

**FIAF XXV New York  
Minutes**

FEDERATION INTERNATIONALE  
DES ARCHIVES DU FILM

INTERNATIONAL FEDERATION  
OF FILM ARCHIVES

m i n u t e s

XXVth CONGRESS AND  
GENERAL MEETING

---

21st to 24th MAY 1969

NEW YORK

## INTRODUCTION

Mr. Willard van Dyke, Director of the Department of Film of the Museum of Modern Art, was the host of the XXVth Congress and General Meeting of the International Federation of Film Archives in New York, the first meeting of the Federation in the United States since 1939.

During the Congress some very agreeable social events took place.

An informal reception in the Museum Garden was organized on Wednesday evening, 21st May, permitting a great number of guests from the cinema and television world, to join delegates from F.I.A.F. members present in New York. A welcome speech was made by Mr. Wm.S. Paley, President of the Museum of Modern Art and Chairman of C.B.S.

On Thursday 22nd May, silent American films from the collections of the Department of Film were shown : these consisted of a group of Biograph films, 1911-1913, directed by D.W. Griffith, Mack Sennett and others, which were recently printed from the original negatives, as part of the Museum of Modern Art's film preservation program. Feature films were also shown (paper no.1).

On Friday evening, May 23rd, Mrs. Malthête-Méliès presented a film on Méliès. After this screening, a series of new films by independent American filmmakers were shown (paper no.2).

The Congress ended with a very pleasant boat-trip and picnic around Manhattan, where all delegates enjoyed the sight-seeing, the sun and the friendship.

(DRAFT) AGENDA OF THE XXV GENERAL MEETING

FIRST SESSION (OPEN)

Wednesday, May 21st  
10.00 to 13.00 h.

- 1) Welcoming remarks by the host of the Congress, Mr. Willard van Dyke and Report of the President of F.I.A.F., Professor Jerzy Toeplitz.
- 2) Confirmation of the status and voting rights of the members present or represented.
- 3) Adoption of the agenda.
- 4) Approval of the Minutes of the preceding General Meeting.
- 5) Report of the Secretary General.
- 6) Report of the Treasurer.
- 7) Report of the Auditors.
- 8) Discharge of the administration of the outgoing Executive Committee.

SECOND SESSION (OPEN)

Wednesday, May 21st  
14.00 to 18.00 h.

- 9) Projects and publications under way.

THIRD SESSION (FULL MEMBERS ONLY)

Thursday, May 22nd  
10.00 to 13.00 h.

- 10) Questions relating to the status of members and admission of new members.

FOURTH SESSION (OPEN)

Thursday, May 22nd  
14.00 to 18.00 h.

- 11) Young and small archives.
- 12) Latin American archives.
- 13) Extension of F.I.A.F. aims and activities (educational use of archive films).

FIFTH SESSION (MEMBERS ONLY)

Friday, May 23rd  
10.00 to 13.00 h.

- 14) Office and Executive Secretary.
- 15) Relations between archives and producers.
- 15a) Information letter.

SIXTH SESSION (MEMBERS ONLY)Friday, May 23rd  
I4.00 to I8.00 h.

- I6) The I970 budget.
- I7) Election of the new Executive Committee and Auditors.
- I8) Date and place of the next General Meeting.

SEVENTH SESSION (OPEN)Saturday, May 24th  
IO.00 to I3.00 h.

- I9) Rules for the working of F.I.A.F. commissions.
- 20) Report of the Commission for Documentation and Cataloguing and Reorganization of the Commission for Documentation and Cataloguing.
- 2I) Future projects.

EIGHTH SESSION (OPEN)Saturday, May 24th  
I4.00 h.

- 22) Any other business.

WORKING SESSIONS

FIRST SESSION (OPEN)

I) Word of Welcome

Mr. Willard van Dyke, Vice-President of F.I.A.F. and host of the XXV Congress, welcomed all the delegates, observers and press present at the first session of the General Meeting on Wednesday morning, May 21st, as follows :

" It is with a great deal of pleasure, and considerable humility that I welcome you to the Museum of Modern Art. Thirty years ago, when F.I.A.F. last met here, that remarkable woman, Iris Barry, was director of the Department of Film. Only four years before, the Department, then called The Film Library, had been established in the first museum in the world to recognize that the motion picture is indeed an art. Although no one in the room was present at that Congress, we can imagine the sense of purpose that motivated it. All over the world dedicated men and women were determined to save the film treasures that were disintegrating. Today we are still engaged in that struggle but fortunately there are more of us and the resources are greater. In our own case, the trustees of the Museum have agreed to allocate \$ 650,000 for film preservation, a sum that will secure our collection.

Your presence here is eloquent testimony to the sense of purpose that motivates all of us. We welcome you. If there is anything that we can do to help you in your work, or make your stay more pleasant, please call upon us".

The president of F.I.A.F., Professor Jerzy Toeplitz, then gave his Report.

He reminded the audience that F.I.A.F. had met for the first time in New York in 1939. Four film archives were members at that time. Now, there were more than forty !

The role of the Museum of Modern Art had been very important in the development not only of F.I.A.F., but also of the movement of film archivists all over the world. The President deeply regretted the absence of Iris Barry. In creating the film collection as part of the Museum of Modern Art, she showed that movies were not only the best form of entertainment in the late thirties, but also a form of art, and that modern art was inconceivable without the cinema.

Today, we considered it of utmost importance that the Director of the Department of Film of the Museum of Modern Art, Mr. van Dyke was also an eminent filmmaker. This proved again that filmmakers were now conscious of an interest in the preservation of films. Great changes had taken place all over the world in this respect. In the thirties, only small groups of enthusiasts were interested in films as an art and wanted to preserve silent films. Today, we recognized that the film was

not only a work of art, but also a precious historical and sociological document. And we were also conscious of the fact that the film could one day become a masterpiece in a new artistic genre. Consequently, we were faced with a great number of tasks.

- 1) Today, all countries were interested in film production. The number of feature films produced each year was at least 3.500, and in spite of television, 4.000 films per year were expected by 1980.
- 2) Television itself produced a lot of worthwhile films. Other new materials, like video-tape, were enlarging the field of the moving picture. All this made it very difficult to judge for the moment what should be preserved or not.
- 3) In the past there had been only a small number of producing companies. Now, hundreds, even thousands of men and women were expressing their artistic and philosophic ideas in films and many of these films were of interest to the filmarchives.

As a consequence, members of F.I.A.F. were facing growing tasks.

The President then gave some information about the work done by F.I.A.F.'s members in these fields.

As regards the collection of films, members were always interested in discovering unknown and old films. For instance :

- the Nederlands Filmmuseum had acquired the Desmet collection (primitive films from 1911/12 to 1917/18), amongst which a famous historian Jay Leyda, had found some real treasures
- The Film Division of the National Library of Australia had acquired some Edison films of 1895 and a film on the Olympic Games held in Athens in 1896.
- The Museum of Modern Art had received from RKO an interesting and large collection of feature films made between 1931 and 1952.
- Deutsche Kinemathek had found an early Gerhard Lamprecht film, SCHWERE TAGE, which was presumed lost.

As regards preservation archivists had to face the task of transferring their collection of films on nitrate base (which quickly deteriorated) to acetate base in order to avoid the loss of films. This work represented an important part of their programme, and the President had the pleasure of informing the Meeting that the Danish film archive would finish this task in 1969.

Another important task was the building of new vaults for storage facilities and the President was happy to announce that one of F.I.A.F.'s youngest members, the Turk Film Arsiivi, had received a special grant from its Government for this purpose.

Documentation about films, that is to say, stills, books, scripts, drawings, etc. could illuminate the development of the film in a given period. Here, too, some members had enlarged their collections. Thus .

The Department of Theater Arts of U.C.L.A. had received a large number of screenplays and television scripts, and also a special collection from George Johnson, entitled "The Negro in Motion Pictures".

The Museum of Modern Art had acquired the Bartlett collection, a very rich source of information about the American silent film.

But our object was not simply to find, preserve and organize films and their documentation. We had also to make them known. Our members were organizing showings throughout the year for that purpose.

And they were not only dealing with old films. A retrospective of the Young American Cinema had been organized with great success in Europe and also a retrospective of the Young Japanese Cinema. Our host, the Museum of Modern Art, had a special programme, under the title of "Cineprobe", showing films of young filmmakers, followed by debates. This showed how we could draw the attention of the public all over the world towards new developments in the cinema.

Dissemination of the art of the film had still to be improved and our members were so basically busy with collecting and preserving films that they were not doing enough in this respect. It had been decided to put new items in our agenda concerning the widening of our aims ; films for educational purposes had to be shown more widely in schools and universities.

On the other hand, we were now forty members and the number of young archives was still growing. We were conscious of the fact that we were not always giving them the help they needed and this would be the key problem of this Congress : young and small archives, and also our links with the important film archive movement in Latin America. Important reports had been prepared on both these questions.

The President ended his annual report by expressing the great pleasure of all members to be in New York, in the Museum of Modern Art, for this anniversary of the first F.I.A.F. Congress. He felt sure that important results would be successfully achieved during the XXV Congress in the sympathetic and friendly atmosphere provided by our host.

## 2) Confirmation of the status and voting rights of the members

The Secretary-General, Mr. Jacques Ledoux, proceeded to confirm the status and voting rights of the member archives, reading the list of the full members and the names of the delegates authorized to vote on their behalf. He pointed out that 27 full members were present or represented, and four were absent and not represented. One of the two provisional members, two of the seven correspondents and also the new associate member, were also present.

Full members and their delegates (the names of the voting delegates being underlined) :

Archion Israeli Leseratim	Haifa	<u>Mr. Jan de Vaal</u> (proxy)
Arhiva Nationale de Filme	Bucaresti	<u>Mr. Dimitri Fernoaga</u>
Bulgarska Nationalna Filmoteka	Sofia	<u>Mr. G. Stoyanov-Big r</u>
Canadian Film Archives	Ottawa	<u>Mr. Peter Morris</u>
		Mr. Jean Clavel
		Mr. Gordon Noble
		M Allison Reid
Centralne Archiwum Filmowe	Warszawa	<u>Prof. Jerzy Toeplitz</u>
eskoslovensky Filmovy Ustav-Filmoteka	Praha	<u>Mr. Stanislas Zvonicec</u>
		Mr. Myrtil Frida
		Mr. Jan Kominar
Cinematca de Cuba I.C.A.I.C.	Havana	<u>Mr. Jacques Ledoux</u> (proxy)
Cinémathèque Canadienne	Montréal	<u>Mrs. Françoise Jaubert</u>
		Mr. Guy Joussemet
		Mr. Michel Patenaude
Cinémathèque de Toulouse	Toulouse	<u>Mr. Raymond Borde</u>
		Mrs. R. Borde
Cinémathèque Royale de Belgique	Bruxelles	<u>Mr. Jacques Ledoux</u>
Cineteca Italiana	Milano	<u>Mr. Gianni Comencini</u>
Cineteca Nazionale	Roma	<u>Mr. G. Comencini</u> (proxy)
Danske Filmmuseum	København	<u>Mr. Ib Monty</u>
Deutsche Kinematek	West Berlin	<u>Mr. H. Berg</u>
Deutsches Institut für Filmkunde	Wiesbaden	<u>Mr. Uldrich Pöschke</u>
Filmhistoriska Samlingarna	Stockholm	<u>Mr. K.L. Lindquist</u>
		Mr. N.H. Geber
Gosfilmofond	Moscow	<u>Mr. V. Privato</u>
		Mr. V. Dimitriev
Jugoslovenska Kinoteka	Beograd	<u>Mr. V. Pogacic</u>
		Mr. F. Acimovic
Magyar Filmtudományi Intezet es Filmarchiwum Budapest		<u>Mr. Sandor Papp</u>
Museum of Modern Art -Dept of Film	New York	<u>Mr. Willard van Dyke</u>
		Miss Margareta Akermark
		Mrs. Eileen Bowser
National Film Archive	London	<u>Mr. Ernest Lindgren</u>
National Library of Australia, Film Serv.	Canberra	<u>Mr. R.R. Paton</u>
Norsk Filminstitutt	Oslo	<u>Mr. Jon Stenklev</u>
		Mr. Oeyvin Semmingsen
Nederlands Filmmuseum	Amsterdam	<u>Mr. Jan de Vaal</u>
Osterreichisches Filmarchiv	Wien	<u>Mr. Ludwig Gesek</u>
		Mr. Walter Fritz
Osterreichisches Filmmuseum	Wien	<u>Mr. Peter Kubelka</u>
		Mr. Peter Konlechner
Staatliches Filmarchiv der DDR	East-Berlin	<u>Mr. Wolfgang Klaue</u>

The quorum having been obtained, according to article 15 of the Statutes, which requires that at least one half of the full members be present or represented, the Secretary General declared the XXVth General Meeting valid.

PROVISIONAL MEMBERS AND THEIR DELEGATES

National Film Archive of India	Poona	Mr. Rhagenath
--------------------------------	-------	---------------

ASSOCIATE MEMBERS AND THEIR DELEGATES

Imperial War Museum	London	Mr. C.H. Roads
---------------------	--------	----------------

CORRESPONDENTS AND THEIR DELEGATES

Cine Arte del Sodre	Montevideo	Mr. Eugenio Hintz
Dept of Theater Arts of U.C.L.A.	Los Angeles	Mr. Colin Young
		Mrs. Schlosser
		Mr. Sargent
		Mr. Suber

The Secretary General also greeted Mr. Einar Lauritzen, honorary member of the Executive Committee. The other honorary members had unfortunately been unable to attend, namely : Miss Iris Barry, Mr. Brusendorf, Mr. Svoboda and Mr. Herbert Volkmann. The Congress would no doubt be very sorry to learn that Mr. Volkmann's absence was due to illness; the Executive Committee had already sent him a cable with their best wishes for his speedy recovery.

