

INTERNATIONAL FEDERATION OF FILM ARCHIVES

38, Avenue des Ternes

PARIS 17^e

M I N U T E S

XXIst CONGRESS AND GENERAL MEETING

June 21-27, 1965

O S L O

INTERNATIONAL FEDERATION OF FILM ARCHIVES

XXIst GENERAL MEETING - OSLO

June 21st to 27th, 1965

Mr. TOEPLITZ, President of F. I. A. F. opened the XXIst General Meeting by greeting the delegates and observers present and by thanking NORSK FILMINSTITUTT, the Norwegian Presidency and the Norwegian Head Committee for their warm welcome.

Secretary General Jacques LEDOUX cited the personalities and institutions having sent telegrams and letters of good wishes and regrets at not being able to participate in the reunion :

Madame Iris BARRY, (MUSEUM OF MODERN ART FILM LIBRARY, Founder President of F. I. A. F.), Mr. Ove BRUSENDORFF, (Honorary Vice President), Mssrs. ANDRADA and SALES GOMES, (CINEMATECA BRASILEIRA), Mr. Aito MAKINEN, (SUOMEN ELOKUVA ARKISTO), Mr. Peter CHASKEL, (CINETECA UNIVERSITARIA, CHILE) Mr. Jagat MURARI, (NATIONAL FILM ARCHIVE OF INDIA), Mme. Gille DELAFON, (FEDERATION INTERNATIONALE DU FILM SUR L'ART), Mr. Thorold DICKENSON, (INTERNATIONAL FEDERATION OF FILM SOCIETIES), Mr. John MADDISON, (INTERNATIONAL COUNCIL OF CINEMA AND TELEVISION), Mme. Madeleine MALTHETE-MELIES, (LES AMIS DE GEORGES MELIES), Mr. Randall WHALEY, (INTERNATIONAL SCIENTIFIC FILM ASSOCIATION).

The following institutions, members of the Federation, were present or represented :

Full Members :

ARCHION ISRAELI LESERATIM	HAIFA
ARHIVA NACIONALNA DE FILME	BURURESTI
BULGARSKA NACIONALNA FILMOTeka	SOFIA
CANADIAN FILM ARCHIVES	OTTAWA
CENTRALNE ARCHIWUM FILMOWE	WARSAWA
CESKOSLOVENSKA FILMOTeka	PRAHA
CINEMATECA ARGENTINA	BUENOS AIRES
CINEMATECA COLOMBIANA	BOGOTA
CINEMATECA DE CUBA	HABANA
CINEMATHEQUE ROYALE DE BELGIQUE	BRUXELLES
CINETECA ITALIANA	MILANO
CINETECA NAZIONALE	ROMA

DANSK FILMUSEUM
DEUTSCHES INSTITUT FÜR FILMKUNDE
FILMHISTORISKA SAMLINGARNA
GOSFILMOFOND
HET NEDERLANDS FILMUSEUM
JUGOSLOVENSKA KINOTEKA
MAGYAR FILMPUDOMANYI INTEZET ES FILMARCHIWUM
MUSEO DEL CINEMA
MUSEUM OF MODERN ART FILM LIBRARY
NATIONAL FILM ARCHIVE
NORSK FILMINSTITUTT
ÖSTERREICHISCHES FILMARCHIV
STAATLICHES FILMARCHIV DER D.D.R.

KØBENHAVN
WEISBADEN
STOCKHOLM
MOSKWA
AMSTERDAM
BEOGRAD
BUDAPEST
TORINO
NEW YORK
LONDON
OSLO
WIEN
BERLIN

Provisional Members :

CINEMATHEQUE CANADIENNE
CINEMATECA VENEZOLANA
HELLENIKE TAINIOTHEKE
NATIONAL FILM ARCHIVE OF INDIA
ÖSTERREICHISCHES FILMUSEUM
TAINIOTHEKE TES HELLADOS

MONTREAL
CARACAS
ATHENAI
POONA
WIEN
ATHENAI

25 Full Members out of 31 were present or represented. According to Article 15 of the Statutes which requires the presence or representation of at least one half of the Full Members, the quorum was obtained and the Secretary General declared the meeting valid.

Concerning the modalities of vote, Article 54 of the Rules was applied when either two or three archives from the same country were present or represented so that the voting could be effectuated without recourse to fractioning of votes.

The General Meeting then welcomed the following persons as Observers :

Mr. Gero GANDERT and Mr. Ulrich GREGOR (Deutsche Kinemathek, Berlin)
Mr. Pim de la PARRA (Surinam)
Mr. Wim VERSTAPPEN (Curaçao)
Mr. Willy VAROSSIEAU (International Scientific Film Library, Utrecht)
Mr. Ahmed Adel HUSSEIN EL-SAFETY (Embassy of the United Arab Republic, Oslo)
Mr. Ahmed HOCINE (Cinémathèque Nationale Algérienne, Alger)

The persons participating in the reunion were the following :

Mr. Filip ACIMOVIC, Jugoslovenska Kinoteka, BELGRADE
Miss Margareta AKERMARK, Museum of Modern Art Film Library, NEW YORK
Mr. Stojanov BIGOR, Bulgarska Nacionalne Filmoteka, SOFIA
Mrs. Yvette BIRO, Magyar Filmtudományi Intézet Es Filmarchivum,
BUDAPEST
Mrs. Kristin BROCHMANN, OSLO
Mr. Gianni COMENCINI, Cineteca Italiana, MILAN
Mr. Guy L. COTE, Cinémathèque Canadienne, SAINT LAURENT, P.Q.
Mr. Roussos COUNDOUROS, Hellenike Tainiotheke, ATHENS
Miss Ingeborg ELDE, Norsk Filminstitutt, OSLO
Mr. Mohamed Adel Hussein EL-SAFY, Embassy of the United Arabi
Republic, OSLO
Mr. Dimitru FERNAOGA, Arhiva Nationala de Filme, BUCAREST
Mr. Myrtil FRIDA, Ceskoslovensky Filmovy Ustav-Filmoteka, PRAGUE
Mr. Cero GANDERT, Deutsche Kinemathek, BERLIN
Mr. Nils-Hugo GEBER, Filmhistoriska Samlingarna, STOCKHOLM
Mr. Ludwig GESEK, Osterreichisches Filmarchiv, VIENNA
Mr. Ulrich GREGOR, Deutsche Kinemathek, BERLIN
Mr. Robert HALVORSEN, Norsk Filminstitutt, OSLO
Mr. Alv HELTNE, Norsk Filminstitutt, OSLO
Mr. Ahmed HOCINE, Cinémathèque Nationale Algérienne, ALGIERS
Mr. T.R. KAPUR, Embassy of India, OSLO
Mr. Wolfgang KLAUE, Staatliches Filmarchiv der D.D.R., BERLIN
Mr. Peter KONLECHNER, Osterreichisches Filmmuseum, VIENNA
Mr. Georges KORDA, Cinemateca Venezolana, CARACAS
Mrs. KORDA, CARACAS
Mr. Arne KROGH, Det Danske Filmmuseum, COPENHAGEN
Mr. Peter KUBELKA, Osterreichisches Filmmuseum, VIENNA
Mr. Einer LAURITZEN, Filmhistoriska Samlingarne, STOCKHOLM
Mrs. Agnes LAURITZEN, STOCKHOLM
Mr. Jacques LEDOUX, Cinémathèque Royale de Belgique, BRUXELLES
Mrs. Lia Van LEER, Archion Israeli Leseratim, HAIFA
Mr. Ernest LINDGREN, National Film Archive, LONDON
Mr. Max LIPPMANN, Deutsches Institut für Filmkunde, WEISBADEN
Mrs. Nicole MACE, OSLO (translator)
Mrs. Marion MICHELLE, F.I.A.F., Secrétariat Exécutif, PARIS
Mrs. Aglae MITROPOULOS, Tainiotheke Tes Hellados, ATHENS
Mr. Fausto MONTESANTI, Cineteca Nazionale, ROME
Mr. Ib MONTY, Det Danske Filmmuseum, COPENHAGEN
Mr. Peter MORRIS, Canadian Film Archives, OTTAWA
Mr. Alexandre NIKANOWITCH NIKITINE, Gosfilmofond, MOSCOW
Mr. Pim de la FARRA, SURINAM
Mr. Spyros PAYIATAKIS, Hellenike Tainiotheke, ATHENS
Mr. Arne PEDERSEN, Norsk Filminstitutt, OSLO
Mr. Vladimir FOGACIC, Jugoslovenska Kinoteka, BELGRADE
Mr. Victor PRIVATO, Gosfilmofond, MOSCOW
Miss Ellen REFSDAL, OSLO (translator)
Mr. Harry SCHEIN, Svenka Filminstitutet, STOCKHOLM
Mr. Oyvind SEMMINGSEN, Norsk Filminstitutt, OSLO

