made to the Library of Congress to restore a 1926 film, *The Blue Eagle* - one of her earliest; to the Museum of Modern Art to restore *Street Angel* (1928), a follow-up film to *Seventh Heaven*, also directed by Frank Borzage and co-starring Charles Farrell; and to UCLA to complete the restoration of *Tess of the Storm Country* (1932), which had previously been filmed - twice - by Mary Pickford, and *Servant's Entrance* (1934), directed by Frank Lloyd and featuring an animated sequence by Walt Disney. Plans for 1996 include work on a 1926 John Ford film, *The Shamrock Handicap*, at MOMA and *Carolina* at Eastman House.

Some important titles in the Janet Gaynor filmography are either not represented or are incomplete in the collections of the archives already participating in this program, and the Foundation is making an international appeal for cooperation, in the hope of locating not only missing films but discovering the best existing elements from all sources, including foreign archives and private sources. It should be recalled that another Borzage film with Gaynor and Farrell, *Lucky Star* - long thought to have been lost - was recently discovered in the Netherlands. Following its restoration, it has been widely seen in this country.

The organisations participating in this program have agreed to cooperate in future retrospectives and showings of the restored films, which the Foundation hopes will restore to Janet Gaynor her rightful place in the history of the cinema, and reveal to current and future generations her unique charm and talents.

Among the films not yet located are *The Midnight Kiss*, *The Return of Peter Grimm*, *Two Girls Wanted*, *Four Devils*, *Christina*, *Sunny Side Up*, *The River*, *Happy Days*, *Daddy Long Legs*, *Merely Mary Ann*, *Delicious* and *State Fair*.

Some of these are completely unavailable; other exist in part or in very poor condition. Anyone with film material or information is invited - in fact, urged - to be in touch with the Louis B. Mayer Foundation, 165 East 72nd Street, N.Y. 10021, attention Ann Sloane of Sloane and Hinshaw.

Lyon

Musée du Cinéma de Lyon

Films Lumière du Deuxième Siècle

A l'occasion du Centenaire, le Musée du Cinéma de Lyon prépare, depuis 1994, un vaste programme d'hommage aux frères Lumière. L'idée-force a été de remettre en service deux authentiques Cinématographes, avec tous leurs accessoires, et dans leurs trois fonctions:

- prise de vues
- tirage des positifs
- projection.

Pour cela, Philippe Poulet, membre du Musée, a mené, avec les Laboratoires Guillemot S.A., une recherche difficile pour retrouver les secrets de fabrication de la pellicule Lumière.

Grâce à des notes de la main même de Louis Lumière, retrouvées dans les archives du Musée, il a été possible, après des mois d'essais, de mettre au point les émulsions et les développeurs utilisés par Lumière et ses Opérateurs.

Fin 1994, nous disposons ainsi de 500 films négatifs et 500 positifs présentés, comme à l'époque, en bobineaux de 17m, format 35mm, à perforations rondes, une de chaque côté de l'image. Monsieur Maurice Trarieux-Lumière, que nous remercions, nous avait procuré la perforatrice d'origine, construite par Louis Lumière.

Les films d'essai que nous avons tournés avec un Cinématographe et cette pellicule nous ont donné des images d'un piqué et d'un contraste parfaits.

Nous proposons aux Archives adhérentes à la FIAF de leur céder certaine quantité de cette pellicule.

Elles pourront, si elles possèdent un Cinématographe en état de marche, le remettre en service comme nous l'avons fait et tourner ainsi des *Films Lumière du Deuxième Siècle* (titre déposé). Bien entendu nous leur fournirons toutes les formules et techniques à mettre en oeuvre pour les développements.

Il est aussi possible d'utiliser cette pellicule pour le tirage des films Lumière à partir d'originaux ou de copies. Les résultats, dans ce cas, sont aussi d'une grande qualité.