The following members were absent or had asked to be excused from attending the Congress.

Full Members

Suomen Elokuva-Arkisto	Helsinki
Cinematca Nacional	Lisboa
Filmoteca Nacional de Espana	Madrid
Museo Nazionale del Cinema	Torino

A cable had been received from Cineteca Nazionale to say that Messrs. Fioravanti and Montesanti, who should have been present in New York, were prevented from coming at the last minute. A cable had also been received from Mrs. Lia Van Leer (Haifa), who was prevented through an accident from attending the Congress and one from the Finnish Archive, unable to send a representative this year.

(Apologies from the Museo Nazionale del Cinema in Torino arrived too late to be mentioned during the General Meeting).

The Secretary General then read the following cable which he had received from the Cuban archive :

"Will appreciate your transmitting following message to F.I.A.F. General Meeting. Deeply regret being unable to share with you the responsibilities and pleasures of our annual Congress. We protest and do not accept arbitrary decision preventing a full member to attend a F.I.A.F. Congress. We propose F.I.A.F. General Meeting to discuss this situation to guarantee this unusual procedure will never occur again. A resolution should be adopted accordingly to be included in the final minutes of the Congress. Best regards to all.

Hector Garcia Mesa, Director Cinemateca de Cuba."

Mr. Ledoux added that Mr. Hector Garcia Mesa, Director of the Cinemateca de Cuba, wished him as his proxy to tell the Meeting that he was very grateful to the Museum of Modern Art and to Mr. van Dyke personally, for all the efforts which had been made to obtain visas for the Cuban delegates.

The President underlined all the steps taken by the Museum of Modern Art to obtain visas for all delegates. The Cuban visas were the only ones to be refused. The problem had been studied at length by the Executive Committee, which had proposed the following resolution for submission to the General Meeting :

This General Meeting of F.I.A.F.

1. accepts the protests of its member, the Cinemateca de Cuba, and expresses its regret at the decision of the American authorities to refuse the visas of its delegates, a decision difficult to understand in view of the completely non-political character of our international Federation.
2. expresses appreciation to Mr. Willard van Dyke for the efforts he has made to secure the presence of all our members at the XXV Congress of F.I.A.F. in New York.
3. confirms once again the resolution adopted in Rome in 1962, that in future no meeting of the Federation shall be organized in any country where all our members, without exception, are not able to be present.

Mr. Ledoux, speaking in his capacity as Secretary General of F.I.A.F., said that F.I.A.F. had feared that some difficulties might arise in the granting of visas, but as all the other visas had been granted, it was hoped until the last minute that the Cuban visas would be granted also. Congresses were planned years ahead and it was difficult to forecast where difficulties might arise.

The President explained that the Rome resolution of 1962 had been taken because a similar problem had arisen over the visas of our colleagues from the Staatliches Filmarchiv in East Berlin.

He then called for a vote on the submitted resolution : it was agreed  
UNANIMOUSLY.

The Secretary-General also announced the following observers to the Congress :

OBSERVERS :

Mr. Kuiper, Library of Congress Washington, D.C.

Mr. Spehr, " " " " "

Mr. Kula, American Film Institute, Washington, D.C.

Mr. Ackerman, University Film Study Center, Cambridge, Massachusetts

Mr. Harding, " " " " "

Mr. Keretsky, " " " " "

Mr. Moore, National Archive, Washington, D.C.

Mrs. Bray, " " " "

Mr. King, National Film Theater, Sydney, Australia

Dr. and Mrs. Malthête-Méliès

Mr. Richie, Visiting Curator, Department of Film, The Museum of Modern Art.

3. ADOPTION OF THE AGENDA

Mr. Willard van Dyke asked if he might add that at 9.30 a.m. on Thursday morning, a demonstration and discussion about Metro-Klaver printing process would take place in the main auditorium.

4. MINUTES OF THE PRECEDING GENERAL MEETING AND CONGRESS

The Minutes of the XXIVth General Meeting and Congress held in London in 1968 were unanimously approved.

5. REPORT OF THE SECRETARY GENERAL

The President invited the Secretary General to present his Report.

The Secretary General informed the Meeting that his Report would this year be divided into three parts : first, a report on membership questions, to be dealt with under heading 10 of the agenda; secondly, the exceptional question of the office of the Federation and of its Secretariat, to be examined also later on, under agenda item 14; and finally, a brief report on the work of the Secretariat and the Executive Committee during the year.

The Secretariat had organized four meetings of the Executive Committee, as provided for in F.I.A.F. rules : one in London immediately after the General Meeting, another in Leipzig in November, another in Paris in March and the last one in New York just before the present General Meeting. The Secretary General informed the Meeting that one of the members of the Executive Committee, Mr. Brejcha, had resigned last year as a result of his leaving the Czechoslovak Film Archive.

The Secretariat had published in the French 'Journal Officiel' the decree authorizing the legal headquarters of F.I.A.F. to be located in France, thus finally regularizing the statutory position of the Federation. In this connection, a slight conflict still remained to be resolved in Paris, concerning the return of our old files, which had been sequestered for about 10 years. The effort to get them back was still going on and it was hoped to reach a positive result during the coming year.

The Secretariat had published the new Statutes and Internal Rules as modified in London, the volume of the 1968 Annual Reports of Members and the second supplement to the organigrams. This very interesting loose-leaf volume had now reached a total of 30 organigrams of member archives, and amongst these were three new organigrams from East-Berlin, Havana and Lima, as well as revised organigrams from Brussels, Bucharest, Budapest, Copenhagen, London, Montreal, New York, Prague, Rome, Turin, Vienna (Filmarchiv), Poona, and Istanbul (Film Arsivi). This document allowed members to compare their respective internal organizations.

The Secretariat had also had a large exchange of correspondence. Numerous circular letters had been sent out, amongst them the list of members, the enquiry about customs regulations, the recommendations about labels, and the enquiry about the possibility of freely using certain films in schools and universities. The Secretariat was also collecting an up-to-date file of the statutes and rules of member archives. The Secretariat had organized the meeting of the Commission for Documentation and Cataloguing, in February last, in Brussels, and helped the Museum of Modern Art to prepare the present Congress. These were the principal tasks of the Secretariat during the past year.

The President thanked the Secretary General for this first part of his Report.

#### 6. REPORT OF THE TREASURER

The Treasurer, Mr. Morris, asked the members to refer to the Financial Report of 1968 (paper no.4). He drew their attention to the following items :

1. The operating balance of F.I.A.F. was over 80.000 Swiss Francs. At the end of December 1968, F.I.A.F. had had over 73.000 Swiss Francs in both bank accounts in Switzerland.
2. The 'loss on sale' concerning office equipment was caused by the removal of the secretariat office from Paris to the temporary secretariat in Brussels and this item was drawn out from the accounts.
3. Chapter I - Current expenses.  
The items were different from those budgeted, because in 1966 the much cheaper temporary secretariat in Brussels had not been provided.

#### 4. Statement of Income

The amount of subscriptions on page 4 represented accounting figures, the cash figures being given on page 5 'membership fees received'. The difference was explained in an additional statement at the bottom of the page.

5. As to the payment of subscriptions, the Treasurer was pleased to say that there were no outstanding subscriptions for 1966 and 1967. Concerning the subscriptions due for 1968, some normally came in late (marked \* on the list) and receipt of half of the subscription from Cineteca Italiana of Milan had to be added to this statement.

The President thanked the Treasurer for this satisfactory report and expressed his gratification that all subscriptions had been paid and that all members were consequently authorized to vote, according to the Statutes and Rules.

#### 7. REPORT OF THE AUDITORS

Neither Mr. Banaszkievicz nor Mr. Von Bagh were present at the Meeting, but Mr. Morris read out the written report of Mr. Banaszkievicz, signifying his approval of all the accounts.

#### 8. DISCHARGE OF THE ADMINISTRATION OF THE OUTGOING EXECUTIVE COMMITTEE

The President asked for a formal vote on the discharge of the administration of the outgoing Executive Committee. This was voted unanimously.

#### SECOND SESSION (OPEN)

#### 9. PROJECTS AND PUBLICATIONS UNDER WAY

##### A. PRESERVATION AND ACQUISITION

##### 1. Manual for preservation of films

Mr. Klaue stated that there was a new German edition of the Manual on Film Preservation and that a copy of it would be forwarded to all members.

He also announced that Mr. Volkmann intended in the name of the Staatliches Filmarchiv, to invite the members of the Film Preservation Commission to Leipzig, to study with archive specialists the preservation of colour film. He hoped that it would be possible to publish a special manual on these subjects.

Mr. Lindgren commented that the first edition of the Manual on Film Preservation referred to an investigation in London in 1963, when television people, electronics engineers and magnetic tape manufacturers were asked to advise on the preservation of videotape.

A similar meeting held in 1969 had reaffirmed that black-and-white pictures recorded on videotape were best preserved by copying on to cinematograph film, but that for colour pictures the original videotape should be preserved.

This underlined the fact that the major technical differences in both film and television materials were between preserving black-and-white pictures on the one hand, and colour on the other.

## 2. Reports on Vaults by Dutch Engineers

Mr. de Vaal reported that he had to face the problem of building a new film vault in Holland. He therefore asked a State Research Laboratory to find out the special reactions of different kind of nitrate film from different periods. A very interesting Report had been received and with the agreement of the Secretary General, this Report had been given to our colleagues of the D.D.R. and a German translation would be made. The Nederlands Filmmuseum had already done an English translation and Mr. Ledoux would try to produce a French translation, so that this report could be available in four languages to all members.

The President thanked Mr. de Vaal and asked him to give a short description of the practical conclusions of this Report. Mr. de Vaal answered that the research had proved that film archives did not need to have the elaborate bunkers provided for in the programme of the Staatliches Filmarchiv and that the cost of such buildings could consequently be cheaper than had previously seemed necessary.

The Secretary General asked Mr. Klaue to inform Mr. Volkmann of this study and perhaps to provide in the next edition of the Film Preservation Manual a detailed chapter about the building of vaults as this was lacking in the present booklet.

Mr. Konlechner said he would like to see added to a future edition of the Preservation Manual, some details on cooling systems in film vaults (centralized, semi-centralized and decentralized systems). The preservation of sound should also be studied, in its basic principles.

Mr. Geber thought that the problem of restoring films was a very interesting one and that a special chapter should be added about this matter.

Mr. Klaue suggested that extensions should not be added to the Manual for the present, but that the results of various experiments made by archives, as well as information given by industrial companies should be collected together. He asked all members to send him bibliographical information already available on these subjects with a view to enabling him to prepare a file. The latter would be studied by the Preservation Commission, which could then prepare an entirely new Manual embodying all this new information.

Mr. Privato told the Meeting that Gosfilmofond had a staff of engineers working on preservation and restoration problems and he would be happy to communicate the results of their work for publication in the new manual.

The President agreed with Mr. Klaue's proposal and thanked all members for their collaboration.

### 3. Metro-Kalvar Process

Mr. Colin Young informed the Committee that the project of U.C.L.A. concerning the Kalvar process had been extended to the study of various dry film processes. He introduced his colleague, Mr. Sargent, who summarized the topics which would be discussed on Thursday morning, during the demonstration of the Kalvar process in the Main Auditorium (paper no.26).

### 4. Completion of Films

Mr. Klaue said he had brought with him a Report which had been circulated to all members, but he drew attention to the fact that the first part of the Report should be disregarded, the principles of the organization for the completion of films having been already considered in London and confirmed in the London minutes (paper no.5).

Mr. Ledoux informed the Meeting that he had compared four different versions of the film KRIEMHILDE RACHE by Fritz Lang coming from London, Berlin, Moscow and New York. All of them were of different lengths and in fact not really comparable because of the inclusion of identical shots taken from different angles. Two were completely irreducible. It seems that at the time, it was difficult to make first a master copy and then dupe negatives, as is now done. It appears that one negative, the best, was kept in the country of production and that duplicate copies were then made up with the other rushes. This had been confirmed by Mr. Thorold Dickinson in London and later by Mr Marcel L'Herbier, when Brussels was making a study of the two versions of FEU MATTHIAS PASCAL. In conclusion, completion of films required great care.

Nevertheless, the Secretary General insisted on the great interest all members should have in this project, especially as regards classics, and on the need of having the original copies for comparison.

Mr. Comencini also insisted on the interest of this work with reference to the history of the cinema. Ten years previously, the Cine-teca Italiana had compared its original but incomplete version of the silent film VARIETY with the copy of the Cinémathèque Française and had now perhaps the most complete version of this classic film.

Mr. Frida reminded members that the Czech film EXTASE had been shown in London and that since then 3 or 4 versions different not only in language, but also in the script, had come to light. He hoped to present a complete Czech, French and German version within the next six months.

The Secretary General insisted on the benefits of extending the co-operation to all archives, not limiting the work to two archives only.

Mr. Lindgren urged that even if more complete versions were obtained in this way, the incomplete versions should always be kept as evidence of the mutilated forms in which the film had been shown. The errors of history were also a part of history.

The President cited the report which had been made some years earlier by George Sadoul, during a discussion on historiography in Venice, concerning the comparison of silent American films shown in Europe, and drawing attention to the changes often made in some versions for reasons of greater historical accuracy, like the ones introduced in the French release version of TWO ORPHANS OF THE STORM by Griffith.

In this connection, Mr. Lindgren observed that the same comparison should perhaps be extended to documentary films and newsreels, which often used the same material in very different ways, with a view to saving historical truth for future generations.