Mr. Miroslav SVOBODA, Ceskoslovensky Filmowy Ustav-Filmoteka, PRAGUE
Mr. Jerzy TOEPLITZ, Centralne Archiwum Filmowe, WARSAW
Mr. Jan de VAAL, Het Nederlands Filmmuseum, AMSTERDAM
Mr. J.W. VAROSSIEAU, International Scientific Film Library, UTRECHT
Mrs. Willy VAROSSIEAU, DOORN
Mr. Wim VERSTAPPEN, CURAÇAO
Mr. Herbert VOLKMANN, Staatliches Filmarchiv der D.D.R., BERLIN
Mrs. Anna-Lena WIBOM, Filmhistoriska Samlingarna, STOCKHOLM
Mr. Bo WINGARD, Norsk Filminstitut, OSLO
Mrs. Randi WINGARD, OSLO

The General Meeting then voted the following agenda :

- Approval of the Minutes of the preceding General Meeting
- Report of the President
- Report of the Secretary General
- Treasurer's and Auditors' reports
- Discharge of the Administration of the outgoing Executive Committee
- Statutory changes
- Questions relating to the status of members - Admission of new members
- F.I.A.F. and film Copyright
- Projects and special studies
- Relations with other international organizations
- 1966 dues and budget
- Election of the new Executive Committee and Auditors
- Date and place of the next General Meeting
- New business

Unanimous

The first point on the agenda was the approval of the Minutes of the preceding meeting. This document, which had been sent to the membership following the XXth General Meeting had not been the object of any observations or objections, and the General Meeting approved the Minutes.

Unanimous

Mr. TOEPLITZ then presented his Presidential Report, noting that this 21st Congress was taking place on the 10th Anniversary of NORSK FILMINSTITUTT, an institution which had grown and developed thanks to the direction of its leaders, and whose excellent organization was proven by the ideal conditions of this meeting. The President, considering the year's activities of the Federation since the Moscow meeting and having studied the volume containing the Members' reports, felt that the best proof of good work was the work of the members themselves. He was struck by the extent of the activities of all the members themselves, which gave unlimited evidence that film archives are no longer simple stock houses, but are instead living centers of cultural activity doing immense work for the future of the cinema and film research. While it was difficult to distinguish between the achievements of the individual members, it pleased Mr. TOEPLITZ to remark on the great strides taken by two of the Federation's youngest members, the CINEMATHEQUE CANADIENNE and the OSTERREICHISCHES FILMMUSEUM, and that of two other archives working in extremely difficult conditions, the ARCHIVES of COLOMBIA and CHINA, which latter had counted on and had received considerable help from other members.

As to the work of the Federation itself, there could be listed a number of achievements which are not negligible. The new catalogue of documentation on Silent Feature Films, prepared by the CINEMATHEQUE ROYALE DE BELGIQUE, the precious work done by Mr. De VAAL on the preservation of posters, initiated by the Preservation Commission, the research on programation and archive theatres which Mr. MONTY is preparing, and finally the lively folder "Why Preserve Films" which Mr. LINDGREN edited for the Federation. In addition, there were the international film manifestations organized under the patronage of the Federation through its members' collaboration, such as the Robert FLAHERTY retrospective organized within the framework of the Leipzig Film Festival by the STAATLICHES FILMARCHIV, a most successful and complete retrospective of Flaherty's work. The retrospective of Scandinavian films organized by the four Scandinavian archives in Venice was another example of international cooperation, and finally the CENTRALNE ARCHIWUM FILMOWE organized, thanks to the collaboration of F.I.A.F. members, a special annual series, "Cinema des Nations" which was most successful this year.

The F.I.A.F. African project, which was discussed at length last year had unfortunately not been put into effect, primarily due to the fact that in newly created States there are many other and more fundamental problems to solve than that of the formation of film archives. However, the Government of Senegal had expressed a great interest in the F.I.A.F. project and had invited a F.I.A.F. representative, Mr. V. POGACIC, to come as expert and advisor to Dakar. The question of payment of transport has delayed the realization of this trip. The Federation had hoped that it could

count on the financial help of UNESCO, but there is a certain amount of red tape involved and the President felt that the Federation should not be too optimistic, though a modest place in a future UNESCO budget should be sought. At the same time, members should never lose an opportunity to repeat the fact that the creation of archives is first of all in the interest of the countries themselves where even the modest beginnings of film production are precious historical documents which should be preserved. In addition, these countries need other films besides the so-called "film classics", - educational, scientific, etc. Therefore, F.I.A.F. is ready to cooperate with other international film federations in aiding the developing countries and in supporting all international manifestations aiming at cultural exchanges and reciprocal understanding. To this end, the Federation has declared its willingness to collaborate in the Festival of Negro Arts to be held in Dakar next year.

President TOEPLITZ then spoke of the possibility of initiating the creation by F.I.A.F. of an association of film historians, not as part of F.I.A.F., but as an independent body receiving all support from the Federation, of the decision of the Executive Committee to investigate a detailed study of the film copyright question as concerns film archives, which question will be considered at future sessions of the Congress. Another project was an attempt to find one model for a cover for all F.I.A.F. publications, and Mr. LIPPMANN had prepared several maquettes for consideration.

The President then reminded members of the Executive Committee of recommendations already indicated asking members to inform all other members if for any reason they may be obliged to destroy extra prints because of economy or storing problems. The same need of information concerns the possibility of acquiring films by other members if their national archive is unable or uninterested in the specific material. The decision taken at the Moscow General Meeting and elaborated by the Executive Committee concerning the duty of archives to supply prints at cost price to film schools, and, with the permission of the copyright owners, 16 mm copies for permanent use in the schools, was also recalled.

The President then spoke of those projects which had not been executed as was hoped, firstly, the preparation of a scientific manual for the use of archives which Mr. VOLKMANN, LINDGREN and the President were to present at Oslo. But since this manual was to include such elements as research, popularization, and legal and copyright questions, as well as registration, cataloguing and stocking of films, it was considered better to study these questions one by one, and many will be included in the list of projects to be undertaken in the next year.

Later it can be decided if general conclusions can be collected in one manual. Nor was work undertaken on world filmography, as the project was felt to be too costly for F.I.A.F. Concerning a complete filmography of Georges MELIÈS, this project can be undertaken with the collaboration of "Les Amis de Georges Méliès" at a later date.