Pour toute demande de devis et de renseignements techniques, veuillez écrire à:

Monsieur Paul Génard, Musée du Cinéma de Lyon, 69 Rue Jean Jaurès, 69100-Villeurbanne, France.

For the Centenary of Cinema, the Musée du Cinéma de Lyon has restored two Cinématographes to their original working order as camera, printer and projector. To further reconstruct the original cinema experience, a research led by Philippe Poulet and the Guillemot laboratories has reconstituted the Lumière film stock itself. Following Louis Lumière's own notes, they have used the same emulsions and developers employed by Lumière and his photographers. The test films have shown a perfect sharpness and contrast. The Musée is offering FIAF colleagues a certain quantity of this film stock, in order that they may, if they possess a Cinématographe in working order, use it to make "Lumière films of the Second Century." They will furnish all the formulas and techniques for the developing of the films. The film stock may also be used to print Lumière films from the originals or copies. For information, write to M. Paul Génard at the address given.

Con motivo del Centenario, el Museo del cine de Lyon refaccionó dos Cinematógrafos a su estado de funcionamiento original como cámara, copiadora y proyector. Para reconstituir la experiencia cinematográfica original, una investigación conducida por Philippe Poulet y los laboratorios Guillemot reconstruyó las mismas cintas Lumière. Basándose en las notas de Louis Lumière, utilizaron las mismas emulsiones empleadas por Lumière y sus camarógrafos. Las cintas utilizadas como test, mostraron excelentes condiciones de foco y contraste. El Museo de Lyon ofrece cierta cantidad de esta película virgen a algunos colegas de manera que, si poseyeran un Cinematógrafo, pudieran utilizarlo para rodar "películas Lumière del Segundo Siglo". El museo también proveería las fórmulas y procedimientos para el revelado de la película.

Para más informaciones, escribir al Dr. Paul Génard, Museo del cine de Lyon, Francia.

FIAF Bookshop / Librairie FIAF

FIAF publications available from the FIAF Secretariat,
rue Franz Merjay 190, 1180 Brussels, Belgium

Journal of Film Preservation
(previously FIAF Bulletin)

Published twice a year
by FIAF Brussels
Biannual subscription 45 US\$ + 10US\$
banking costs if single order

**Annual Bibliography of FIAF
Members' Publications**

from 1979, BF350
+ banking costs if single order

Bibliography of National Filmographies

Annotated list of filmographies, journals
and other publications.
Compiled by D.Gebauer.
Edited by H.W.Harrison.
FIAF 1985, 80p. BF900

**Cinema 1900 - 1906:
An Analytical Study**

Proceedings of the FIAF Symposium
held at Brighton, 1978.
Vol.1 contains transcriptions of the papers.
Vol.2 contains an analytical
filmography of 550 films of the period.
FIAF 1982, 372p. BF1500

Glossary of Filmographic Terms

A polyglot dictionary (English, French,
German, Spanish, Russian) with definition
of film and television credits terms.
Compiled by Jon Gartenberg,
FIAF 1985, 141p. BF1000

**Glossary of Filmographic Terms,
Version II**

This new edition includes terms and
indexes in English, French, German,
Spanish, Russian, Swedish, Portuguese,
Dutch, Italian, Czech, Hungarian,
Bulgarian. Compiled by Jon Gartenberg.
FIAF 1989, 149p. BF1500

Manuel Des Archives Du Film

French version. Basic manual on the func-
tioning of a film archive. Edited by Eileen
Bowser and John Kuiper. FIAF 1980.
151p. illus. BF1000

**Handling, Storage and Transport of
Cellulose Nitrate Film**

Guidelines produced with help of the FIAF
Preservation Commission. FIAF 1992, 20p.
BF600

**Preservation and Restoration of Moving
Images and Sound**

A report by the FIAF Preservation
Commission, covering in 19 chapters the
physical properties of film and sound tape,
their handling and storage, and the equip-
ment used by film archives to ensure for
permanent preservation. FIAF 1986, 268p.
illus. BF1500