Mr. Colin Young pointed out that in the thirties, some versions of western films were made by the same directors from the same scripts, but with different actors, to serve segregationist purposes.

Mr. Privato said that Gosfilmofond was often working with the studios which produced the films, so that copies could be compared in the most authentic manner, and if possible, with the help of the directors.

In conclusion, the Secretary General asked all members to mention the work done in this very interesting field in their annual reports.

5. Methods of conserving sticky reels and fire-proof systems

Mr. Klaue confirmed that the second volume of the series 'Filmarchiv-wissenschaftliche Informationen' dealing with a description of the methods to be applied to save sticky reels, and reels with fire-proof systems, would be published in the course of 1969.

6. Identification of films

Mr. Frida stated that a second seminar on the identification of slap-stick films would be held either in Gottwaldov or elsewhere in Czechoslovakia in March or April 1970, and that the results of both symposiums would then be published.

7. Customs

Mrs. Recht reported that quite a number of members had replied to her circular letter, sent out at the request of the Turkish archive last year, but the information she had received was not specific enough to make clear the procedures followed by members in obtaining special customs facilities. Each archive would be asked to give additional details to enable the Secretariat to make a complete survey on this important matter.

8. Insurance

Mr. Ledoux reported that the case was similar to the preceding one. Insurance policies communicated by the members to the Secretariat needed to be compared and studied by an expert in order to reach a single recommendation. But replies were still awaited from important archives, like the National Film Archive. The General Meeting agreed to engage the help of an expert as soon as the dossier was complete.

Mr. Colin Young expressed doubt as to whether a single insurance policy could be applied in all countries. The Secretary General replied that he intended only to set out a list of recommendations to guide members in the study and establishment of their own insurance policies.

9. Embryo

Mr. Klaue had brought a written report on this project (paper no.6) and asked all archives to participate in sending their contributions to be included in the second edition.

Mr. Frida insisted on obtaining French or English translations of the titles he contributed (often appearing in Czech only) for the next edition.

B. FILMOGRAPHY10. Films on the cinema

Mr. Papp informed the Meeting that due to unforeseen circumstances, it was impossible for his archive to report on this project. But about half of F.I.A.F.'s members did reply to the request for information and he asked the others to forward their documentation, as he hoped to prepare this filmography within a short time and to present it at the next Congress.

The President thanked Mr. Papp. He said that the General Meeting did not really expect a complete report to be presented at the Congress, as this project was a very large one. He asked all members who had not yet replied, to send the information requested by the Hungarian archive. He also suggested that if necessary, Mr. Papp should request the help of the Secretariat, which was well aware of the difficulties an archive encountered in producing such work.

The Secretary General added that the circular letter sent to all members by Mr. Molnar did not contain all the details given by Mrs. Draskovics in her report to the London Congress. He intended to send a copy of this report to Mr. Papp, who could perhaps send out a new circular letter, reminding all members of the project, and giving them the details outlined by Mrs. Draskovics as a guide for their replies.

II. Catalogue of animated films produced before 1940 in members' collections

Mrs. Jaubert announced that due to staff changes the Cinémathèque Canadienne had been delayed in this work, but was still interested in completing it.

The Secretary General proposed the deletion for the present of this project, which had been previously proposed by Mr. Coté who was no longer in the Cinémathèque Canadienne, and suggested it be considered again next year. But Mr. Patenaude expressed his willingness to begin work on the American silent animated film, one of the least known categories. This would be a first approach to the subject.

This was accepted, and the Secretary General accordingly proposed modifying the title of the project to : Part I. American Animated Silent Films. This was agreed.

I2. Enquiry into non-fiction films (Cataloguing and use of documentary films in archives)

A written report had been circulated by Mr. Klaue (paper no.7) who thanked the large number of members who had participated in this enquiry.

I3. List of filmographic sources (Professor Toeplitz)

The President said he had received three documents, one from the Cinémathèque Royale in Brussels, one containing information from 8 or 9 archives, and a list made specially for the Symposium in Gottwaldov. Although they were very interesting, he suggested planning the information in a different way, more helpful for research, thus :

- I. International sources : yearbooks referring to various countries.
2. National sources :
  - a) catalogues, yearbooks, trade papers where filmographical data or films could be found, data such as year of production, filmmakers, length, first showing, censorship, certificate, etc.
  - b) Encyclopedias and dictionaries giving information about films and people making films.
  - c) Books on general or national history or on people connected with filmmaking. Only the books giving reliable information and a more or less complete filmography should be taken into consideration.

This would be the starting point for the work, but selection would have to be made especially as far as books were concerned. The Secretary General pointed out that it was very difficult to ascertain when a book was a filmographical source or not.

In any case, Professor Toeplitz said that with the kind help of Mr. Frida who would work with him on this project, he would prepare a general outline, with some territories worked out in detail, for the next General Meeting. The partial results of this catalogue would be discussed and as regards the selection of books, the advice of specialists in several countries could be requested.

### C. BIBLIOGRAPHY

#### I4. Bibliography of F.I.A.F. members' publications

A copy of the publication had been given to all members. Mr. Morris remarked that either members did not publish so much this year, or they were reluctant to send the information, but the bibliography this year was half what it was last year. Only 22 archives gave information, the others did not reply or informed Mr. Morris that they had not published anything during the year.

The Secretary General urged that this very interesting work be continued by Mr. Morris, who agreed.

#### I5. Bibliography of books and periodicals published before 1914, including sources in specialized libraries and collections outside F.I.A.F.

This book had been published two years ago, To make the bibliography more complete it had been decided to contact libraries outside F.I.A.F., but a great number of libraries, especially American ones, had not answered or gave negative replies. The Secretary General intended to contact them during his stay in the States in order to persuade them to co-operate. He had no other significant information to communicate for the moment.

He asked to have this project kept alive until he got results from these contacts.

The President suggested that giving such information should perhaps be remunerated. F.I.A.F. could offer a payment to important libraries, with a view to completing the work.

#### I6. Annual bibliography of books on the cinema

Mr. Fernoaga had brought with him some copies of this annual bibliography, which would, in any case, be sent to all members.

He suggested deferring consideration as to whether this bibliography be maintained or modified for 1970 until each member had received a copy of it and had had time to study it.

D. MISCELLANEOUSI7. Telex

The Secretary General said he had nothing to add. He still hoped that more archives would join the eight already having Telex.

Mr. Lindgren confirmed the effectiveness of Telex in exchanging communications and information. The National Film Archive in fact was using two installations : one in its central offices, the other in its film store at Aston Clinton.

I8. The Pool

The financial report of the Pool had been circulated to all members and the President thanked Mr. de Vaal for his work (paper no.8).

I9. Exchange of personnel amongst archives

The Secretary General remarked that his archive was still the only one to conduct these exchanges, which he believed to be the best way of training personnel. He invited members to propose candidates for exchange. The President underlined the interest of such exchanges and hoped these would increase before the next Congress.

Dr. Roads of the Imperial War Museum said he had had a trainee from the Philippines and that he intended to encourage such visits.

Mr. Lindgren announced that the National Film Archive of London was preparing an exchange of personnel with the Staatliches Filmarchiv of Berlin DDR.

20. Organigrams

Mr. Ledoux had reported on this project earlier (see item no.5 in the present Minutes).

(A complete list of F.I.A.F. projects and publications in progress was contained in paper no.25)

Mr. Lindgren said that with reference to item 9 on the agenda (Projects and Publications in Progress) and item 21 (Future Projects) he would like recorded as a matter of principle a decision already taken by the Executive Committee that there should be a clear distinction between projects being undertaken and published by member archives themselves, on their own responsibility, although with the help of F.I.A.F., and those which were being sponsored by F.I.A.F., to be published under F.I.A.F. responsibility. Nothing should be announced or published under the heading of F.I.A.F. until it had been submitted to F.I.A.F., and approved.

THIRD SESSION (FULL MEMBERS ONLY)

IO. A. ADMISSION OF NEW MEMBERS AND EXTENSIONS OF MEMBERSHIP

FULL MEMBERS

National Film Archive of India (POONA)

The Secretary General reported that the Executive Committee had examined the application of this Archive, which had been a provisional member for the past six years, for full membership. The Executive Committee unanimously proposed that the General Meeting accept this Archive as a full member.

The General Meeting was asked to vote on the acceptance of the National Filmarchive of India as a full member.

The vote was as follows :

FOR : UNANIMOUS.

The President announced the acceptance of the National Film Archive of India as a full member with great pleasure and greeted the Indian delegate, Mr. Raghenath, who took his seat in the General Meeting.

PROVISIONAL MEMBERS

New Applications

Library of Congress (WASHINGTON)

The Secretary General informed the General Meeting that the Motion Picture Section of the Library of Congress had applied for provisional membership.

This archive, in fact the oldest archive in the States, was in charge of the copyright records in the U.S.A. and involved with cinematography since its beginning. Observers of the Library of Congress had attended F.I.A.F. Congresses in 1946, 1953 and 1956.

The Motion Picture Section in fact fully satisfied the requirements for full membership, but the Statutes and Rules required that all applicants must first pass through a qualifying period of provisional membership.

The Secretary General had received the statement required by Art. 20; affirming that the Library of Congress will collaborate with the Museum of Modern Art Film Dept. The statement was signed by the responsible officers of both archives. The order for payment of subscriptions was also in hands of the Secretary General. Mr. van Dyke enthusiastically sponsored this application and testified to the excellent relationship existing between the Museum of Modern Art and the Motion Picture Section of the Library of Congress.

The General Meeting was asked to vote on the acceptance of the Motion Picture Section of the Library of Congress as a provisional member. The vote was as follows :

FOR : UNANIMOUS.

The President had great pleasure in announcing to Mr. Kuiper, Head of the Motion Picture Section of the Library of Congress, that his organization had been accepted as a provisional member and he expressed the hope of accepting it as a full member in the following year.

Mr. Kuiper thanked the President.

Türk Film Arsivi (ISTANBUL)

Three years earlier, the Turk Sinematek Denergi had applied to be a correspondent, and two years ago, another Turkish archive, the Turk Film Arsivi, had applied for the same status. Both had been accepted. But, last year, Turk Film Arsivi had asked to become a provisional member, with Turk Film Denergi wishing to remain as correspondent for one more year. The General Meeting had decided to maintain both of them as correspondents.

This year, Turk Film Arsivi was asking once more to become a provisional member. It had received an important grant from the Turkish Government and had been very disappointed by the General Meeting's decision in London.

The Secretary General informed the General Meeting that the Executive Committee was divided on the question but decided to put this candidature to the General Meeting.

The President emphasised the qualities of this young archive, making as many improvements as possible, enlarging its collection and building vaults.

Mr. Lindgren informed the Meeting of the report of his Deputy, Mr. Colin Ford, who had visited both archives and had not found it easy to make a distinction between them. F.I.A.F. had treated them equally until now, but should perhaps encourage the archive which had made the application as provisional member.

Mr. Privato supported the application. These archives encountered a lot of difficulties, especially with the customs, and accepting them as provisional member would perhaps help them. The fact that there were two was not F.I.A.F.'s problem.

Mr. Pogacic agreed that they faced difficulties but also complained of the damage to a film returned to him by these archives, after a year's loan.

Mr. van Dyke suggesting waiting for another year, because of the incident mentioned by Mr. Pogacic. Respect for films should be the first aim of F.I.A.F. members.

Mr. Konlechner explained that in Turkey the audience was very large for a very small number of films, shown the greatest possible number of times.

Mr. Kubelka was of the opinion that if F.I.A.F. accepted one Turkish archive, the other would be at a disadvantage, and that F.I.A.F. should have insisted on encouraging the other one to apply for provisional membership also. Mr. Ledoux reported that he had discussed the matter with Mr. Salom of Turk Sinematek Denergi when he was in Brussels. It was in fact a financial question which prevented them from applying. Mr. Lindgren also accepted their difficulties in this respect and was of the opinion that they were free to act as they wished and that F.I.A.F. should not interfere.

The President summed up the formal position under the following heads :

1. the Turk Film Arsivi had reached the stage of qualification for provisional membership. It had films and financial resources.
2. It could of course remain correspondent for one more year but he thought it was on the way to strengthening itself and should be encouraged.
3. There seemed no reason why the General Meeting should refuse provisional membership to the one archive, simply because the other wished to remain as correspondent.

He proposed taking the vote on whether the Turk Film Arsivi should be a provisional member or not.

The voting was as follows :

	II FOR
	IO AGAINST
	7 ABSTENTIONS.

The Turk Film Arsivi was accordingly accepted as a PROVISIONAL MEMBER.

#### Extensions

#### Filmarsiviya Republikës Popullore të Shqipërisë (TIRANA)

This Archive asked for the extension of its provisional membership for the seventh year. This was the last possible year of extension.

Its report of activities had been regularly received, but should it ask for full membership next year, it would have to be visited by one of the members of the Executive Committee, to report on its preservation facilities.

In any case, the Executive Committee recommended the extension of provisional membership for one more year.

The President took the vote, which was as follows :

30 FOR  
2 AGAINST  
6 ABSTENTIONS.

Tirana consequently remained as provisional member for 1969.

#### CORRESPONDENTS

##### New Application

Cinémathèque de Lyon (Comité de Fondation du Musée du Cinéma et la)  
(LYON)

This application had been pending for some time because of the situation in France. Now the Executive Committee proposed that they be accepted as correspondent.

Mr. Borde said that it was an interesting archive, specialising in the beginnings of the cinema and certainly qualified to become correspondent.

The President proposed taking an open vote. The vote was as follows :

26 FOR  
1 ABSTENTION.

The Cinémathèque de Lyon was consequently accepted as a CORRESPONDENT.