However, the President ventured to say that the balance was a positive one and indicated that as F.I.A.F. enters its 27th year of existence, it would not be exaggerated to say that it has become a hardworking organization which has produced visible achievements. But naturally we are far from an ideal international association and a need for better organization and the avoidance of duplication of initiatives is clear. The general conditions in which we work are from year to year more difficult because of the increased production of films produced for cinemas and television. This increased production is a very positive element, but multiplies the obligations as concerns preservation and raises the problems of selection. In addition, the technical development of 8 mm films can lead to certain complications as well as to certain advantages. In addition, historical film research places an additional stress on our work. The era of improvisation is over and we must be extremely exact in the description of our materials. We must really dig very deeply to know the exact dates, the exact measures of the prints we have, which ones of the prints are complete, what changes were introduced, etc. This is the work of film archeology, and this archeology has become a very important branch of our activity.

In view of all these difficulties, tasks and duties, it would appear necessary to prepare each year a precise and realistic working plan foreseen for execution within the year and controlled during that period. This plan should be organized in a series of projects under five headings :

- a) technical problems, (preservation, apparatus, etc.)
- b) description and organization of documentation, (filmography, bibliography, catalogues, etc.)
- c) organization of archive work on the national and international levels, (i.e. the structure of film archives, interrelation of different departments, possibility of international collaboration in the various aspects of archive work so as to avoid duplication and encourage progress).
- d) copyright questions
- e) aid in the formation and development of archives, (African project, etc.)

The second principle is that of responsibility concerning these projects. There are two approaches, one which can be called individual, which means that one member of the Federation or one person working in the archive proposes and undertakes the elaboration of

the project. The second is to give to a commission the charge of establishing a questionnaire and on the basis of the answers received to prepare the first draft of the project. This is principally a question of whether the initiative will stem from one archive or from material gathered from the whole membership.

The third principle is the financing of each of these projects, whether by the Federation itself, or by the individual members.

The fourth principle is that of priority, - the first to be undertaken and the most important.

The President concluded by resuming the main directions which will be taken by the Federation, the first "outside" activities, the popularization of the cinema, showings, exchanges, the work so well described in the activities reports, and the second "outside" activities, which will render the Federation's work more effective and better organized.

The report of the Secretary General, Mr. Jacques LEDOUX, had been distributed to the Assembly and covered questions relative to the responsibilities of the post, and, in general, all questions relating to the status of members including the presentation of new candidatures, the prolongation of the status of Provisional Members, and the situation as concerns negotiations being undertaken with possible Associate Members.

The Secretary General indicated the tasks undertaken by the Executive Secretariat in the preparation and diffusion of convocations, minutes, circular letters and matters referring to the work of the commissions, financial questions, the different steps of procedure in the legal affairs of the Federation, contacts with UNESCO concerning questions of cinema culture and in view of the possible realization of the African project.

In 1964, following the Moscow General Meeting, the Secretary General visited, with the directors of Norsk Filminstitutt, the meeting place for the XXIst Congress.

Mr. LEDOUX then gave an account of the meeting of the Executive Committee during the year and indicated the regret of the members at the decision of Miss Michelle STERLING to leave the Federation at the end of 1964 after 8 years of devoted service.

Efforts were made to define the situation of the F.I.A.F. personnel in relation to current legislation in France and towards the establishment of a work contract. In addition, the Secretary General made a survey among the membership aiming at establishing a list of future projects and activities they wished the Federation to undertake. Also collected in Brussels were the annual Activities Reports which Mr. LEDOUX had had bound in one volume to be distributed to the participants at the OSLO Congress.

The Treasurer, Mr. Einer LAURITZEN, then presented the first part of his report covering the consideration of the 1964 accounts, the 1965 and 1966 budgets and the present financial and dues situation. On the basis of the Treasurer's report and the auditor's (Mrs. Lia VAN LEER) statement that she had studied the 1964 books and financial documents and found them in order, the General Meeting approved the 1964 balance sheet, recommending that in the future any loans made to F.I.A.F. should be mentioned.

The recommendation of the Executive Committee to annul the reduction in the 1964 and 1965 dues obligations of the Museo del Cinema of Turin from 1550 S.F. to 775 S.F. per year was approved by 15 for / 5 against/and 2 abstentions.

The recommendation of the Executive Committee to cancel the dues obligations of the Cinemateca COLOMBIANA for 1962, 1963 and 1964 was approved by 15 for / 3 against / and 4 abstentions.

It was decided to have a thorough discussion of the dues question during consideration of the 1966 budget.

- Unanimous

The question of the relations of the Latin-American archives to the Federation was then considered - those of the three older members, the CINEMATECA BRASILEIRA, the CINEMATECA ARGENTINA, CINE ARTE DEL SODRE, and those of the three newer members, the CINEMATECA COLOMBIANA, the CINEMATECA UNIVERSITARIA of Chile and the CINEMATECA VENEZOLANA. President TOEPLITZ recalled his visit to Argentina in March 1965 where he met with representatives of a number of Latin-American archives and where forms of closer collaboration were discussed. These representatives were asked to offer concrete suggestions as to what help, films and all other forms of aid were needed and also to make some specific suggestions as to their possibilities of fulfilling their financial obligations to the Federation. The only specific suggestion received by the Federation subsequent to this encounter was that the F.I.A.F. subscription fee should be kept by the various archives for the purpose of preserving films.

After consideration of the matter by the General Meeting, it was decided that in accordance with Article 11 of the Statutes, the following members in arrears of their dues obligations for over two years would be deleted from membership: CINEMATECA ARGENTINA, CINEMATECA BRASILEIRA, CINE ARTE DEL SODRE and CINEMATECA VENEZOLANA, granting a three months' additional period for payment before the decision will take effect.

In addition, the General Meeting was asked to authorize the new Executive Committee to write to the members concerned listing the reasons for this decision, which was based not only on financial issues but on the lack of communication and cooperation. It was stressed that all reasonable suggestions for a *modus vivendi* concerning both of these aspects would be received with great interest. At the same time, the new Executive Committee was charged with the task of studying the possibility of the creation of a new category of members to cover those institutions which cannot pay the provisional membership dues obligations.

- Unanimous

After these decisions had been taken, a letter was received from the CINEMATECA BRASILEIRA containing the information that the sums due for the past years had been deposited in a local bank and were at the disposition of the Federation. There followed the arrival at the General Meeting of Mr. KORDA, Director of the CINEMATECA VENEZOLANA, who indicated his intention of acquitting the back dues owed by his organization.

President TOEPLITZ then presented the second part of his report to a session open exclusively to members by giving a brief summary of the situation of the Federation in France. He informed the General Meeting that there had been received official notification that it was now possible to undertake legal registration of the Federation in France and that the preliminary steps towards this registration had been undertaken. Not only will this registration legalize the Federation's situation, but it will strengthen its position in the civil and penal suits under way. In any event, in the wish to put an end to the conflict, the Federation is prepared, under certain conditions, to withdraw the penal suit if the adversary makes the necessary gestures of good will. The Federation reiterates its willingness to accept a solution out of court, by mediation. And, finally, the Federation can make a gesture without awaiting any action on the part of its adversary and can withdraw its 1963 recommendation restraining relations with ex-members, and this also for reasons favorable to international cultural relations.

