

F.I.A.F.

FEDERATION INTERNATIONALE

DES ARCHIVES DU FILM

MINUTES OF THE EXECUTIVE COMMITTEE MEETING
VARNA, May 24 - 26, 1977

CONFIDENTIAL

MINUTES OF THE EXECUTIVE COMMITTEE MEETING

VARNA, May 24-26, 1977

Present : MEMBERS

V. Pogacic, President
W. Klaue, Vice-President
J. Ledoux, Secretary-General
J. Stenklev, Treasurer
R. Borde
E. Bowser
R. Daudelin
I. Molnar

RESERVE MEMBERS

J. de Vaal

HONORARY MEMBERS

E. Lauritzen
H. Volkmann

In attendance:

B. van der Elst, Executive -
Secretary

Apologies for absence had been received from Messrs. Privato and Kuiper (Vice Presidents) and from Messrs Buache and von Bagh (reserve members).

The President, Mr Pogacic, opened the meeting by saying a few words in memory of Mr Saul Yelin, member of the Executive Committee, who had died two weeks only after the last Executive meeting in Moscow.

The delegates rose for a few moments in silence to pay tribute to his memory.

1. ADOPTION OF THE AGENDA

The following agenda had been distributed to all members:

1. Adoption of the agenda
2. Approval of the Minutes of the preceding meeting
3. Membership questions: -New application: National Film Archives (Ottawa)
-Reexamination of the status of 8 Members
-Reconsideration of the status of Associates (creation of a special committee)
-Other questions
4. Report on the organisation and program of the General Meeting and Symposium
5. Examination of the items on the agenda of the General Meeting
6. Financial report - Budget for 1978 - Problems of the P.I.P.
7. FIAPF: Drafting of a general declaration of principles
8. Any other business.

It was unanimously adopted.

2. APPROVAL OF THE MINUTES OF THE PRECEDING MEETING

The members had all received and read the minutes of the last F.C. meeting in Moscow. They unanimously approved them.

3. MEMBERSHIP QUESTIONS

a) Confirmation of Observers

Bois d'Arcy

Le Service des Archives du Film was unanimously reconfirmed but Mr Ledoux said he was a bit concerned about the repeated absences of Mr Schmitt at FIAF's Congresses and wondered why the archive had not yet asked for the status of full member.

Mr Borde said it was probably because of the present very complex situation of film archives in France after the death of Mr Langlois and the change of Minister of Cultural Affairs, etc... that Mr Schmitt had adopted a "wait and see" policy. Mr Daudelin however suggested that, in his letter of reconfirmation, the Secretary-General should add a few words saying that we regretted Mr Schmitt's absence at the Congress.

Brazzaville

The Cinémathèque Nationale Populaire de la République Populaire du Congo was unanimously reconfirmed.

Buenos-Aires

Cinemateca Argentina had not sent its annual report. Mr Ledoux reminded the members that the Rules stated that the confirmation of the status of Observers should be based on this annual report.

The members of the Executive Committee decided to give this archive a delay until the next E.C. meeting to send in its report without which it could not be reconfirmed.

The reconfirmation of the archives of Mexico INAH, Seoul, Rio de Janeiro and Tehran was postponed in the same way.

The archives of Cairo, Los Angeles, Lyon, Montevideo, Paris and Sydney were unanimously reconfirmed.

As for Cinemateca Universitaria del Peru (Lima) which again was 2 years in arrears of payment, the Executive Committee decided to give it an ultimate delay of 3 months for settlement of their dues, after which it would have to be deleted from FIAF.

b) Ratification by the General Meeting of the admittance as Members of Cineteca Nacional and Filmoteca de la UNAM (Mexico)

Mr Ledoux explained that, since last year's congress in Mexico, Cineteca Nacional had not written nor given any other indication to FIAF of the changes which had occurred in its staff and direction, although we knew that Mr Garcia-Borja had left the archive to become director-general of the "Banco Cinematografico".

It was only very recently, in reply to a telegram from Mr Ledoux asking for some better information, that they had cabled: "New Director General of Cineteca Nacional is José Maria Sbert. We shall see you in Varna. Letter follows.

(s) Antonio Balmori-Cinta."

The promised letter had not yet come.

Mr Ledoux therefore felt rather reluctant to recommend the General Meeting to ratify as a Member an archive of which we knew so little, except that it had undergone some important changes of personnel, and whose admittance had already given rise to many doubts among the Executive Committee last year. He asked the other members for their advice.

Mr Daudelin who had had several contacts with this archive during the year, confirmed that to him also the situation still appeared unclear. But he recalled that the Executive Committee had last year taken many precautions before making its decision and he did not see how we could reverse this decision now, simply because of the ejections which, every 6-years and very normally (for the Mexicans), changed the complete staff of many institutions in Mexico.