##### Extensions

The Secretary General then proceeded to the extensions of the status of the correspondents for one year.

Türk Sinematek Derneği (ISTANBUL)

The Secretary General read two cables from this correspondent, one asking for the extension of its status, the other stating that its subscription had been paid.

The Meeting was asked to vote on the resolution that it be confirmed as correspondent. The vote was as follows :

FOR : UNANIMOUS.

Cinemateca Universitaria del Peru (LIMA)

Accepted last year as correspondent, this archive had paid its subscription and had sent its annual report, unfortunately too late to be included in the annual volume. It had also sent its organigram.

The Secretary General proposed the extension of its status as correspondent for one year. The vote was as follows :

23 FOR  
2 ABSTENTIONS.

Department of Theater Arts - University of California (LOS ANGELES)

Mr. Colin Young was attending the Congress with three assistants. He had sent a detailed report and the Department had paid its subscription. The extension of the status of correspondent seemed to be evident and the President took the vote :

FOR : UNANIMOUS.

Cine Arte del Sodre (MONTEVIDEO)

Mr. Hintz was this year attending the Congress. This archive had a firm desire to collaborate with F.I.A.F. and its member archives and the Secretary General drew the attention of the General Meeting to the fact that only financial reasons prevented this archive from having the full membership status which it had held in the past.

The Secretary General proposed the extension of its status of correspondent for one year. The vote was as follows :

FOR : UNANIMOUS.

Korean Federation of Film Archives (PYONG-YANG)

The case of this archive was examined each year. Apart from receiving payment of its subscription, F.I.A.F. had received no news about it. This year a letter had been received, but entirely unconnected with F.I.A.F. archive work.

Mr. Privato reported that Gosfilmofond had received a visit from Korean archive representatives, assuring him of their interest in the Federation. Mr. Klaue also confirmed their wish to remain as correspondent of F.I.A.F.

The Secretary General proposed an extension of one year. Voting was as follows :

19 FOR  
2 AGAINST  
3 ABSTENTIONS.

Mr. Privato was asked to write on behalf of the General Meeting, to try to establish contact and to ask this archive to take a more active part in the life of our Federation. Mr. Privato accepted.

Filmmuseum (ZÜRICH)

The Secretary General had not received any report from this organisation and its subscription had not been paid. He had met Mr. Egger, Head of the Filmmuseum, who told him they had had a lot of difficulties in establishing a real archive.

The President expressed his disappointment at the results achieved by Mr. Egger and his colleagues, but Mr. Klaue informed the Meeting that he had received a request for collaboration, which made him hope for greater activity this year.

The Secretary General proposed that the General Meeting should encourage Mr. Egger by extending the status of the Filmmuseum as correspondent for one more year.

The voting was as follows :

22 FOR
2 AGAINST
3 ABSTENTIONS.

B. OTHER QUESTIONS RELATING TO THE STATUS OF MEMBERS

The Secretary General confirmed the definite deletion of two archives whose deletion had been voted in London subject to a three-month delay : namely HELLENIKE TAINOTHEKE and CINETECA UNIVERSITARIA DE CHILE. They had not answered the final request for payment of their subscriptions.

He then informed the General Meeting of changes which had occurred in the direction of certain archives, as follows :

BUCHAREST

This archive was being provisionally directed by an Advisory Committee composed of Mr. Dimitri Fernoaga, Mr. Aurel Lupp, past director and Gheorghe Popescu deputy director.

HELSINKI

Rumours concerning the Finnish Film Archive had been confirmed by Mr. Monty and Mr. Lauritzen. Mr. van Bagh was no longer director of the archive and he had been replaced by Mrs. Suomela. The Secretariat hoped soon to receive official confirmation of this change.

MONTREAL

A new curator had been appointed, namely Mr. Michel Patenaude. Mrs. Jaubert remained director general.

Mr. Jean Clavel, President of the Canadian Film Archive, said he was happy to say that an entirely harmonious relationship between Cinéma-thèque Canadienne and the Canadian Film Archive had now led both

archives to a modus-vivendi of practical action and mutual interest to these organizations. He associated Mr. Guy Joussemet, President of the Cinémathèque Canadienne, with this statement.

#### CENTRE NATIONAL DE LA CINEMATOGRAPHIE FRANCAISE

Mr. Ledoux informed the General Meeting that Mr. Holleaux, Director General of the Centre, had sent a letter to F.I.A.F. stating their wish to become a member of F.I.A.F., pending the publication of a decree giving an official status to the Service des Archives du Film.

This confirmed that the Centre National de la Cinématographie Française seriously intended establishing links with F.I.A.F.

#### STOCKHOLM

In the last General Meeting in London, a statement had been made by Mr. Lindquist on the non-existence, from the legal point of view, of Filmhistoriska Salmingarna. It had been explained to Mr. Lindquist at the time, that the Swedish Film Institute could not be considered as a member of F.I.A.F. but only its Archive Department, as was the case for other F.I.A.F. members which were incorporated in film institutes or museums or schools.

Since that time, F.I.A.F. had not received any official news from Mr. Lindquist on the matter and never received the organigram which would have helped to clarify the situation. Mr. Geber, consulted on the matter, had not been able to give any informative reply.

Mr. Lindquist said that although he had not officially advised the Secretary General, he had in practice accepted the suggestion of the General Meeting in London, that Filmhistoriska Samlingarna should still remain a member of F.I.A.F. as the archive department of the Swedish Film Institute.

The Secretary General asked Mr. Lindquist for an official confirmation, such as should have been sent after the London Congress to avoid any further misunderstanding. Mr. Lindquist promised to do so immediately on his return to Stockholm.

#### PRAGUE

The Secretary General had been informed by Mr. Zvonicec of the new structure which existed in Czechoslovakia following the separation of the Czech archive and the Slovak archive (whose Director, Mr. Kominar, was among the delegates at the present General Meeting in New York).

Mr. Zvonicec informed the General Meeting that the situation was still not finally resolved but he suggested that for the time being, the Czechoslovakian Filmarchive in Prague should be considered as a part of both the Czech and Slovak Film Institutes. This archive would re-

present them in their foreign relations and would remain the member of F.I.A.F. and Mr. Frida would be its delegate in F.I.A.F.

The Secretary General asked for official confirmation by Mr. Zvonicec of this situation.

#### WARSAW

Mr. Banaskiewicz who had been for long a highly esteemed delegate of the Polish archive in F.I.A.F., was no longer director of this archive. He had been replaced by Mr. Michalevicz.

The Secretary General urged that all members should communicate to at least the Secretariat, if not to all members, any modifications which might occur within their internal organisation.

#### FOURTH SESSION (OPEN)

#### II. AID TO YOUNG AND SMALL ARCHIVES

The President called on Mr. Borde, who gave a summary of the views which had been expressed by several archives, in reply to a circular letter they had received from the Secretariat on the question of help which could be given by F.I.A.F. and its members to young and small archives. (see dossier in paper no.9)

All these archives emphasized the fact that the problems were due to insufficiency of financial resources, lack of experience and to the fact that young archives often had original positives but no negatives.

Mr. Borde was of the opinion that some of these problems depended on the origins of the archives. When a small and young archive developed from a small private collection, it was soon overwhelmed by its own enrichment. When it developed from a film-club, it had difficulties in finding an equilibrium between diffusion, research and preservation. When an archive was created by the State it might have greater financial resources but perhaps missed the 'romantic' enthusiasm characterizing the two other categories.

What F.I.A.F. certainly could not do for young and small archives was to intervene in financial or legal matters. Young and small archives on their side should try and ask only for reasonable help from the larger archives, which also had their own problems.

The solutions suggested by most of the archives were the following :

1. Setting-up a stock of classical films

Small archives often lacked classical films to illustrate the history of cinema.

Larger archives which had negatives of such films should provide a list, and indicate the cost of printing copies.

2. Permanent loan of superfluous copies (nitrate, supernumerary or dubbed versions)

Copies in good condition should systematically be offered, conditions of deposit and copyright permitting.

3. Exchange of prints

Since young and small archives were often financially poor, their best means of enrichment was exchange. Such exchanges at present depended on friendly relations between archives but should become more systematic.

Young and small archives particularly wanted to know which of their films were of interest to larger archives, with a view to arranging exchanges.

4. Moral support with international distributors

Young archives which had already established good relations with their own national film industries could benefit from the moral guarantees of senior archives to enable them to obtain films from major foreign distributors operating in their countries.

5. Constitution of national film collections

Young archives were keen on collecting documentary films and news-reels concerning the past of their country, many of which might exist in the archives of other countries.

6. Publication of a basic manual, which would define the minimal requirements for research and preservation, to be used both by personnel and in supporting an archive's requests to its Governmental authorities.

To shorten the discussion, the President suggested eliminating questions concerning distributors and copyright, the exchange and loan of films free of copyright being large enough to fill up the debate.

He read a report just received from the National Film Archive of Poona (paper no.24) which on many points, came to the same conclusions as Mr. Borde's report. He then opened the discussion.

Mr. Patenaude expressed the view that the problems differed from one country to another, especially concerning exchanges. Canada, for example, was a country where printing of film was very high and consequently the price of copies very expensive. This meant that exchanges could be made only on the basis of limited loan of their own copies.

Mr. Kubelka was of the opinion that all small archives should obtain great classics for preservation, but lavenders should be requested because copies were quickly damaged by projections.

Mr. Berg shared these views, but also urged the provision of lists of 16mm copies, for which charges and transportation costs were rather smaller. Mr. Konlechner was of the same opinion.

Mr. Young also suggested the possibility of offering other services than films for exchange.

Mr. Lindgren said that his own National Film Archive was underfinanced in all its departments; for example, and in particular, it was unable to obtain sufficient money each year to copy its nitrate films and prevent their eventual disintegration. This underlined the fact that while some archives might be relatively stronger than others, there were in reality no rich archives, with the possible exception of Gosfilmofond. Moreover, weak film archives sometimes existed in economically prosperous countries, which could afford to give them larger budgets. While he fully accepted that F.I.A.F. members had a responsibility to help each other, the first duty of every archive was to press the government and public of its own country to give it the resources essential to its existence.

Mr. Hintz added that his small Latin American Archive had only originals, which it was impossible to exchange, and that in any case large archives already had the most important films in their collections. But other services could be offered.

Mr. Privato asked all small archives to inform Gosfilmofond of the help they needed. Gosfilmofond was ready to exchange films for any other service.

Mr. Klaue underlined that F.I.A.F.'s members had rules defining the relationship between them, but as far as the Staatliches Filmarchiv was concerned, he stated that :

1. It was always ready to accept visitors from other archives wishing to improve their knowledge.
2. It was actively exploring the best conditions for preservation.
3. It was ready to exchange any film in its collection, needed by other archives, even with no immediate reciprocation from the small archive.

4. If necessary and in exceptional cases, it was even prepared to pay the transportation costs.
5. It was quite ready to prepare a manual to help small and young archives. Mr. Klaue was convinced that archives would become centres for preserving all audio-visual media in the future.
6. Concerning superfluous copies, Mr. Klaue thought it most undesirable to hand over nitrate material to young archives not equipped to preserve it.

Mrs. Jaubert supported Mr. Klaue as regards the preservation of all audio-visual media, this problem being a very acute one in North America.

Mr. van Dyke was opposed to the destruction of nitrate films, even after they had been copied. The original nitrate copies should be preserved as long as possible.

The Secretary General thought this problem was fundamental and should be very fully discussed.

Mr. Stenklev proposed that these problems should be discussed by the Executive Committee and its conclusions submitted to the General Meeting.

The President suggested that the General Meeting was the only occasion on which young archives could define their problems, because the Executive Committee was composed mainly of senior archives.

Mr. Morris expressed the view that the General Meeting tended to discuss too sophisticated problems and, recalling the suggestions of the young Turkish archives last year in London, he thought that a handbook dealing with the principles of running a filmarchive, the matters to be discussed with distributors, how to develop the collections, etc., was the most useful way of helping young archives.

At this point, the President suggested that as the subject under discussion was closely related to the problems of Latin-American archives, it might be convenient if the Meeting now turned to these, as a continuation of the present discussion, and this was agreed.

## 12. LATIN AMERICAN ARCHIVES

Referring to Mr. Borde's report, Mr. Hintz said he had come to the conclusion that the difference between European archives and Latin American archives was fundamental, even between small archives.

Latin American archives had to try to survive and their main problems were getting films and showing them, the preservation and duping of films being beyond their possibilities. They had not even got vaults to protect their collections. He had brought with him a list of nitrate films some of which had been sent to the symposium of identification in Gottwaldov, and he hoped that some of the members, perhaps the Prague archive, could take them into its charge to save them from destruction, giving simply a positive copy to the archive of origin. Latin American archives were so poor. How could they be members of F.I.A.F. and pay travel costs to go to Executive Committees and General Meetings? One of the most favoured archives was that in Peru: it had a grant of \$900 a year. In no case did the funds of Latin American archives allow them to attend F.I.A.F. Congresses in Europe. The lack of communication was a serious problem even in South America itself. 14 archives existed in IO countries (see paper no. IO). They were all grouped now in the UNION DE LAS CINEMATECAS DE AMERICA LATINA (UCAL) without subscription fees. The UCAL was divided into two groups, one in the North, one in the South. The Secretariat was in Montevideo. Their next General Meeting would take place in September, in Santiago de Chile. The objectives of UCAL were the same as those of F.I.A.F. In fact, all archive members of UCAL should be members of F.I.A.F., because their problems had to be solved by F.I.A.F., which could not remain a basically European Federation. Soon perhaps there would be archives in Africa and in the Far East with the same problems as the Latin American archives.