The President then read the following draft resolution which he submitted to the General Meeting :

- a) The General Meeting approves the deposition of the F.I.A.F. Statutes at the Prefecture de Police in Paris on May 26th 1965 in conformity with the decision of the Executive Committee taken in Vienna on March 27th 1965.
- b) The General Meeting approves the continuation of the civil suit against the Cinémathèque Française undertaken by F.I.A.F. with the aim to obtain :
 - 1) The withdrawal of the statutes of the French Association registered in France on the 20th of January 1960 under the title "Federation Internationale des Archives du Film"
 - 2) The restitution of the goods and archives of F.I.A.F. with all the consequences of law and deed which follow.
- c) Reaffirming the moral and legal necessity of both actions, civil and penal, brought by F.I.A.F. against the Cinémathèque Française before the French justice, the General Meeting nevertheless authorizes the Executive Committee to envisage the possibility of the withdrawal of the penal suit in case that new action or actions which Mr. Henri LANGLOIS or other responsible authorities of the Cinémathèque Française undertake be considered by the Executive Committee as sufficient proofs showing the willingness of the Cinémathèque Française to end the conflict with F.I.A.F.
- d) The General Meeting confirms and re-approves the stand taken by the XXth Congress that F.I.A.F. is always ready to consider any valid solution of the conflict with the Cinémathèque Française out of court by way of mediation.
- e) Although the recommendation to F.I.A.F. members foreseeing the limitations of relations with ex-members, voted at the XIX th Congress in 1963 and reconfirmed at the XX th Congress in 1964, has served and continues to serve a valuable purpose in demonstrating and strengthening the loyalty of members to the Federation, nevertheless the General Meeting agrees that as a step towards the normalization of international cultural relations the aforesaid recommendation be withdrawn. However it should be remembered that all exchanges with institutions which are not members of F.I.A.F. are not covered by the F.I.A.F. Statutes and Regulations.

The floor was opened for discussion and Mr. SCHEIN (SWEDISH FILM INSTITUTE) spoke of the results of his mission as mediator. As such, he had invited Mr. LANGLOIS and Mr. TOEPLITZ to come to Stockholm, but while Mr. TOEPLITZ agreed to come, Mr. LANGLOIS refused on the grounds of the existence of the penal suit and his unwillingness to sit at the same table with the instigator of this suit. Therefore, as Mr. SCHEIN indicated, the mediation did not - as he already predicted in Moscow - fail, it simply did not begin. Mr. SCHEIN then suggested the same solution which he had proposed in Moscow, i.e. the withdrawal of both suits, the establishment of F.I.A.F. headquarters outside of France and a settlement with the Cinémathèque Française by arbitration. Mr. SCHEIN stated that he felt that his opinion was shared by a growing number of members even those may be in the minority. He expressed himself as favorable to Clause a of the resolution, objected against Clause b and the preamble of Clause c, considered Clause e a step forward, suggested a modification in the final part of Clause c and the addition of the words "or arbitration" to Clause d, making these clauses read as follows :

c) Reaffirming the moral and legal necessity of both actions, civil and penal, brought by F.I.A.F. against the Cinémathèque Française before the French justice, the General Meeting nevertheless authorizes the Executive Committee to envisage the possibility of the withdrawal of the penal suit if relations with the Cinémathèque Française should undergo such changes that a withdrawal is motivated.

d) The General Meeting confirms and re-approves the stand taken by the XXth Congress that F.I.A.F. is always ready to consider any valid solution of the conflict with the Cinémathèque Française out of court by way of mediation or arbitration.

Mr. SCHEIN, in closing, asked that the question of where to have the headquarters be reconsidered and secondly wished again to offer his services as arbitrator instead of as mediator, and, thirdly, asked that the minority interests be protected.

The President expressed his complete agreement with the modifications in the terms of the resolution suggested by Mr. SCHEIN. As there were no comments or observations, the resolution was put to the vote. Mr. SCHEIN asked that it be noted in the Minutes that the Swedish Archive would abstain from voting in view of his preceding statements. The General Meeting approved the above mentioned Resolution by the following vote :

60 For/ 0 Against/ 6 Abstentions

The next point on the agenda was the discharge of the outgoing Executive Committee.

- Unanimous

The Executive Committee having considered that the propositions for statutory modifications concerning voting powers which had been proposed by the Cinémathèque Royale de Belgique had reached the membership too late to permit ample time for study, it was decided to present these propositions to the 1966 General Meeting. Mr. LEDOUX was assured that members will be reminded of these propositions in due time.

The question of the admission of two new candidates for Provisional Membership in the Federation was then considered. Mr. LEDOUX presented the candidature of the CINEMATHEQUE DE TOULOUSE, which institution had presented documentation on its activities satisfying the requirements demanded by the Statutes and Rules. The Director of this archive, Mr. Raymond BORDE was known to be a competent film critic and historian. The General Meeting by secret vote approved the admittance of the CINEMATEQUE DE TOULOUSE as Provisional Member :

52 For/ 14 Against/ 3 Abstentions

Mr. LEDOUX then presented the candidature of the DEUTSCHE KINEMATEK which had been considered and approved pending the approbation of the General Meeting by the Exxcutive Committee at its Vienna meeting. The Executive Committee considered that this institution satisfied the requirements needed for Provisional Membership. The candidature was then put to sâcret vote and the General Meeting approved the admittance of the DEUTSCHE KINEMATHEK as Provisional Member as follows :

51 For/ 12 Against/ 6 Abstentions

Before presenting the candidature of four Provisional Members for the status of Full Members, Mr. LEDOUX stated that while the Federation accepts without hesitation as Provisional Member all institutions satisfying the statutory requirements, and in this way serves to encourage the development of the film archive movement, it allows Provisional Members to remain catagory from one to seven years, thus permitting ample time for development. Mr. LEDOUX considered that this status should be maintained by an archive until it has had the possibility of substantially increasing its collections, possibilities for preservation, etc. Provisional Members benefit from almost all the advantages of full membership and the dues obligations are lower, so developing archives should not consider it necessary to precipitate their candidature to full membership.

The first candidature to be considered was that of the CINEMATHEQUE CANADIENNE of Montreal. Mr. LEDOUX presented the elements backing their request, including letters indicating the support of the various Canadian ministries concerned. Mr. Guy COTE, Director of the Cinémathèque Canadienne spoke of the activities and development of this institution during the past year and its possibilities of increasing its collections in the future. After discussion, the General Meeting voted by secret ballot on this candidature as follows :

33 Against/ 24 For/ 12 Abstentions

The status of the CINEMATHEQUE CANADIENNE as Provisional Member was prolonged and the President expressed the wish that an agreement of cooperation be signed between the two Canadian archives and the hope of the General Meeting that the collections of films of the Cinémathèque be increased with the aid of the membership and the increased funds which will be made available to the archive.

The candidature of the OSTERREICHISCHES FILMUSEUM as Full Member of the Federation was then presented by the Secretary General. This institution had been accepted as Provisional Member by the Moscow General Meeting on condition that an agreement of collaboration be signed with the OSTERREICHISCHES FILMARCHIV, which agreement is now effective. Mr. LEDOUX considered that the same problem was posed as that concerning the CINEMATHEQUE CANADIENNE, i.e. a lack in the augmentation of the number of films preserved, notwithstanding the considerable activity in the domaine of film showings. Mr. KUBELKA explained that the archive had doubled its film collection in the past year and in addition had now 40 thousand stills whereas there were none last year. The vote, by secret ballot, on the acceptance of the OSTERREICHISCHES FILMUSEUM as Full Member was as follows :

48 For/ 9 Against/ 12 Abstentions

The candidature of the two Greek archives, the TAINIOTHEKE TES HELLADOS and the HELLENIKE TAINIOTHEKE, was discussed at the same time. Madame MITROPOULOS reported to the General Meeting on the scope of the activities of her archive in the past year and sustained its candidature. She was asked to indicate the possibilities of collaboration between the two Greek archives. A commission of five members reported on its discussion with Mr. CONDOUROUS and the information he gave on the activities of his archive during the year. (Mr. CONDOUROUS, victim of an automobile accident was not able to leave his room to attend the session.)