**Physical Characteristics of Early Films
as Aids to Identification**

by Harold Brown. Documents some fea-
tures such as camera and printer apertures,
edge marks, shape and size of perforations,
trade marks, etc. in relation to a number of
the early film producing companies.
Written for the FIAF Preservation
Commission. 1990, 81p. illus. BF1400

**Technical Manual of the FIAF
Preservation Commission**

A user's manual on practical film and video
preservation procedures. Ongoing loose-
leaf publication in A4 + folder. FIAF, 192p.
by end 1993, BF2300 or BF3300 incl
"Physical Characteristics of Early Films as
Aids to Identification"

**Third FIAF Study on the Usage of
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FIAF Classification Scheme for Literature on Film and Television

by Michael Moulds. 2d ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992. £38

Handbook for Film Archives, A

Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper. New York 1991. 200p. US\$ 30. ISBN 0-8240-3533-X. Available from Garland Publishing, 1000A Sherman Av. Hamden, Connecticut 06514

Archiving the Audiovisual Heritage (I)

Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT & IASA. 30 papers covering the most recent developments in the preservation and conservation of film, video and sound. Berlin 1987, 169p. DM 45. Available from Stiftung Deutsche Kinemathek, Pommernallee 1, 14052 Berlin, Germany.

Archiving the Audiovisual Heritage (II)

Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT & IASA. Ottawa 1992, 192p. US\$40. Available from George Boston, 14 Dulverton Drive, Furzton, Milton Keynes MK4 1DE, United Kingdom.

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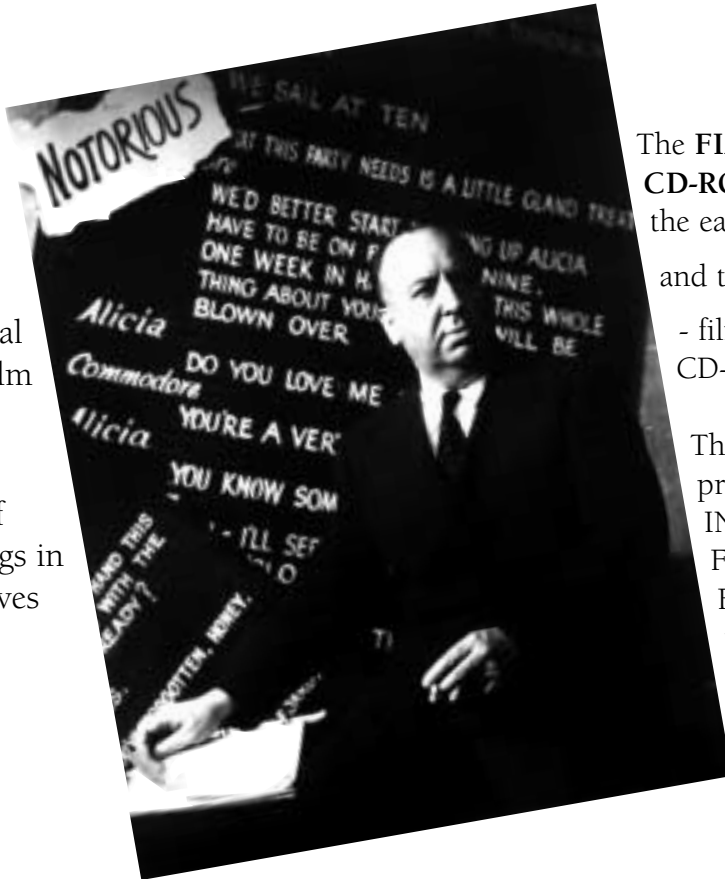
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Ray Edmondson is Deputy Director of the National Film and Sound Archive in Canberra (Australia) and organiser of the ASEAN Seminar

Wolfgang Klaue was Director of the Staatliches Filmarchiv der DDR from 1969 to 1989. He was president of FIAF for 6 years and is now one of its Honorary Members and is working as a film consultant and researcher

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