In spite of the difference of opinion between the Latin American archives concerning F.I.A.F., all of them thought they should join or rejoin the Federation individually, but a good first step would be to solve the problem as a group. UCAL had worked out a proposition as follows:

1. All Latin American archives should join the Federation as correspondents, since they could not afford any other category of membership.
2. UCAL should be recognized as a 'hemispheric' branch of the Federation (this seemed to be provided in F.I.A.F.'s statutes).
3. A member of the F.I.A.F. Executive Committee should be present at least at the General Meeting of UCAL.
4. This representative would then represent UCAL at the Congress of F.I.A.F., as it was financially impossible to send a Latin American delegate to the Congress each year.

The President thanked Mr. Hintz for this report. He referred to the contacts established in March 1965, at the Film Festival in Mar del Plata, with representatives of UCAL. He had reported on their proposals to the Executive Committee of F.I.A.F. in Vienna, just afterwards. Co-operation at that time had been envisaged and he reminded all members of the concrete proposals decided on by the Executive Committee at that time. In any case, he would be very happy to welcome all the Latin American archives as correspondents of F.I.A.F. and thought that an improvement of our relations, as defined in 1965, could be possible. Furthermore,

Article 4/b of the statutes provided that 'the instruments of action of the Federation shall be as follows : (b) offices, research institutes, regional sections, specialized film archives, members' international film services, etc.'

This clause could cover any kind of organization F.I.A.F. would like to create. But we should see if it was desirable to consider UCAL as a branch of F.I.A.F. or whether it was better to propose some kind of gentleman's agreement between the two organizations. In the past the rights and duties of the Latin American section had not been studied enough and we had been faced with endless difficulties, to be avoided in the future. As regards the nomination of a representative of F.I.A.F. to attend the meetings of UCAL, this presented a budgetary problem on which our treasurer would have to be consulted.

Mr. Lindgren said that since he had had the honour of acting (quite inadequately) as Mr. Hintz's proxy at one or two previous Congresses, he wished to say how delighted he was to see him in person at the present Meeting. The past breakdowns in communication between F.I.A.F. and its Latin American members could only be repaired by facing the difficulties with complete frankness, and speaking in this spirit, he had to say that after having heard Mr. Hintz he was beginning to wonder for the first time whether South America had any film archives at all, in the true sense of that term. Mr. Hintz had described 14 organizations which were obviously composed of film enthusiasts, but they seemed to have none of the resources necessary to perform any of the functions of a film archive.

Mr. de Vaal who said he was always in favour of raising F.I.A.F.'s subscriptions, proposed the creation of a reserve fund for the underdeveloped archives in the world. These archives, in exchange, could send the original versions of films they had, to members (French films to the French archive, German films to the German archive, etc.) who would be happy to preserve them and send a fine grain copy after having taken duplicates.

Mr. Pogacic agreed that co-operation was difficult but if a small archive was created, it had to begin modestly. One could not build an ideal archive immediately. Its most important task was to get any copy, even in a foreign language, even without subtitles, even a nitrate one, but above all, to get copies. He entirely shared the views of Mr. Borde on the matter of superfluous copies. No archive had enough money, except perhaps Gosfilmofond and Staatliches Filmarchiv. All others had problems of vaults, etc. too, but despite this they had to help smaller archives, sending them copies as gifts and even paying the freight. One day, everybody would be paid back.

Mr. Ledoux suggested that not only had the interests of the Latin American archives to be considered, but also the interests of F.I.A.F. and of the cinema in general. Confusion seemed to result from the exclusive consideration that Latin American archives had no means of pres-

erving films. But, diffusion was also one of the aims of an archive and had to be considered. Mr. Hintz spoke of the possible purchase of 16mm copies. Why not accept this possibility without reserve? On F.I.A.F.'s side, films did exist in Latin America which were of interest to our members. Why not commit these films to archives well-equipped to preserve them, even temporarily, to avoid their loss? This applied also to national production: the archives of Latin America should help better-equipped archives to preserve their national production in other countries. All this would certainly present difficulties, but this should not prevent their being studied by the Federation. The Secretary General was not really in favour of an immediate agreement with UCAL, because it was at present a grouping without a defined identity.

Mr. Privato offered the Latin American archives the collaboration of Gosfilmofond, but wished first to work out the basis of an efficient co-operation, with a view to settling the considerable difficulties which had arisen in the past. These archives had first of all to organize themselves and we could then provide for their adherence under legitimate conditions enabling them to act as members.

Dr. Roads suggested that if, as in Africa, there were governmental organizations recognizing the value of audio-visual media such as newsreel films and propaganda films, contact might be established with these organizations to guarantee the preservation of these elements of national history, and from there extending preservation to other films, such as classics. He therefore proposed dividing the problem into two parts: first, holding arrangements to meet the urgent situation which currently exists, and secondly, taking time to discuss the long-term solution of the status of the Latin American film archives within F.I.A.F.

Mr. Hintz, invited by the President to reply to all these points, expressed his astonishment about the new viewpoint expressed by Messrs. Lindgren and Ledoux, doubting the quality of the Latin American film archives. He wondered why they should not be considered as archives, having films, working for preservation and contributing to film culture. He thought that F.I.A.F. should co-ordinate the Latin-American archives with the rest of the world and UCAL was a co-ordination office for F.I.A.F., not another federation. It could serve as the mouthpiece of the fourteen archives within F.I.A.F. and F.I.A.F. should not reject the advantages of this. Mistakes had perhaps been made in the past, but Mr. Hintz insisted on trying again. Some sort of organization permitting mutual contact must be provided in order to make things easier.

The President said that he felt the moment had come to close this discussion and he proposed that both problems be examined further by the new Executive Committee, asking it particularly to consider setting aside a sum of money each year to assist small archives with film transport, exchange of personnel etc., and to study the possibilities of co-ordination between UCAL and F.I.A.F.

The Secretary General and Mr. Pogacic thought it was too early to close the discussion and urged that the General Meeting should continue one of the most interesting debates ever held in the Federation. Further-

more, Mr. Pogacic asked for a vote to be taken on the six concrete points presented by Mr. Borde. Mr. Konlechner supported the plea of Mr. Pogacic.

Mr. Hintz added that he too was rather disappointed, because he wished to report some positive results to the General Assembly of UCAL in Santiago, de Chile in September as soon as possible.

In view of these comments, the President said that he would change his recommendation, and propose instead that Mr. Borde, as reporter on item II, should prepare a detailed resolution on the forms of help to be given to young and small archives, and that Mr. Hintz should likewise prepare a resolution on the question of Latin-American archives, and that these two draft resolutions should then be submitted to the vote of the General Meeting. This was agreed.

#### RESOLUTION PROPOSED BY MR BORDE CONCERNING HELP TO YOUNG AND SMALL ARCHIVES

The following resolution, drafted by Mr. Borde, and modified by suggestions of Mr. Pogacic and Mr. Ledoux, was agreed :

Given the importance which the Federation attaches to young and small archives, the General Meeting makes the following recommendations, to help them in solving their problems :

##### I. Setting up a fund of classical films

Archives which are in a position to do so should send the following information to the Executive Secretariat, which will then forward it to young and small archives :

- (a) a list of classical films from which they could make copies for small archives (negatives, positives, lavenders)
- (b) the costs of making the copies in 35mm, and possibly in 16mm.

##### 2. Unlimited loan of superfluous copies

Archives which are about to destroy certain copies of films (e.g. copies on a nitrate base which are in good condition, superfluous copies, duplicates, etc.) should systematically offer these on an unlimited loan basis to young and small archives in cases where there are no legal obstacles.

##### 3. Exchanges

Since young archives all wish to enrich their collections on an exchange basis, not entailing heavy cost, larger archives should be willing :

- (a) to agree to the exchange of films for documents, books, photographs, posters, etc., or against services (e.g. research work, limited loans)
- (b) to lend, as far as possible, negatives or duplicating prints.

4. Constitution of national collections

All members of F.I.A.F. should generously assist young archives in newly developed countries wanting to make a national collection of films (newsreels, documentaries, fiction films etc.) produced in their country by foreign companies.

5. Basic manual

Finally, since young and small archives feel the need of having some basic manual containing minimum information about research and conservation of films to be used in instructing their personnel and in their relationship with public authorities, such a manual should be prepared by some large archive with experience in improvised solutions and difficult beginnings.

6. Action on these recommendations

Members should be asked to indicate in their annual reports what steps they have taken to apply this resolution.

RESOLUTION PROPOSED BY MR. HINTZ CONCERNING THE LATIN AMERICAN FILM ARCHIVES

The following resolution as drafted by Mr. Hintz, and with some modifications suggested by Mr. Lindgren, was agreed :

The General Meeting accepts the need to increase and strengthen relations between the Federation and the Latin American film archives, so that the common goal envisaged in F.I.A.F.'s statutes may be more readily attained.

To this end, it proposes :

1. to invite all the Latin American film archives which are not members of the Federation to join it and to abide by its statutes.
2. that in view of the difficulties which have always existed in co-ordinating the work with Latin America and, pending a permanent settlement, UCAL should continue to act as a regional coordinating organ.
3. a yearly meeting between the Executive Committee and UCAL, at UCAL meetings and F.I.A.F. Congresses, should be organized alternately.
4. that F.I.A.F. should consider as soon as possible the rules of procedure for the functioning of this and other regional organs that may be created in the future.

Regarding exchanges of films, the principles would be the same as those provided for in Mr. Borde's resolution concerning the help to young and small archives.

### 13. EXTENSION OF F.I.A.F. AIMS AND ACTIVITIES

Mr. Lindgren said that his Report (paper no.II) about the educational use of archive films had been circulated to all members. In London, Mr. Reed, Director of the British Film Institute, had suggested that F.I.A.F. should examine the legal and contractual problems arising when schools, universities, and other educational organizations wanted to study archive films outside archive premises.

Mr. Lindgren proposed the setting up of a small Commission to examine how films of all periods, all countries and all directors, essential to the study of film art and history, could best be made accessible to schools, colleges and universities which were anxious to organize courses of film study comparable to those already organized for literature, drama, music, painting, architecture, etc. Among the various aspects of the question to be considered, one of the most important was that of film copyright.

The Secretary General asked about the practical functioning of this Commission and wondered if its deliberations should be confined within its own membership or whether contacts would be extended outside the Commission, since the biggest problems were those with the producers.

Mr. Lindgren suggested that the problem could only be solved by negotiation, assuring film distributors agreed royalty payments for a form of restricted exhibition whose control could be guaranteed. This was, of course, different from F.I.A.F.'s normal field of activity, but there existed no other international body to tackle these problems.

The Secretary General expressed his opposition to the creation of a Commission inside F.I.A.F., because producers had cooperated with film archives without payment until now, and this situation had to be maintained.

In the opinion of Professor Young, the difference between countries in the volume of films available to non-theatrical users would make the negotiations extremely variable from one country to another. However, a statement could be made by F.I.A.F. and possibly the film schools, to explain the different kinds of film-use, for teaching and for individual researcher workers. The establishment by F.I.A.F. of criteria for the use of films would facilitate the contacts between copyright owners and potential users.

Mr. Young also proposed studying a method for the deposit of titles and information about research within archives which would enlarge the scope of F.I.A.F.'s action and could help to co-ordinate research and avoid duplication. This information could even be published and circulated by F.I.A.F. The President proposed to include this last suggestion in the future projects.

Mr. Lindgren said that the ultimate goal should be an arrangement whereby any bona-fide student anywhere could have access to any archive film he wanted to study. But this would need a solution involving owners of copyright, possibly enlisting Unesco support and certainly could not be achieved by F.I.A.F. alone. We should not attempt to act directly but a F.I.A.F. Commission might be able to produce a plan to be submitted to educational bodies.

The President suggested that F.I.A.F.'s aims in this context should be :

1. to enlarge the possibilities of the use of films for educational purpose by international exchange between the archives.
2. to state the general criteria for determining which institutions might use them and the conditions of this use.
3. to contact the various international bodies directly interested in this matter, like CILECT, CICT, the International Federation of Educational Films, etc. not dealing directly with them, but helping a commission to produce a plan to be given to educational bodies.

Dr. Roads thought that the problem of creating regional centres for research by students who wished to study films as medium of historical record would soon be acute and that filmarchivists would have to solve it.

Mr. Geber added that education by audio-visual media also meant distribution of films through T.V. and a great number of educational films are distributed through that channel. This implied difficulties in getting the films and also copyright problems.

The President suggested we limit ourselves to inviting CICT to build-up a multi-lateral Commission whose tasks would be to make a further study on the basis of Mr. Lindgren's proposals. This Commission would be made up of delegates of F.I.A.F. and delegates of other interested bodies : CICT, CILECT, producers, etc.

The General Meeting agreed this proposal unanimously.

The President accordingly undertook to speak to Mr. Maddison, whom he would soon meet in Paris, about this matter.

#### FIFTH SESSION (MEMBERS ONLY)

#### I4. OFFICE AND EXECUTIVE SECRETARY

The Secretary General, Mr. Ledoux, said that these problems were linked. At the last General Meeting it had been decided that as soon as our legal headquarters were established in Paris we would look for an office and an executive secretary there. F.I.A.F. had been legally recognized in Paris last August and the Executive Committee, meeting in Leipzig, decided to try to find an office and Executive Secretary in Paris.