The General Meeting in its discussions considered that neither the TAINIOTHEKE TES HELLADOS nor the HELLENIKE TAINIOTHEKE had developed its collections, its means of preserving films and its activities in general sufficiently to warrant full membership, and the vote, by secret ballot on the candidature of the TAINIOTHEKE TES HELLADOS was as follows :

120 Against/ 18 For

The vote by secret ballot on the candidature of the HELLENIKE TAINIOTHEKE was as follows :

105 Against/ 11 For/ 22 Abstentions

The status of the TAINIOTHEKE TES HELLADOS and the HELLENIKE TAINIOTHEKE as Provisional Members was prolonged and the General Meeting recommended to these archives that they come to the next General Meeting with a working agreement. It authorized the Executive Committee to send a delegate, or preferably delegates , from its body to Greece before the next General Meeting in order to study the situation of the two archives on the spot and to ascertain means of helping them in their development.

The General Meeting wished to express its regrets at the accident which befell Mr. CONDOUROUS on the way to Oslo, and its hope for his speedy recovery. It wished to indicate its sympathy in a practical way as well, and the HELLENIKE TAINIOTHEKE was relieved from the obligation of paying its 1965 dues.

.. Unanimous

President TOEPLITZ then explained the steps which led to the suggestion of the Federation that the INTERNATIONAL SCIENTIFIC FILM LIBRARY, which is an organ of the International Scientific Film Society, consider associate membership in F.I.A.F. Mr. Jan VAROSSIEAU, President of the Film Library, explained to the General Meeting the background and scope of the activities of this institution which has the support of the Belgian Government. common interests with F.I.A.F., Mr. VAROSSIEAU will propose to the next General Meeting of I.S.F.A. this affiliation with F.I.A.F. Mr. TOEPLITZ suggested a provisional vote, - that the General Meeting accept the INTERNATIONAL SCIENTIFIC FILM LIBRARY as Associate Member conditional on the ratification by I.S.F.A. at their next meeting, leaving the subsequent agreement to be made by the executive boards of I.S.F.A. and F.I.A.F.

- Unanimous

The prolongation of the status of the other Provisional Members was then considered. The discussion was led by the Secretary General who informed the Assembly that the FILMARSHIVA E REPUBLIKES POPULLORES TE SHQIPERISE of Tiana had sent in its annual report, was up to date in its dues payments and had requested prolongation. The General Meeting voted to prolong the status of Provisional Membership to the ALBANIAN FILM ARCHIVE.

- Unanimous.

THE NATIONAL FILM ARCHIVE OF INDIA has also fulfilled all its obligations to the Federation and in addition had sent an Observer to attend the present Congress in the person of Mr. T. R. KAPUR of the Indian Embassy of Oslo. The General Meeting voted the prolongation of the status of Provisional Member to the NATIONAL FILM ARCHIVE OF INDIA.

- Unanimous.

THE CINETECA UNIVERSITARIA of Chili has been in close correspondence with the Federation throughout the year, and had sent in its request for prolongation. The General Meeting voted the prolongation of the status of Provisional Member to the CINETECA UNIVERSITARIA.

- Unanimous.

Mr. KORDA of the CINEMATHECA VENEZOLANA explained the situation concerning this archive, regretting the lack of contacts with F.I.A.F. during the year and a half he had been away from his country. He informed the Assembly that his collaborators were continuing the work of the archive and that on his return in the near future to Caracas, this work will be extended. Mr. KORDA promised immediate payment of the back dues in arrears and indicated that he would send a report on the activities of his archive and details on its structure directly from Venezuela. The General Meeting voted to prolong the status of the CINEMATHECA VENEZOLANA as Provisional Member.

- Unanimous.

There followed reports by the Observers at the Congress, first that of Mr. Ahmed HOCINE, director of the CINEMATHEQUE NATIONALE ALGERIENNE who explained that while this young archive has less than 200 films, it has presented showings to some 100,000 spectators in the past four months. Mr. HOCINE expressed satisfaction in meeting the representatives of so many archives, desires to benefit from the help and

council of F.I.A.F., and hopes that the CINEMATHEQUE NATIONALE ALGERIENNE will be accepted as a member of the Federation. He indicated that the necessary documentation will be sent from Algeria shortly. President TOEPLITZ thanked Mr. HOCINE for his report and stated that the Federation would be very happy to consider this candidature, and that in the meantime, Mr. HOCINE can benefit from contact with the members in Oslo.

Mr. VERSTAPPEN (Curaçao) informed the assembly that in the year following his last report at the F. I. A. F. Congress, there had been only officious contact with the Government of Curaçao, but that private funds will be used to set up the archive until official aid will be forthcoming in about two years. Mr. VERSTAPPEN hoped that an archive which will be highly developed technically for storage and handling of films will eventually be set up and good contacts with Latin American archives established.

Mr. PIM DE LA PARRA (Surinam) spoke of the situation in Surinam where there is already an active film society which will be an agency for establishing an archive, which he hoped would be set up in the next few years.

Mr. LEDOUX referred to a recent letter from the CHINESE FILM ARCHIVES wishing success to the Congress, but unfortunately not indicating the position of that institution regarding membership. The Executive Committee was asked to write to the Chinese archives asking information as to their intentions concerning membership in the Federation.

The question of film copyright was then taken into consideration. Mr. LINDGREN referred to the memo sent on this matter to the membership before the General Meeting, discussed the research already undertaken, stating that between archives and national industries, friendly relations are more important than legal formalities. Nevertheless it is important that members know the legal situation in their countries. Unlike literary copyright, film copyright is more complicated as film is a cooperative work. However, in England there is only one copyright on the total film, valid for 50 years. Before 1957 this meant 50 years after the death of the last author, after 1957 this was changed 50 years after registration or first showing. Mr. LINDGREN stated that the rules are different in other countries, but in any case, the older the film, the more difficult it is to trace copyright ownership, especially since laws have changed during the 70 years of film production. Archives have stimulated interest in old films, television as well.

certain individuals have taken advantage of this situation and temptation is strong to profit from general ignorance of the copyright situation. As F.I.A.F. members are interested not only in preservation but in exchange and showing, it is necessary that they know their rights. The NATIONAL FILM ARCHIVE has made the necessary inquiry in London and now knows the answers in so far as they are concerned. Mr. LINDGREN hopes other countries will make similar investigations. Mr. MONTY has provided a copy of the Danish copyright act of 1961, Mr. MONTESANTI a report on the Italian situation which was distributed at this meeting, and Mr. LINDGREN feels the urgent need for a deep study of the problem and the establishment of a common F.I.A.F. policy.

Mr. PRIVATO expressed his opinion that it was not simply a privilege to keep and exchange films, but a right, as in the case of libraries. Mr. TOEPLITZ added that the new techniques of information will render prohibition of collection difficult. With new methods of tape registration, Telstar, 8 mm. films, private collections will be created. In any case, archives created interest in old films as works of art and should aim at unlimited exchange. In the past, when the Federation was young and weak, we could not impose our position, but now, as the richest source of material, we can. Mr. MONTY recommends that a commission be set up from various countries to study the problem. Mr. COTE reminds members that in 1967 the Berne convention is to be revised, and one of the major revisions concerns the cinema. Perhaps the F.I.A.F. point of view can be represented at Berne, and also individual members can make their wishes known to their governments. Mr. VAROSSIEAU suggests that a questionnaire be sent to members and a handbook made. Mr. LIPPMANN feels that F.I.A.F. must come to an agreement with the producers.