Mr Klaue said the only alternative we had was to put our decision of last year before the General Meeting for ratification, tell the facts which Mr Ledoux just stated now and give the representatives of Cineteca Nacional the opportunity to explain the present situation.

This was agreed.

c) National Film Archives (Ottawa)

Mr Ledoux reported that, following the decision of the Executive Committee in Moscow, he had written to the President of the Board of Cinémathèque Québécoise, Mr John Verge, to inform him that the candidature of the National Film Archives of Canada as full Member would be examined in Varna even if we had not by then received the declaration of cooperation between the 2 Canadian archives, as requested by the Rules. This letter had crossed a letter from Mr Verge telling the Executive Committee precisely that Cinémathèque Québécoise now most sincerely wished to cooperate with the National Film Archives and that we should consider Mr Kula's declaration of cooperation dated 17 January 1977 as the official protocol of agreement between the two archives.

The Secretary General then reminded the members on the terms of the report which Mr Kula had sent out to the Executive Committee before the Moscow meeting and which gave all the requested information on his archive.

However, we still missed the proof that the annual subscription of 2500 S.F. had been paid (but Mr Kula was probably bringing a cheque with him) and no member of the Executive Committee had yet visited the preservation facilities of the archive.

Mr Ledoux therefore proposed that the Executive Committee should submit and recommend to the General Meeting the acceptance of this candidature for membership with the proviso that a good report on the N.F.A.'s preservation facilities be made by a member of the Executive Committee as soon as possible. This was agreed.

d) Department of Film / International Museum of Photography at George Eastman House (Rochester)

This archive, formerly member of FIAF until 1960, had just sent to the Executive Committee its application as Observer, accompanied by a letter from Mr Robert Doherty, Director of the Museum (Annex 1).

Mr Ledoux had, at the same time, received a letter from John Kuiper announcing his departure from the Library of Congress and his appointment as Director of the Film Department and Curator of Motion Pictures at the IMP/GEH.

The Secretary General of course strongly supported this candidature but he reminded the members of a very ancient problem connected with G.E.H., that is, the lawsuit which G.E.H. Foundation had brought against FIAF in Paris in 1966 to restart our suit with the Cinémathèque Française when this was almost settled.

Following an intervention by E. Lindgren, Mr Beaumont Newhall, at the time director of G.E.H., had written in 1969 that :

" George Eastman House has no objection whatever to the lifting of the sequestration of the files which remain sealed in the Cinémathèque building, with one proviso, which I am sure you will agree is a fair one - that any personal correspondence be returned to us ".

The judgment finally passed in 1971 (8 February) therefore declared that the sequestration on the FIAF files by Cinémathèque Française must be lifted and that all 3 parties (FIAF, Cinémathèque Française and George Eastman House) should receive their personal letters and documents. ("Il y a lieu à restitution à chacune des parties des pièces et documents lui appartenant et actuellement détenues par le séquestre").

Due to this very unpractical decision, the judgment had still not been carried out.

Mr Ledoux therefore felt FIAF could not accept that the candidature of G.E.H. as Observer of FIAF be accepted unless this limitation to the lifting of the sequestration be suppressed by G.E.H.

But he added that, having mentioned this problem over the telephone to Mr Kuiper, he had a few days later received a letter from Mr Doherty who said he knew nothing at all of this old litigation and that, whatever it may have been, it was now a dead issue. Mr Ledoux therefore thought that the matter would be easy to settle.

Mrs Bowser said that the application of G.F.H. was strongly supported by all the American members of FIAF.

Mr Pogacic and Mr Stenklev said they also strongly supported the candidature of this very important archive whose absence had been detrimental to FIAF for too many years.

A vote was then taken on the acceptance as Observer of the Film Department of the I.M.P./G.E.H., provided that they take back the writ (complaint) served on FIAF in 1966, or make any other action which would have the same result.

The Secretary General said he would contact our lawyer in Paris to try to arrange this matter.

Results of the vote were :

| | |
|----|------------|
| 11 | yes |
| -- | no |
| -- | abstention |

e) Oesterreichisches Filmmuseum

All the members had in their file copy of some recent correspondence between Oesterreichisches Filmmuseum and the Secretary General (Annex 2).

Mr Ledoux explained that his attention had been drawn by the fact that the Oesterreichisches Filmmuseum had created a distribution organization which was registered in the "Zentralblatt für Eintragungen in das Handelsregister", i.e. the Trade register of Austria.

This paperclipping, which Mr Klaue translated, showed clearly that the archive had created a section for commercial distribution, even if following Mr Kubelka's letter, this distribution was going to be strictly non-theatrical and non-commercial, for the diffusion of the most important works of the history of cinema, in 16mm prints.

Mr Ledoux said that he was all for the dissemination of film culture, but that, if it was done commercially, it should never be done under the name of an archive.