Advertisements for an English-French speaking secretary were published in newspapers in all the countries in which French and English are spoken, i.e. Canada, Belgium, England, France, Switzerland and the United States. The Secretary General received about 120 applications, but the Executive Committee decided to consider only those of people living in Paris. 20 candidates were chosen by the Executive Committee and a Selection Committee was appointed composed of Messrs. Borde, de Vaal, Lindgren and Ledoux. 13 candidates appeared for interview. No one of them gave entire satisfaction : they did not have a real knowledge of archive work and nobody was available in Paris to train them. The Selection Committee therefore felt unable to make an appointment and so informed the Executive Committee in New York, which recommended to the General Meeting that Paris be retained as the legal seat of F.I.A.F., but be abandoned as the seat of the Secretariat.

The President put to the vote of the General Meeting a proposal that the Secretariat be established in Brussels temporarily pending agreement on a more permanent solution. The vote was as follows :

24 FOR  
3 ABSENTIONS.

#### 15. RELATIONS BETWEEN ARCHIVES AND PRODUCERS

Mr. Lindgren reported to the General Meeting on the informal meeting which had taken place during a dinner between representatives of F.I.A.F. and of the MPAA, on the evening of May 19th.

Messrs. van Dyke, Toeplitz, Lindgren, Ledoux and Miss Akermark represented F.I.A.F. Messrs. Hetzel, Vice-President, Mr. Schreiber (General Counsel) and Mr. Griffin Johnson (in charge of the foreign relations) represented the MPAA.

The exchange of views had concentrated on three main questions which had been put for MPAA by Mr. Hetzel.

1. The proliferation of archives : members of MPAA were reluctant to be compelled to deposit their films in every archive reducing of course their control on the copies deposited. Mr. Lindgren had assured MPAA's representatives of the trustworthiness of F.I.A.F. members. Mr. Hetzel thought that this matter should be settled directly between MPAA and the archives.
2. The use of films in archives : MPAA wanted the assurance that the copies deposited would be preserved in the archives and be available only for showing and studying on their own premises. The MPAA representatives had been assured that F.I.A.F.'s members were quite in agreement with this.

3. The exchange of deposited films between archives : this should be subject to the producer's or distributor's permission. Mr. Lindgren emphasized that the archives never made exchanges without such permission.

In conclusion, Professor Toeplitz proposed to draft a very broad statement of principles summarizing the needs of the filmarchives and the interest of the producers, for the mutual benefit of both parties.

Mr. Lindgren remarked on the fact that MPAA's objections to proliferation and to exchange between film archives were mutually contradictory. Reduction in the proliferation of preservation could be avoided only by freedom of exchange and conversely the more comprehensive were national film collections, the less would exchange be necessary.

Mr. Konlechner asked if the use of films on an archive's own premises was strictly limited to scientific and educational use or included also showing to a limited audience.

Mr. van Dyke said that there was no problem for the use of films for study purpose, but that showings to audiences within film archives needed further definition. From previous meetings he understood that serious reserves were made concerning showings when fees were charged.

Mr. Ledoux said that the point had been precisely conceded to F.I.A.F. in all the drafts of a model-agreement hitherto presented to F.I.A.F. When films were deposited in Belgium a provisional agreement was made by letter from MPAA in the absence of an official one, stating that 'these prints may be used only for normal educational and archival purposes and may be shown only at the Royal Filmarchive of Belgium or in the screening room under its jurisdiction'. This could not yet be regarded as applying to all members of F.I.A.F. but this practice, accepted by MPAA in the Belgian case, could be considered as a basis for F.I.A.F. negotiations.

Mr. Konlechner stated that in the contracts of the Austrian Film Museum with many companies, they were authorized to showings limited to three per year, not to be exceeded without special permission.

Mr. Comencini informed the General Meeting that according to what he had been told unofficially by the National Association of Producers in Italy, the MPAA was considering a rule to prohibit the showing of films held by the archives outside their premises, even for educational or cultural purposes without special authorization in each case. This suggested a failure by producers to appreciate the importance of the archives' cultural and educational responsibilities.

Mr. van Dyke said that F.I.A.F. had to recognize that the use and exchange of films had become more difficult because of the proliferation of archives and that our relationship with the producers had worsened.

Mr. Ledoux did not share this opinion. Producers now accepted the existence of the archives, they deposited films and they accepted showings on archive premises, without special authorization. We had to limit ourselves to that for the moment, even if we were not entirely satisfied.

Mr. Lindgren said that in Great Britain, films could be privately studied in the Archive but the National Film Theatre despite the fact that it was also a part of the British Film Institute had to ask for specific authorization to show any films, even those deposited in the National Film Archive. It had to be accepted that an industry, in a particular country might be willing to make concessions to its national archive which in another country would not be possible. Such particular concessions could not be accepted as part of a general framework of agreement between archives and producers.

Mr. Young asked if it was really worthwhile to have a F.I.A.F. agreement with the producers or whether it was better to work informally.

The President preferred working informally while respecting the rights of the producers.

Mr. Kubelka thought it very interesting to be informed during the General Meeting, of the relationship of each archive with the producers, so as to help all members in their personal contacts.

Mr. Kuiper underlined the fact that producers are not sufficiently acquainted with our preservation aims. Till now, copies had remained the property of the producers and if a new negative had to be made for preservation purposes, permission had to be asked. The Copyright Office had recommended the Library of Congress to try and obtain a law, authorizing the preservation of film without any further formalities. Archives should be recognized as non-commercial organizations. This should be achieved on an international level, to remedy the lack of confidence the producers have towards the archives.

Mr. Ledoux insisted on the independence of the producers, not all of whom were members of F.I.A.P.F. Even if an agreement was reached with F.I.A.P.F., difficulties would always remain with some producers, in the same way as we had difficulties with some of them in our informal contacts at present.

In bringing the discussion to an end the President asked the General Meeting to authorize the newly elected Executive Committee to continue with negotiations, contacts in every possible way and to try to prepare the basic principles of an agreement. This was unanimously agreed.

He also asked all members to advise the Secretariat of any problems, as well as of any national agreements successfully negotiated, with a view to helping the Executive Committee in its deliberations.

I5 (a). INFORMATION LETTER

The Secretary General informed the General Meeting that the Executive Committee had decided in Leipzig to publish an information letter, giving a summary of archive news in order to maintain a link between the members from one General Meeting to another, and to add to this letter a certain number of press-cuttings concerning the work of the archives. Since some press articles, however, might be critical of the work of a given archive, the Executive Committee, meeting in Paris in March, had decided to invite archives which were criticized to add any comments which they wished to be published with the press-cuttings concerned.

For the first information letter such comments had accordingly been asked for from the archives of Milano and Roma, and also from the Osterreichisches Filmmuseum. Messrs. Konlechner and Kubelka had been energetically opposed to the publication of the cuttings concerning their archive.

The Secretary General asked the General Meeting if the Secretariat should publish this information letter, including critical articles, or should invite members to exercise a prior censorship. Mr. Pogacic was strongly against censorship, but agreed to the right of making comments.

The President said it was the opinion of the Secretary General that all news should be circulated bad as well as good. He suggested asking for members' comments and giving them a month for reply. Silence would imply agreement, but comments would be automatically published. Mr. Privato had suggested letting the archives make their own choice of articles within a certain space limit and Mr. Klaue was in favour of a bibliography about press-news concerning archives.

Mr. van Dyke said that either the articles should be printed with the agreement of the members or they should not be published at all.

In conclusion, a vote was taken on the proposal that members be authorized to refuse the publication of an article involving their archive, with the following result :

I2 FOR  
II AGAINST  
I ABSTENTION.

SIXTH SESSION (Members only)I6. THE 1970 BUDGET

The budget had been included in the Financial Report (paper no. 4,p.7).

The Treasurer, Mr. Morris, proposed that the subscription fees should remain unchanged for 1970, but that an increase should be considered for 1971, in view of the possible extension of F.I.A.F.'s activities.

Expenses had been provided for, including the establishment of the Secretariat in Brussels.

The President asked the General Meeting to make provision for an increase in travelling expenses, to be taken if necessary from the reserve funds, and covering :

1. the possibility of sending a delegate of F.I.A.F. to the UCAL meetings.
2. help to young and small archives, in covering some transportation of films and possibly travel expenses for certain delegates.

Mr. Morris suggested allocating a sum not exceeding 6.000 Swiss francs to cover these expenses, and to give the newly elected Executive Committee the responsibility for its disbursement. Provision could then be made in the 1971 Budget in the light of this experience.

A vote was taken on this proposal, with the following result :

26 FOR  
2 ABSTENTIONS.

Mr. de Vaal insisted on the need to increase subscriptions, with a view to creating an office, to appointing an executive secretary and also to provide for help to the Latin American and young and small archives. He suggested at least a yearly subscription of 2.000 Swiss francs for full members.

Mr. Kubelka said that some small archives would not be able to afford such an increase.

Mr. Pogacic expressed the opinion that due to our good reserve funds and the recruitment of new members, there was no need to increase subscription fees for purely administrative reasons.

The President reminded members that subscriptions had remained unchanged for 12 years. But since the 1968 balance sheet showed a healthy balance, he asked members to make suggestions before February 1970, on the basis of new developments in F.I.A.F.'s work, in order to allow the Executive Committee to study the matter, and to advise members in good time so that they could justify a possible increase in their budget to the authorities.

In conclusion, it was agreed :

- (a) that travelling expenses be increased to 6.000 Swiss francs.
- (b) that with this modification the budget be accepted.
- (c) that a study of the increase of subscriptions be undertaken by the Executive Committee.

## I7. ELECTION OF THE NEW EXECUTIVE COMMITTEE AND AUDITORS

In accordance with article 63 of the F.I.A.F. rules, the General Meeting next proceeded to vote by secret ballot for the President, the Secretary General, the Treasurer and the 8 members and 3 deputy members of the Executive Committee.

Since the General Meeting had agreed on the value of including representatives of territories outside Europe in the Executive Committee, these were to be elected before proceeding to the election of other members of the Executive Committee according to article 64.

The nominations received, and results of voting, were as follows :

### Result of the vote for President :

Professor Jerzy Toeplitz	24	ELECTED
Mr. van Dyke	I	
Abstention	I	

### Result of the vote for Secretary General :

Jacques Ledoux	24	ELECTED
Mr. Klaue	I	
Abstention	I	

### Result of the vote for Treasurer :

Mr. Nils Hugo Geber	22	ELECTED
Mr. Klaue	2	
Abstention	I	

### Results of the vote for the 2 posts of Executive Committee members, as representatives of territories outside Europe :

Mrs. Eileen Bowser	22	ELECTED
Mr. Peter Morris	21	ELECTED
Mrs. F. Jaubert	I	
Mr. Hector Garcia Mesa	I	

### Results of the vote for the 6 Executive Committee members :

Messrs. Klaue	25	ELECTED	Messrs. de Vaal	II
Frida	24	ELECTED	Fioravanti	7
Pogacic	23	ELECTED	Monty	7
Privato	22	ELECTED	St Bigor	5
Lindgren	19	ELECTED	Gesek	3
Borde	12	ELECTED	Kubelka	3

Results of the vote for the 3 posts of Deputy Executive Committee members :

Messrs. de Vaal	20	ELECTED
Monty	15	ELECTED
Kubelka	10	ELECTED
Comencini	10	
Gesek	10	
Fioravanti	8	
St Bigor	4	

Since this first vote showed a tie between Messrs. Kubelka, Comencini and Gesek, a second vote was taken on these three names only, with the following result :

Messrs. Kubelka	11	ELECTED
Comencini	9	
Gesek	5.	

Results of the vote for Auditors

Mrs. Françoise Jaubert and Mr. Gesek were elected as auditors for the 1970 fiscal year by UNANIMOUS VOTE.

New Officers

Following upon a brief meeting of the new Executive Committee, the President announced to the General Meeting that the following officers had been elected by the Committee for the coming year :

Vice-Presidents :	Messrs. Lindgren
	Pogacic
	Privato
Deputy Secretary General :	Mr. Klaue
Deputy Treasurer :	Mr. Borde.

This meant that

the new-elected Executive Committee for 1969-1970 was in its entirety composed as follows :

Messrs. J. Toeplitz,	President
E. Lindgren,	Vice-President
V. Pogacic,	Vice-President
V. Privato,	Vice-President
J. Ledoux,	Secretary General
N. H. Geber,	Treasurer
W. Klaue,	Deputy Secretary General
R. Borde,	Deputy Treasurer

Mrs. E. Bowser,	Member
Messrs. M. Frida,	Member
P. Morris,	Member
J. de Vaal,	Deputy Member
P. Kubelka,	Deputy Member
I. Monty,	Deputy Member.

The next meeting of the Executive Committee would probably take place in Zagreb or in Paris, at the end of October, or early November. The President therefore asked all members to send any suggestions which they wanted the Committee to consider, to the Secretary General before October.

#### 18. DATE AND PLACE OF THE NEXT GENERAL MEETING

The Secretary General said that as no proposals had yet been made for F.I.A.F.'s next Congress in 1970, he would ask the General Meeting to entrust the new Executive Committee with the task of solving this problem. If no member offered to take responsibility for its hospitality, F.I.A.F. itself might arrange it - at least the General Meeting, if not the Congress - in a more modest way, perhaps in the South of France, with the possible help of Mr. Borde for the meeting rooms and hotel facilities. On the other hand, since 1970 was the 75th anniversary of cinematography, it was not impossible that the Municipality of Lyon might be willing to welcome F.I.A.F.

In any case, the Executive Committee would resolve the problem before the end of the present year.

The Secretary General reported that the offer of Rumania to act as host for the Congress of 1972 had been confirmed by Mr. Fernoaga. Copenhagen and Havana were possibilities for 1971, to be considered in due course.

Mr. Toeplitz informed the General Meeting that he had been authorized to offer hospitality for a Congress in Warsaw in 1973.