Mr. LEDOUX expressed the view that the existing laws will never give a green light and suggests making a minimum list of F.I.A.F. requirements, first the right to preservation and then other minimum needs, and then to ask for legal advice in each country as to how archives can defend these needs. In general, no legal provisions exist which prevent archives from pursuing their usual activities, but it may be difficult to try to make the rules more precise. Mr. POGACIC agrees that F.I.A.F. practice must be followed, even though it is not defined by law, in order to facilitate exchanges. Dr. GEZEK, admitting that each archive has certain legal responsibilities in its own country, would find it very useful if F.I.A.F. were to make a list of minimum wishes and each archive could present these to its government. Mr. KUBELKA referred to films preserved by F.I.A.F. members, the proprietors of which threw away or destroyed copies and then attempt to oblige archives to furnish copies without compensation.

Mr. LINDGREN summed up the discussion, indicating his feeling that ignorance of the law is unfavorable to F.I.A.F. interests, agreeing with Messrs. COTE and GEZEK that since copyright laws are established through pressures, F.I.A.F. should impose its own pressure and attempt to exert its influence nationally and internationally. He expressed the hope that the General Meeting would agree to forming a small commission to prepare a report based on the discussion and the suggestions which arose as well as on further research, - which report should be ready within the year.

President TOEPLITZ suggested the preparation of two documents for the next General Meeting, one a report on the copyright situation in different countries and secondly a resume or code indicating the principal lines of practice, - since practice creates law. Or, if desired, a single document could be prepared containing both these elements. Mr. LINDGREN was nominated as responsible for this work and the following persons volunteered as consultants: Miss AKERMARK, Messrs. COTE, GEZEK, LEDOUX, LIPPMANN, PRIVATO, VOLKMANN. Mr. FIORAVANTI's name was added, and all other participants were welcomed.

WHY PRESERVE FILMS? This leaflet, printed under the direction of Mr. LINDGREN in London, was prepared for distribution at the present Congress, each participant receiving one copy. The cost of printing was undertaken by the NATIONAL FILM ARCHIVE. Members will be asked how many copies of this leaflet they can use for information and propaganda in their own countries and these copies will be supplied at the nominal cost of printing. Since this leaflet was made with the aim of encouraging the formation of new archives, the Executive Committee was charged with studying means of distribution, - through UNESCO, etc.

F.I.A.F. DOCUMENTATION ON SILENT FEATURE FILMS.

Mr. LEDOUX, who had undertaken the charge of preparing this new volume, explained that it is not a supplement to the first volume but contains the same titles plus an additional 1,000. The title of this publication is "Catalogue of Silent Feature Films (over 1,000 meters) concerning which F.I.A.F. members possess documentation (photos, posters, scripts, films or film fragments)". It is strictly confidential and is available only to those archives which have contributed documentation. The printing costs come to the total of 600 dollars, which sum will be reimbursed to the Federation through the sale of copies to members at the rate of 30 dollars or its equivalent in Swiss Francs for the first copy, 15 dollars for the second. Members will be asked to return to Mr. LEDOUX their copies of the first catalogue. Mr. LEDOUX indicated that he would send a communication to the membership containing all pertinent information.

Mr. DE VAAL then spoke of the project which he had prepared in the framework of the Preservation Commission program : a text on the preservation, storing, cataloguing and exhibition of film posters. This text has been shown to the Preservation Commission and will be completed by additional documentation including material from Mr. LINDGREN and from all other members who wish to contribute.

Mr. DE VAAL then outlined the situation of the F.I.A.F. Members' Film Service (Pool), stating that the series of Silent Westerns had been organized with the help of certain members, but that these programs could not be loaned without charge because of cost of preparing them. In the discussion on the Pool which followed, certain doubts were expressed as to its utility since so few archives have benefitted from its services. It was felt that a catalogue listing all the films included would help increase its utilization. A wish was expressed for 16 mm. copies so as to permit the reduction of transportation costs. It was decided that the new Executive Committee, in collaboration with Mr. DE VALL should proceed to an analysis of the activity of the Pool since its formation, should prepare suggestions for more satisfactory utilization of its resources, and in addition a complete catalogue of its films should be made.

The General Meeting then proceeded to the study of future F.I.A.F. projects and special studies. A list of 25 items had been distributed on the basis of suggestions received by Mr. LEDOUX, and these were reduced to 16 under such headings as "Internal Structure of Archives," "Technical Questions", etc., then classified as priority projects of primary importance in which all members are obliged to collaborate, and secondary projects where collaboration from the membership may or may not be required. A time limit was set for the completion of the projects and the institutions responsible for realizing them were named. A list of the projects determined and the qualifying information follows :

I. Internal Structure of archives

1. Diagram of internal structure of archives: forms, filing cards, internal rules and usages. (F.I.A.F. Priority : 1 year.)
2. Project of an ideal film archive building. (Nederlands Filmmuseum ; 2 - 3 years.)
3. Coordination of the work of documentation and research of F.I.A.F. members : preliminary inventories, Telex, etc. (Gosfilmofond ; Priority : 1 year.)

II. Technical questions

1. Technical apparatus utilized by film archives.
(Staatliches Filmarchiv; Priority; long range.)
2. Definition of norms to indicate the quality, condition and state of completeness of films.
(National Film Archive; 1 year)
3. Definition of norms concerning the precautions to be taken against conflagration of nitrate and acetate films. Obligatory fire-prevention methods for storing films. (Staatliches Filmarchiv; 1 year.)
4. Definition of a method for ascertaining to which "generation" a copy belongs / original copy, first contratype, second contratype, etc. (National Film Archive; long range.)

III. Filmography and bibliography

1. Documentation on sound feature films made between 1926 and 1935 in the collections of F.I.A.F. members. Completion of the catalogue of silent feature films. (Cinémathèque Royale de Belgique; Priority; 1 year.)
2. Catalogue of American slapstick short films in the collections of F.I.A.F. members. (Ceskoslovenska Filmoteka ; 2 - 3 years.)
3. Catalogue of short fiction films in the collections of F.I.A.F. members. (Staatliches Filmarchiv; 2 -3 years.)
4. Bibliography of books, periodicals and catalogues published before 1914 in the collections of F.I.A.F. members. (Cinémathèque Royale de Belgique. Priority; 1 year.)
5. Norms for the establishment of a standard card catalogue for fiction films. (Gosfilmofond; Priority; 1 year.)
6. Condensed filmography of German silent feature films. (Deutsches Institut für Filmkunde, Deutsche Kinemathek, Staatliches Filmarchiv; long range.)
7. Filmography of experimental films. (Cinémathèque Canadienne; long range.)

IV. Copyright - (F.I.A.F.; Priority; 1 year.)

V. African Project - (F.I.A.F.; long term.)

F.I.A.F. YEARBOOK. The President stated that he would have liked the Federation to have published a Yearbook annually but it is a great chore and very costly. The 1964 printing was paid for by Mr. LIPPMANN and F.I.A.F. cannot abuse his generosity. Therefore the President suggested doing a Yearbook from time to time, on special occasions, for example in 1968 to celebrate the 30th anniversary of the Federation. He will personally undertake the obligation of coming to the next Congress with propositions for a well prepared book on F.I.A.F. members' activities for 1968. Mr. LINDGREN suggested that the F.I.A.F. Yearbook be published every five years beginning with 19 .