#### SEVENTH SESSION (open)

#### 19. RULES FOR THE OPERATION OF F.I.A.F. COMMISSIONS

The following rules for the operation of F.I.A.F. commissions drafted by the Executive Committee on the basis of suggestions by Miss Brenda Davies and Mr. Klaue, were agreed subject to any modifications in wording which the Secretary General might consider necessary :

1. The Chairman of each commission should be elected by the General Meeting and should present to the Executive Committee nominations for membership of the commissions.
2. A Vice-Chairman should be elected by the commission, to deputise for the Chairman.
3. The Chairman should be responsible for the work of the commission, for calling the commission's meetings, etc.

4. As far as possible, the General Secretary should provide technical help for taking notes and making the minutes of the meetings, under the responsibility of the Chairman.
  5. The commission should consist of a limited number of specialist workers. In principle maximum should be seven members, chosen for their experience rather than as representatives of a particular archive. The Executive Committee is however authorized to increase this number.
  6. The commission must be given definite terms of reference, in writing by the Executive Committee after it has heard the chairman's suggestions, and it must be asked to produce a report within a stated time.
  7. The commission should meet in private but should be empowered to call for evidence or reports from non-members. Its chairman is authorized to invite observers.
  8. The meetings of the commission should preferably be held at times which do not coincide with those of F.I.A.F. General and Executive Meetings, in order to leave any commission members who are also members of the Executive Committee free to attend.
20. REPORT OF THE COMMISSION FOR DOCUMENTATION AND CATALOGUING - AND ITS REORGANIZATION

A Report on the work of the Commission for Documentation and Cataloguing, prepared by its Chairman, Miss Brenda Davies, had been circulated (paper no.12).

Mrs. Eileen Bowser made the following observations on the Report :

- (a) On page 5 - indexing of old periodicals - it was not the New York Dramatic Mirror which should have priority, but the MOVING PICTURE WORLD.
- (b) Pilot projects had been undertaken by both the Museum of Modern Art and the Cinémathèque Royale de Belgique. The Museum of Modern Art had completed a sample study project to index the Moving Picture World - 6 months of 1909 - to calculate the time it would take and the cost to index this periodical completely.

Mrs. Bowser also wished to inform the Meeting that a Xerox copy of the index to Mrs. Griffith's book : 'When the Movies were young' was available on request.

Mr. Klaue wished to express his thanks to Miss Davies for the Report of the Commission of which she had somewhat unwillingly, and without any preparation, become Chairman. This Commission worked for one whole year and produced some good results. But as he had not had the opportunity to meet Miss Davies before the present General Meeting, he wanted to make some remarks :

- (a) Regarding the alleged lack of guidance by the Executive Committee, the Executive Committee had discussed the work of the Commission in

Leipzig and in Paris and its recommendations could be found in the minutes of these meetings. Furthermore, the Secretary General had met Miss Davies in London.

- (b) Miss Davies said in her Report that there were no results from her proposals for rules and recommendations about the Commission's work. These had however been discussed in Paris and New York.
- (c) The Commission had proposed sending a delegate to IFTC, which had also created a Commission for the Cataloguing of films. F.I.A.F. had agreed to nominate Mr. Klaue.

Mr. Klaue added that in his opinion the meetings of the Commission had not been well prepared and its papers, when sent, were sent out too late.

In Paris, the Executive Committee had agreed to propose splitting the Commission into two Commissions : one for Documentation and a second for the Cataloguing of films. Mr. Klaue proposed the following programmes for these two Commissions :

Commission for film cataloguing :

- 1) to prepare a draft manual for film cataloguing.
- 2) to establish a system for the exchange of filmographic information between the archives.
- 3) to prepare a study about the use of computers in the cataloguing of films, in close collaboration with the IFTC Commission.

Commission for documentation

- 1) to make recommendations for the storing, collection and cataloguing of all related material.
- 2) to discuss the principles of exchange of related material between archives.
- 3) to develop the already existing system of indexing existing film reviews and other sources for filmographic work in the archives. This work should embrace more interest than those represented by the members of the Commission.

These Commissions should meet before the first meeting of the new Executive Committee, so that they could begin to work practically.

The Secretary General suggested that the Chairmen of the two Commissions be primarily specialists, and if possible, members of the Executive Committee also.

Mr. Klaue was proposed as Chairman of the Cataloguing Commission and his nomination was unanimously adopted. Furthermore, the President undertook to inform Mr. Maddison that Mr. Klaue would represent F.I.A.F. at the Commission for Cataloguing of films of the IFTC. This was also unanimously agreed.

As for the Commission for Documentation, amongst the members of the Commission who were also members of the Executive Committee were Mrs. Bowser and Mr. Morris. Both of them had to decline to be Chairman of the Commission, due to travelling problems. Mr. Pogacic and Mr. Young proposed that Miss Davies be retained as Chairman of the Documentation Commission and this was agreed.

Both programmes suggested by Mr. Klaue were accepted but it was agreed that the terms of reference proposed for the Documentation Commission should be submitted to Miss Davies, who would be asked to decide on the order of priority and to suggest any additional items.

Concerning Miss Davies' Report, the Secretary General said he wished to add some remarks to those of Mrs. Bowser on the indexing of old periodicals (p.5).

The Cinémathèque Royale de Belgique had undertaken a pilot study to index Cinea-Cine for one year. As regards the books, to be indexed, the CRB had indexed LA GRANDE AVENTURE DU CINEMA SUEDOIS, which had been forwarded to all members present in New York.

The Secretary General added that he had heard that Mr. Spiess also finished the indexing work he had been asked for.

He insisted on the usefulness of preparing some small projects - and not only long term projects - and of having them finished and distributed in the year.

Another important project was the indexing of the current periodicals, London, Brussels and Wiesbaden had begun to send them to all members. The Secretary General received a protest from the Rumanian archive who claimed to be doing this indexing for several years now. The Secretary General apologized for this misunderstanding, but he pointed out that the only index distributed was the one given in London and written in Rumanian. At that time, the Rumanian delegate had not asked to take part in this project. The question now to be resolved was whether F.I.A.F. should continue this work or ask the Rumanian archive to extend its work - with regard to the languages of publication - with the possible financial help of F.I.A.F. ?

Mr. Fernoaga suggested that the problem might be solved by having in the Commission, if possible, a Rumanian delegate. He apologized for the mistake of his delegate in London in not having advised the Commission of their work.

Mr. Poeschke in the name of the Deutsches Institut für Filmkunde in Wiesbaden, invited both Commissions to hold their next meetings in Wiesbaden, and his invitation was gratefully received.

As these meetings would be held before the next Executive Committee, it was agreed that the names of the members of both Commissions, which should normally have been submitted to the Executive Committee, should on this occasion be sent for approval to the Secretary General who would discuss them with the Chairmen of both Commissions.

## 2I. FUTURE PROJECTS

### A. PRESERVATION

- I. Classical silent films - 35mm negatives to be made from 9,5mm originals (Messrs. Borde and Pogacic)
- 

Mr. Borde introduced this item, referring to paper I3.

Regarding the financial aid to be given by F.I.A.F. to this project, Mr. Pogacic expressed the opinion that F.I.A.F. should pay for a negative of any film concerned which would then become its property, all members having the right to order a copy of it for themselves.

The President suggested that the cost of a copy could perhaps be advanced by F.I.A.F. and then re-paid by the archive taking the negative. In any case, he suggested making an inventory of the 9,5mm positives available, to see if they were not available in I6 or 35mm in other archives and then to estimate the cost of making new negatives.

The Secretary General proposed enlarging the 9,5mm copy to I6mm rather than to 35mm, as it gave better results. Mr. Konlechner did not share his opinion.

Mr. Pogacic said he would explore both I6mm and 35mm and would present an estimate of the costs to the next Executive Committee.

2. Preservation of the sound quality in the duplication of nitrate copies (Messrs. Konlechner and Ledoux)
- 

Mr. Konlechner said it was always better to re-record the sound rather than copy it optically. He recommended :

- (a) a study of the loss resulting from optical duplication of film sound-tracks.
- (b) that those archives which had already duplicated a film should in any case re-record the original sound-track on perforated magnetic tape for further use.

He insisted on the overall loss of quality in transferring nitrate films to acetate. He was of the opinion that nitrate films should be preserved as long as possible, in order to take advantage of technical progress which at some later date might permit better reproduction. He said that sound was seriously damaged when optically transferred.

The President proposed, and it was agreed :

1. that film archives be advised not to destroy any nitrate film as long as it was not in danger of disintegrating.
2. that the attention of all members be drawn to the possible loss of quality of sound in the transfer of nitrate films to acetate and the Osterreichisches Filmmuseum - perhaps in collaboration with Mr. Sargent and other specialists - be asked to prepare a report on the matter for the next General Meeting.
3. that the problem in the meantime be referred to the Preservation Commission.

3. Ideal archive building(Mr. J de Vaal)

Mr. de Vaal said that his suggestion for designing an ideal archive building had been revived by the proposal of the architecture students of the University of Delft to prepare 30 to 40 projects for such a design - excluding vaults - and the Nederlands Film-museum intended to present it in the form of a brochure available to all members.

The President thanked Mr. de Vaal and accepted his proposal.

4. Handbook for filmarchives (Mr. Morris)

This resulted from the resolution concerning the help to young and small archives.

As nobody proposed to take this project in hand, it was referred to the Executive Committee.

5. Study of principles of specialization in the preservation of films in the filmarchives (Mr. Lindgren) (annex no.14)

Mr. Lindgren said that the Governors of the British Film Institute were concerned at the extent to which archives in different countries might be duplicating the preservation of the same classical films and thus wasting their resources.

Mr. Lindgren suggested that the desirability of encouraging a greater degree of specialisation in preservation amongst F.I.A.F. members should be studied either by the new Executive Committee or by a special commission appointed for this purpose.

Mr. Kubelka expressed the contrary opinion that each archive should preserve and have the most important films and that a catalogue of the holdings in all the members archives of F.I.A.F. should be made.

In any case, the matter should be referred to the Executive Committee. This was agreed.

## B. FILMOGRAPHY

### 6. Universal filmography

The Secretary General proposed that the Rumanian archive be asked to prepare a bibliography of national filmographies and then to inform the next Congress of the results and to possibly envisage extending the project to an international filmography. This was agreed.

## C. BIBLIOGRAPHY

### 7. Publications dealing with the work of film archives (item I6)

Mr. Ledoux suggested that technical articles should be either gathered by a small drafting Committee, and be published under F.I.A.F. auspices or made by the Cinémathèque Royale de Belgique.

The President suggested that the responsibility for editorship should remain with the Cinémathèque Royale de Belgique, assisted by a Committee of International specialists.

It was agreed that the matter should be discussed by the Executive Committee.

### 8. Bibliography of filmographies by filmmakers (Mr. P. Morris)

As in the case of the universal filmography, the Secretary General proposed the preparation of a bibliography for 1969, to be presented to the Congress in 1970, before limiting the work or expanding it into a larger scheme.

Mr. Morris agreed to do this.

### 9. Annual bibliography of books on the cinema (Mr. Fernoaga)

The President pointed out that this was both a current and a future project.

The booklet distributed to the members was a very well documented one, and the General Meeting warmly supported this work for the next year.

IO. F.I.A.F. catalogue of film posters

Two archives were doing this work. In Brussels, the Documentation Commission referred it to the Nederlands Filmmuseum. In New York, the Rumanian archive made also proposals for this work (see paper no. I7).

It was agreed that the matter should be discussed by the Documentation Commission.

II. Filmarchivwissenschaftliche Beiträge (D.D.R.) (paper no. I8)

This new periodical publication of the Staatliches Filmarchiv takes up previous projects but it should not be considered as a publication or project of F.I.A.F.

I2. 75th Anniversary of cinema (D.D.R.) (paper no. I9)

This was not to be considered as a F.I.A.F. project but as a recommendation to all members.

I3. Information Centre for Research Projects (C. Young)

The Secretary General read a note from Mr. C. Young on the matter.

The President expressed doubt as to whether F.I.A.F. could take the responsibility for collecting information of such projects, but asked whether UCLA could prepare a model-list of the projects undertaken by UCLA and, if possible, collect such information from other archives also.

Mr. Colin Young agreed to explore this but added that he thought the following steps should be taken :

- 1) to concentrate on reporting research projects, including technical ones, conducted in film archives, even by outside people,
- 2) to enquire in each country about other activities which are of the same type but not occurring at the archives,
- 3) on the basis of these facts, to decide in each case how to report on the research conducted outside the archive.

The Secretary General argued the desirability of an immediate approach and asked Mr. Young to make a preliminary study of the problem for 1970. Mr. Young accepted.

#### MISCELLANEOUS

##### I4. UCAL (Mr. Hintz)

The President recommended that Mr. Hintz's request for the organization of some link between the Latin American Archives and other F.I.A.F. members be considered as an urgent task for the Executive Committee. The President ruled that this was not to be considered as a F.I.A.F. project, and referred to the earlier resolution approved by the General Meeting.

##### I5. International Association of Documentaries

A request had been received from the International Association of Documentaries for F.I.A.F. to give its patronage to a conference on the use of archive material in compilation films or T.V. programs.

The General Meeting agreed to inform A.I.D. that F.I.A.F. was interested in the proposal and would send Mr. Klaue and other members of the Executive Committee attending the Leipzig Festival to the preliminary discussions so that a decision could be taken during the next General Meeting.

##### I6. Pictorial Atlas for the identification of actors of American slapstick (Mr. Frida)

For this work, to be published at the time of the next film identification symposium in Czechoslovakia, the Secretary General suggested that F.I.A.F. should give some financial help. Work had been started already here in New York, Mr. Frida having brought portraits to be identified by Mrs. Eileen Bowser.