Mr. TOEPLITZ then referred to his considerations on the possibilities of the initiation by F.I.A.F. of an international association of film historians which would imply the granting of the moral support of the Federation and all facilities for research, but stressed his feeling that this association should be independent. Mr. LINDGREN expressed doubts concerning the formation of such an association based on experiences in England, the fact that film historians habitually work independently, and felt that the organization of such a body, arranging of meetings, etc., would not be feasible. Mr. COTE raised the problem of a permanent administrative structure and suggested that the F.I.A.F. Secretariat assume this charge. Mr. POGACIC stated his feeling that the facilities for research offered by members of the Federation were not sufficiently appreciated. Mme. MITROPOULOS considered that the Federation should re-create the International Bureau of Historical Film Research, (B.I.R.H.C.) and aid it in becoming effective, stressing the fact that archive directors are historians as well as librarians. Mr. LINDGREN suggested that F.I.A.F. aid film historians by compiling a register of projects, first national and then international, so as to aid historians and avoid duplication of research, this register to give information on projects under way.

Mr. TOEPLITZ summed up the discussion and stated that he did not personally wish to press the initiation of such an association, but while historians work individually, they might find it useful to meet from time to time. He considered Mr. LINDGREN'S suggestion of a register most valuable and felt it should be recommended as a voluntary contribution. He asked that time be reserved at the 1966 F.I.A.F. Congress for the organizing of a plan for historical research including projects to be submitted by delegates, and that he would take the responsibility for this matter himself.

Mr. LEDOUX took the occasion to remark that according to the wish expressed to this effect at the Moscow Congress, the film journal ISKUSTVO KINO since January of this year has published a summary in English. He would be pleased if SIGHT AND SOUND and BIANCO E NERO were to publish summaries in Russian.

Madame BIRO notified the General Meeting of a project of the MAGYAR FILMIUDOMANYI INTEZET ES FILMARCHIWUM to organize, early in 1966, a meeting of film historians from Socialist countries during which historical film research work during the past twenty years and questions of methodology would be discussed. She stated that all F.I.A.F. members would be welcome. The General Meeting agreed to give its support to this reunion.

A letter of Mrs. Catherine DUNCAN concerning a proposition from the International Federation of Film Societies was read to the membership. It was suggested that the cottage on the Isle of Aran where Robert Flaherty shot the interiors of MAN OF ARAN should be preserved as a Robert Flaherty museum. While the installing and upkeep of the Museum could be undertaken by I.F.F.S. and the Irish Film Society in conjunction with the Irish Tourist Board or other responsible institutions, it was hoped that members of F.I.A.F. would be willing to co-operate and to contribute in making this museum a joint F.I.A.F. - I.F.F.S. foundation.

The discussion that followed indicated that the membership considered that such a museum could be of great interest and felt that it is the duty of the Federation to aid in the commemoration of great men of the cinema. Once this museum is set up, it can be ascertained what specific material and documents can be provided from members' collections. In the meantime, the Federation can insure the International Federation of Film Societies of its moral support and its promise to help with material and documentation.

Mr. LEDOUX informed the membership that he had written to Mr. FULCHIGNONI of UNESCO stating that the Federation will give its support to the UNESCO project concerning the historical and critical treatment of cinema in Universities and schools, and will be happy to participate in the Round Table meeting on this matter which will be held in 1966.

The next question under consideration was the 1966 Congress and General Meeting. Mr. STOYANOV BICOR repeated the invitation made one year ago to hold the 1966 reunion in Bulgaria. After a vote on the preference of members concerning the date, it was decided to hold the meeting at the end of May or the beginning of June, preferably three days after the termination of the Festival of Cannes, either in Sofia or on the Black Sea, at the convenience of the BULGARSKA NATIONALNA FILMOTEKA.

Mr. VOLKMANN expressed the wish that the STAATLICHES FILMARCHIV be the host of the 1967 F.I.A.F. Congress. Mr. MORRIS informed the membership that 1967 marks the 100th Anniversary of the Canadian Federation which will be celebrated by an Official World's Fair, and he expressed the wish that the NATIONAL FILM LIBRARY of Ottawa organize a F.I.A.F. Congress that year. Mr. LINDGREN proposed that the NATIONAL FILM ARCHIVE of London be host to the 1968 Congress.

Discussing the details of the 1966 Congress and General Meeting, Mr. LEDOUX expressed the wish that 30 hours be allocated to working sessions, -one full day be given over to commissions and special projects, - (at least ten hours to non-administrative work). He also suggested that the Secretary General make up the film program from propositions by members, thus avoiding unnecessary transportation costs for films which cannot be shown because of time restrictions, concluding with the wish that there be 16 hours of projection at the 1966 Congress as there is at the present reunion.

On the suggestion of President TOEPLITZ, it was decided to repeat the exhibition of archive publications to be supplied by the membership, such as that presently being held in the National Museum of Oslo, for the benefit of the Bulgarian public interested in film matters. Mr. LINDGREN suggested that these publications be grouped under the heading of each archive so that their propaganda effect can be more significant, and efforts should be made to include all material submitted.

The election of the Executive Committee for the forthcoming term was the following point on the agenda. President TOEPLITZ referred to the possibility accorded by the Statutes and proposed that Mr. Einar LAURITZEN be nominated Honorary Member of the Executive Committee.

- Unanimous -

The outgoing Executive Committee proposed Mr. Jan DE VAAL as Treasurer.

In application of Article 63 of the Rules, the General Meeting then proceeded to the election, one by one, of the President, the Secretary General and the Treasurer of the Federation, by secret ballot. Elected to these posts were :

President :	Mr. Jerzy TOEPLITZ	42 for/ 4 abstentions
Secretary General :	Mr. Jacques LEDOUX	44 for/ 2 abstentions
Treasurer :	Mr. Jan DE VAAL	41 for/ 5 abstentions

It was felt that there appeared to be no advantage in electing specific delegates to represent territories outside Europe, especially since the Federation has no Full Members in Africa and Asia, and the General Meeting proceeded to the election for the eight posts open. The following candidates were proposed :

Mrs. AKERMARK	Mssrs. MONTY
Mrs. BIRO	POGACIC
Mssrs. FERNOAGA	PRIVATO
FIORAVANTI	STOYANOV-BIGOR
GEBER	SVOBODA
KUBELKA	Mrs. VAN LEER
LINDGREN	Mssrs. VOLKMANN
LIPPMANN	WINGARD

Mrs. AKERMARK, Mssrs. GEBER and WINGARD, and Mrs. VAN LEER asked that their names be withdrawn.

The following persons were elected by secret ballot :

Mssrs. POGACIC	44	VOLKMANN	37
PRIVATO	42	MONTY	36
LINDGREN	39	FIORAVANTI	35
BIGOR	39	SVOBODA	30

The following candidates were deputy member :

Mrs. BIRO	KUBELKA
Mssrs. FERNOAGA	LIPPMANN
FRIDA	MONTESANTII

Those elected by secret ballot were :

Mr. FRIDA 26 - Mr. MONTESANTII 23 - Mr. LIPPMANN 21

The General Meeting then appointed, by the raising of hands, the following auditors for the year 1966 :
Mrs. VAN LEER, Mr. WINGARD.

- Unanimous

Mr. VOLKMANN, Deputy-Treasurer, presented the 1966 Budget. A suggestion of raising the dues for Full Members 100 Swiss Francs per year was defeated, and the dues obligations for Full Members was maintained at 1550 Swiss Francs.

- Unanimous

It was decided to continue a sliding scale of dues obligations for Provisional Members, maintaining the figure at 520 Swiss Francs for the first two years of membership and augmenting the sum by 200 Swiss Francs per year beginning with the third year of membership.

The results of the vote were as follows :

-40 for/ 2 abstentions

Mr. VOLKMANN then presented the 1964 Budget which was unanimously accepted as follows :

BUDGET 1966

REVENUE PREVU POUR 1966

Cotisation fixée par Membre Effectif.	1, 550, 00 F.S.
Cotisation fixée par Membre Provisoire	
- 1ère et 2ème années.	520, 00 F.S.
- 3ème année	720, 00 F.S.
- 4ème année	920, 00 F.S.
- 5ème année :	1,120, 00 F.S.
6ème année	1, 320, 00 F.S.
7ème année	1, 520, 00 F.S.

MEMBRES EFFECTIFS

; **Total des cotisations prévues pour 1966 . . . 49. 600, 00 F.S.**

MEMBRES PROVISOIRES

Total des cotisations prévues pour 19667. 400, 00 F.S.

TOTAL DES COTISATIONS PREVUES POUR 1966 57. 000, 00 F.S.
=====

57.000,00 Francs Suisses = 64.200,00 Francs Français

DEPENSES PREVUES POUR LE FONCTIONNEMENT
DE LA F.I.A.F.
EN 1966

Chapitre I - Personnel du Secrétariat Exécutif

Secrétaire Exécutive.....	14. 300,00	F.F.	
Secrétaire	7. 150,00		
Indemnité de transport....	384,00		
	<hr/>		
	21. 834,00		21. 834,00

Chapitre II - Charges Sociales

Cotisation patronale à la Sécurité Sociale	3. 500,00		3. 500,00
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Chapitre III - Frais de Fonctionnement

Fournitures.....	2. 300,00		
Poste, Télégraphe, Téléphone	3. 200,00		
Frais Bancaires	100,00		
Révision du matériel	375,00		
Comité Directeur	2. 500,00		
Congrès	3. 000,00		
Frais de Représentation ..	500,00		
Conseil Juridique	1. 500,00		
Conseil Financier	300,00		
Déplacements	250,00		
Etrennes	150,00		
	<hr/>		
	14. 175,00		14. 175,00

Chapitre IV - Matériel de bureau

.....	1. 000,00		1. 000,00
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Chapitre V - Travaux extérieurs

Ronéotypage	600,00		
Travaux extérieurs	1. 900,00		
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	2. 500,00		2. 500,00

Chapitre VI - Projets de la F.I.A.F.

.....	5. 400,00		5. 400,00
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Chapitre VII - Pool

..... 500,00 F.F. 500,00

Chapitre VIII - Fonds de réserve

..... 13. 800,00 13. 800,00

Chapitre IX - Imprévus, divers

..... 1. 491,00 1. 491,00

TOTAL DES DEPENSES PREVUES POUR 1966 64. 200,00 F.F.

Mr. LEDOUX stressed his belief in the importance for the membership of receiving all the publications of member archives. He stated that the CINEMATHEQUE ROYALE DE BELGIQUE customarily sends all its publications to all the members and he would like to be able to expect the same courtesy from others. If archives publish important works which are for sale, members should be informed of the publication and the price. Bookshops specializing in film literature should be contacted in cities where archives exist, and should be encouraged to stock important publications of members and of the Federation. Mr. LEDOUX concluded by recommending that members be reminded to send a minimum of one copy of all material they print to the Secrétariat.

In view of the difficulties facing the SUOMEN ELOKUVA ARKISTO of Helsinki, it was decided to address a letter in the name of the Federation to the Finnish Minister of Education expressing the dismay of the Federation that the continuity of the work of the archive is in danger, and stressing the importance, in view of international and national culture, of government financial and moral support for this institution.

In response to Mr. LEDOUX's wish that a recommendation be made that members install a Telex system as a useful method for exchanging information and documentation, it was decided that nothing prevents those members who are interested in such a system from getting together and making a decision on the matter, and that this question will be discussed more fully at the next Congress.

The various points on the agenda having been covered, the President thanked the Norwegian hosts for the ideal conditions under which the General Meeting and Congress were held, and which will serve as an example for future reunions. President TOEPLITZ remarked that the meeting was being terminated before schedule, that no time had been lost, and that the lovely and peaceful surroundings of Lysebu had been exceedingly conducive to concentration. He expressed his thanks to the three members of the Board of NORSK FILMINSTITUTT, Mr. Øyvin SEMMINGSEN, Mr. Robert HALVORSEN and Mr. Alv HELTNE, and to Mr. Bo WINGARD, director of the archive, on whose shoulders fell so much work. He thanked Mrs. Randi WINGARD for her precious aid, and the two ladies of NORSK FILMINSTITUTT, Mrs. Kristin BROCHMANN and Miss Ingeborg EIDE for their efficiency and kindness, Mr. Arne PEDERSEN for his untiring services, and the interpreters, Mrs. Nicole MASE and Miss Ellen REFSDAL for their help. The personnel of Lysebu were unsparing in their efforts to make the stay a success. The President then thanked the Executive Secretary of the Federation, Mrs. Marion MICHELLE, who at this Congress had carried on the work alone. He informed the membership of the wish of Mrs. MICHELLE to take a year's leave of absence from the Federation in order to renew the links with her profession. And in thanking Mrs. MICHELLE, it was not only for her work in the preparation of this Congress, but for the work of nine years, and not the easiest years in the history of the Federation.

President TOEPLITZ then expressed his feeling that the Oslo Congress marked the turning point in the life of the Federation. While he did not wish to overestimate its importance, he felt that in addition to the various decisions taken a series of practical projects in the interests of the Federation and its members was discussed in a rational way and a precise working plan was obtained. While administrative matters still take time, and the admission of new members requires serious consideration, the fact that the Federation is steadily growing is a very positive sign, especially when the end result is a closer co-operation between members in F.I.A.F. work.

In conclusion, the President thanked all the participants for their patience, for their effective collaboration, and stated that he looked forward with pleasure to meeting them all again in Bulgaria in 1966.

Mr. LINDGREN asked for a final word in order to express his thanks and that of the assembly to President TOEPLITZ not only for his patient and unremitting efforts and hard work in conducting the discussions, but for all the careful thought and planning which made the meetings run so smoothly and effectively.

The President then formally declared the XXIst F.I.A.F. Congress and General Meeting closed.

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Within the framework of the XXIst Congress was held an exhibition of selected posters, books and programs and other printed matter issued by F.I.A.F. members and by the Federation at the National Gallery of Oslo.

Regular projections of films of special interest, recent acquisitions or relatively unknown works of value from the collections of members were shown daily at the Congress Headquarters. A series of programs by each of the film museums of the Nordic countries was also shown. The list of works screened and the archive which provided them follows :

Ceskoslovenska Filmoteka, Prague :

- 35 m/m KING OF JAZZ. U.S.A., 1930 (Color).
Director : John Murray Anderson
- " STRAIGHT SHOOTING. U.S.A., 1917.
Director : John Ford
- " GET OUT AND GET UNDER. U.S.A.; 1920.
- " LAUREL, A SHY BACHELOR. U.S.A., 1924
Director : James Finlayson
- " LEAVES OF ROMANCE. U.S.A., 1911.
Director : T. A. Edison