##### I7. Survey of Motion Picture Holdings (Mrs. Ann Schlosser)

The Secretary General informed members of this work, conducted by Mrs. Schlosser, Librarian of the Theatre of Arts of the UCLA in three libraries in the Los Angeles area.

18. Detailed filmographic studies on Czech directors (Mr. Frida and Mr. Broz)

For this detailed filmography, Mr. Frida needed information from all members. F.I.A.F. would send out a circular letter to support Mr. Frida's request.

19. Research about films of Joe Hamman

Mr. Lacassin, a famous film critic and researcher asked F.I.A.F.'s secretariat to send out a circular to F.I.A.F.'s members, asking for their help in research about Westerns by Joe Hamman. The filmography he intended to produce on the subject would be sent to all members.

EIGHTH SESSION (open)

22. OTHER BUSINESS

I. Birth of a Nation - Summons against F.I.A.F. and some members

The Secretary General informed the General Meeting that a summons had been served on F.I.A.F. on May 23rd from the United District Court, in which Messrs. van Dyke, Lindgren, Miss Akermark and himself were also named, concerning the use of BIRTH OF A NATION.

He could not give any further information, but an interview had been arranged with Alan Latman, Attorney at Law, to discuss the matter.

2. Candidature of the Mexican archive

The Secretary General reported that he had just received a letter from Mr. Gomez Gomez, apologizing for not having submitted the Mexican archive's candidature for provisional membership. This would have to be postponed for the time being.

3. The purchase of films produced by independent filmmakers

It had been suggested that film archives could assist independent filmmakers by buying copies of their films at a cost which included some contribution to the costs of production.

The Secretary General however, pointed out that archives paying more than laboratory cost-price for the purchase of films from independent and experimental filmmakers were setting a dangerous precedent.

Mr. Kubelka expressed his disagreement. He thought that those films should not be considered in the same category as commercial ones.

Mr. van Dyke said that this was a serious problem for the Museum of Modern Art Film Department in particular. It was decided to approach the filmmakers on this matter.

4. Borrowing of films by film archives for screening in their own premises

The Secretary General said that the majority of film archives were asking for, and receiving, films for screening on their own premises free of charge. Most of them refused to pay any rental. But some members - such as the Danish, Dutch and Swedish film archives - did pay rental fees for films which they borrowed. This caused embarrassment to other members in their relations with film distributors who were aware of these payments.

Mr. de Vaal said this was similar to the problem of paying to help young filmmakers.

Mr. Monty pointed out that he could not get films for some programs if he refused to pay and Mr. Lindquist insisted that these fees were very low.

The Secretary General insisted that all these reasons were well-known but that this situation had to be avoided as a matter of principle. He wished member archives to take the greatest care in this matter. These borrowings should in any case not be made in the name of the archive.

Mr. van Dyke also expressed the opinion that the payment of fees by some archives presented great risks and he suggested it was better to follow the policy which the Museum of Modern Art had adopted to encourage young and independent filmmakers, that is : payment through an independent body separated from the archive. He considered it of primary importance that F.I.A.F. members should be considered solely as archives and not as theatres.

The Secretary General suggested that archives which felt compelled to pay should establish a body linked to the archive, which could pay for the films and avoid any payment by the archive itself.

Mr. Lindgren pointed out that in F.I.A.F.'s negotiations with the MPAA, it had been implicitly understood on both sides that there was no question of payment for the viewing and study of films on the archives' own premises.

In conclusion, the President put the following recommendation to the General Meeting : that member archives should not pay any fees for film showings on their premises. This was agreed.

The President said that the time had come to bring the General Meeting to an end, and to express his gratitude, in the name of all participants, to Mr. Willard van Dyke and the whole staff of the Museum of Modern Art, for this extremely worthwhile and agreeable Congress.

He also expressed his thanks to Mrs. Recht, Secretary, and to the translators.

He said that a telegram had been sent, on behalf of all members, to the Honorary President, Miss Irish Barry expressing that their thoughts were with her, thanking her for all she had done in the past for the archives and deeply regretting her absence from this XXV Anniversary Congress. He wound up by thanking all those who were present and had taken such an active part in the gathering in New York.

The President then officially declared the XXV Congress and General Meeting closed.

### VISIT TO WASHINGTON

On May 26th, all F.I.A.F.'s delegates were kindly invited by Mr. George Stevens Jr, Director, to be the guests of the American Film Institute and pay a visit to Washington under the guidance of Mr. Sam Kula, Archivist of the Institute.

On their arrival in Washington delegates visited the nitrate film vaults of the Library of Congress, located in Suitland.

After a tour of Washington, the F.I.A.F. delegates attended a luncheon at the United States Capitol Building as special guests of Senator Claiborne Pell, George Stevens Jr., Director of the American Film Institute and the Institute's Board of Trustees.

At the end of the luncheon, many of the delegates were welcomed at the Library of Congress by Mr. John Kuiper, Head of its Motion Picture Section, a new member of F.I.A.F. They attended some film viewings and discussions about the work of the Library.

Delegates were also shown the National Archives and Records Service, where Mr. Moore, Chief Audio-Visual Branch, organized a very interesting screening on burning a nitrate film.

A brilliant reception in the Great Hall of the Library of Congress made a happy ending to this most interesting and well-organized visit.

PARTICIPANTS IN THE XXVth GENERAL MEETING AND CONGRESS

ACIMOVIC, Mr. Filip, Jugoslovenska Kinoteka, BELGRADE  
 ACKERMAN, Mr., University Film Study Center, CAMBRIDGE, Massachusetts  
 AKERMARK, Miss Margareta, Museum of Modern Art, Dept. of Film, NEW YORK

BERG, Mr. Heinz, Deutsche Kinemathek, WEST BERLIN  
 BORDE, Mr. Raymond, Cinémathèque de Toulouse, TOULOUSE  
 BORDE, Mrs. Raymond, Cinémathèque de Toulouse, TOULOUSE  
 BOWSER, Mrs. Eileen, Museum of Modern Art, Dept. of Film, NEW YORK  
 BRAY, Mrs., Observer, National Archive, WASHINGTON D.C.

CLAVET Mr. Jean, Canadian Film Archives, OTTAWA  
 COMENCINI, Mr. Gianni, Cineteca Italiana, MILAN

DE VAAL, Mr. Jan, Nederlands Filmmuseum, AMSTERDAM  
 DIMITRIEV, Mr. V., Gosfilmofond, MOSCOW

FERNOAGA, Mr. Dumitru, Arhiva Nationala de Filme, BUCAREST  
 FRIDA, Mr. Myrtil, Ceskoslovensky Filmovy Ustav-Filmoteka, PRAGUE  
 FRITZ, Mr. Walter, Osterreichisches Filmarchiv, VIENNA

GEBER, Mr. Nils-Hugo, Filmhistoriska Samlingarna, STOCKHOLM  
 GESEK, Mr. Ludwig, Osterreichisches Filmarchiv, VIENNA

HARDING, Mr., Observer, University Film Study Center, CAMBRIDGE, Mass.  
 HINTZ, Mr. Eugenio, Cine Arte del Sodre, MONTEVIDEO

JAUBERT, Mrs. Françoise, Cinémathèque Canadienne, MONTREAL  
 JOUSSEMET, Mr. Guy, Cinémathèque Canadienne, MONTREAL

KERETSKY, Mr., Observer, University Film Study Center, CAMBRIDGE, Mass.  
 KING, Mr., Observer, National Film Theater, SYDNEY Australia  
 KLAUE, Mr. Wolfgang, Staatliches Filmarchiv der DDR, EAST BERLIN  
 KOMINAR, Mr. Jan, Ceskoslovensky Filmovy Ustav-Filmoteka, PRAGUE  
 KONLECHNER, Mr. Peter, Osterreichisches Filmmuseum, VIENNA  
 KUBELKA, Mr. Peter, Osterreichisches Filmmuseum, VIENNA  
 KUIPER, Mr., Observer, Library of Congress, WASHINGTON D.C.  
 KULA, Mr., Observer, American Film Institute, WASHINGTON D.C.

LAURITZEN, Mr. Einar, Honorary Member, Honorary Vice-President of F.I.A.F.  
 STOCKHOLM

LEDOUX, Mr. Jacques, Cinémathèque Royale de Belgique, BRUSSELS  
 LINDGREN, Mr. Ernest, National Film Archive, LONDON  
 LINDQUIST, Mr. Knut-Hendrick, Filmhistoriska Samlingarna, STOCKHOLM

MALTHETE-MELIES, Dr., Observer, PARIS  
 MALTHETE-MELIES, Mrs., Observer, PARIS  
 MONTY, Mr. Ib., Det Danske Filmmuseum, COPENHAGEN  
 MOORE, Mr., Observer, National Archive, WASHINGTON D.C.  
 MORRIS, Mr. Peter, Canadian Film Archives, OTTAWA

PAPP, Mr. Sandor, Magyar Filmtudományi Intézet és Filmarchivum, BUDAPEST  
 PATENAUDE, Mr. Michel, Cinémathèque Canadienne, MONTREAL  
 PATON, Mr. R.R., National Library of Australia, CANBERRA  
 POGACIC, Mr. Vladimir, Jugoslovenska Kinoteka, BELGRADE  
 POESCHKE, Mr. Uldrich, Deutsches Institut für Filmkunde, WIESBADEN  
 PRIVATO, Mr. Victor, Gosfilmofond, MOSCOW

RAGHENATH, Mr., National Film Archive of India, POONA  
 REID, Mrs. Allison, Canadian Film Archives, OTTAWA  
 RICHIE, Mr., Observer, Visiting Curator Dept of Film, Museum of Modern  
 Art, NEW YORK  
 ROADS, Mr. C.H., Imperial War Museum, LONDON

SARGENT, Mr. Dept of Theater Arts, University of California, LOS ANGELES  
 SCHLOSSER, Mrs., Dept of Theater Arts, University of California,  
 LOS ANGELES

SEMMINGEN, Mr. Oeyvin, Norsk Filminstitutt, OSLO  
 SPEHR, Mr. , Observer, Library of Congress, WASHINGTON D.C.  
 STENKLEV, Mr. Jon, Norsk Filminstitutt, OSLO  
 STOYANOV-BIGOR, Mr. Gueorgui, Bulgarska Nationalna Filmoteka, SOFIA  
 SUBER, Mr., Dept of Theater Arts, University of California, LOS ANGELES

TOEPLITZ, Mr. Jerzy, Centralne Archiwum Filmowe, WARSZAWA

VAN DYKE, Mr. Willard, Museum of Modern Art, Dept of Film, NEW YORK

YOUNG, Mr. Colin, Dept of Theater Arts, University of California,  
 LOS ANGELES

ZVONICEK, Mr. Stanislas, Ceskoslovensky Filmovy, Ustav-Filmoteka, PRAGUE

RECHT, Mrs. Liliane, F.I.A.F., Secretariat, BRUSSELS

TABLE OF CONTENTS

<u>AGENDA</u> of the General Meeting ..	2 - 3	Los Angeles .....	24
<u>BORROWING OF FILMS</u> for archive projection .....	55	Montevideo .....	24
<u>BUDGET</u> for 1970 .....	41	Pyong-Yang .....	24
<u>COMMISSIONS</u>		Zürich .....	25
Rules .....	45	<u>B. Status of Members</u>	
Commission for Documentation and Cataloguing report and reorganization .....	46- 49	Status and voting rights ...	6-10
<u>CONGRESSES</u> future		Other questions .....	25-27
Date and place .....	45	<u>OTHER BUSINESS</u> .....	62
<u>ELECTIONS</u> of the new Executive Committee and Auditors .....	43- 45	<u>PARTICIPANTS</u> .....	58-59
<u>F.I.A.F.</u> Aims and Activities		<u>PROJECTS OF FIAF</u>	
Extension of .....	36 - 37	<u>I. Preservation</u>	
<u>INFORMATION LETTER</u> .....	41- 42	projects completed or on the way .....	I2-I6
<u>INTERNAL ORGANIZATION</u>		future projects .....	49-51
Secretariat and Executive Secretary .....	37- 38	<u>2. Filmography</u>	
<u>INTERNATIONAL ASSOCIATION OF DOCUMENTARISTS</u> .....	61	projects completed or on the way .....	I6-I8
<u>LATIN AMERICAN ARCHIVES</u> .....		future projects .....	51-53
Discussion .....	30 - 34	<u>3. Bibliography</u>	
Resolution .....	35- 36	projects completed or on the way .....	I8
<u>LAW SUIT</u>		<u>4. Miscellaneous</u>	
Birth of a Nation .....	54	projects completed or on the way .....	I9
<u>MEMBERSHIP</u>		future projects .....	61-62
<u>A. Admission and Extensions</u>		<u>PURCHASE OF FILMS</u> produced by independent filmmakers .....	54
Full Members : Poona .....	20	<u>RELATION</u> between archives and producers .....	38-40
Provisional Members :		<u>REPORTS</u>	
Library of Congress, Wash. ..	20	Report of the President .....	4- 6
Türk Film Arsivi, Istanbul ..	21	Report of the Secretary Gen. .	10
Tirana .....	22	Report of the Treasurer .....	11
Correspondents :		Report of the Auditors .....	12
Cinémathèque de Lyon .....	23	<u>WASHINGTON</u>	
Türk Sinematek Derneği, İstan.	23	Visit to .....	57
Lima .....	23	<u>YOUNG AND SMALL ARCHIVES</u>	
		Discussion .....	27-30
		Resolution .....	34-35