Mr Stenklev agreed that this situation could be very harmful for FIAF and its members and, together with Mr Pogacic, he suggested to ask Mr Kubelka why they had made a commercial company for non-commercial distribution and above all, why they had done this under the name of the archive. Mr Daudelin added that the word "non-commercial" had two meanings and did not always mean "non-profit".

Mr Klaue underlined that the whole clipping from the trade register showed this company was designed for making profit. Therefore he proposed to write the Oesterreichisches Filmmuseum a very firm letter saying that they had misused the name of their archive and asking them to change this before the next Executive Committee Meeting, without which their membership would be suspended for having violated article 3 of the Statutes.

Mr Ledoux however, drawing the attention of the members on paragr. 7 of Mr Konlechner and Mr Kubelka's letter in which they said they were ready to change any situation FIAF was not approving of, thought we should not menace them but simply write a letter requesting the dissolution of the GmbH because it was contrary to the FIAF Statutes, and give them 6 months delay. This was unanimously agreed upon.

f) Complaint of Nederlands Filmmuseum against Filмотека Polska

The Secretary General, at the request of Mr de Vaal, put before the Executive Committee a complaint which the Dutch archive had to lodge against the Polish archive.

All the details of this affair were explained in a dossier which all the members had received and which was summarized in a letter from Mr de Vaal to Mr Witek, dated 24 January 1977 (Annex 3).

Considering that Filмотека Polska, in all the subsequent correspondence, had not answered Mr de Vaal's complaint satisfactorily, the latter now asked for FIAF's intervention.

It was agreed that a small delegation from the Executive, composed of Mr Klaue and Mr Stenklev, would meet, here in Varna, with Mr Witek and Mr Armatys and of course in the presence of Mr de Vaal, to try to arrange this matter amicably. If this solution did not work, one would have to submit the problem to an Arbitration Jury.

g) Reconsideration of the status of Associates (Creation of a special Committee)

This point was postponed until the first meeting of the next Executive Committee since one could not presume who would be elected in this new Executive Committee.

h) Reconfirmation of Members

Mr Ledoux reminded the members that the decision to reconfirm periodically the full members of FIAF had been taken some 3 years ago at the Congress in Ottawa, but that it was the first time that the Executive Committee was going to apply this new rule.

The Secretariat had written to the 8 first (chronologically) members of the Federation to ask them for the information which was specified in art. 49 of the Rules, and we now had before us all the documents which those 8 archives had sent in. Mr Ledoux proposed to examine them one by one.

1. London : The National Film Archive

As the case of the N.F.A. was still vivid in the minds of all the Executive Committee members, they did not find it necessary to discuss in great details the documents sent by Mr Francis.

Mr Ledoux said that personally he was not entirely happy about the way in which FIAF had solved the problem of N.F.A.'s autonomy within the B.F.I. but he knew that Mr Francis himself was satisfied with this solution which allowed him a better financial support from the British authorities than if the archive had been more independant. The Secretary-General therefore recommended that the N.F.A. be reconfirmed for another 5 years as Member of FIAF.

Mr Klaue agreed but, supported by Mrs Bowser, he proposed to use this opportunity to underline once more to the N.F.A. the necessity for the National Film Theatre to address the FIAF members through the N.F.A. and not directly as they did most of the time. This was accepted and Mr Ledoux said he would write in this sense to the National Film Archive which was then unanimously reconfirmed.

2. New York : The Department of Film / Museum of Modern Art

After Mrs Bowser had proposed to leave the meeting room, which was accepted, the Secretary-General quickly went through the documents supplied by the New York archive which all the members had also received some time ago.

All the questions put by FIAF were fully and quite satisfactorily answered and Mr Ledoux underlined that the director of the Museum of Modern Art had himself signed the statement which described the Film Department's way of functioning and its degree of autonomy within the Museum. He thought that this kind of letter was perhaps the best document which FIAF could ask for the procedure of reconfirmation from its members which depended from a larger organization.

Having recalled that the MOMA's Department of Film was a founder member of FIAF and had always been quite active in our Federation, Mr Pogacic added that, even though the Department depended from the Museum of Modern Art, he could not remember any occasion where the Museum had unduly intervened into the archive's affairs. He therefore recommended its reconfirmation as Member for another 5 years. This was unanimously agreed. Mrs Bowser was then asked to come back into the room, but it was decided that for the next cases, it would be better if the member of the Executive Committee whose archive was subject to confirmation should remain in the meeting room, at least in the beginning of the discussion, to answer any possible questions.

3. Brussels : Cinémathèque Royale de Belgique

The Deputy Secretary-General, Mr Borde, presented the case of the Belgian archive. He briefly summarized the Statutes of this archive which showed that, although a semi-governmental organization, it was truly autonomous and fully in accordance with the requisites of FIAF for full membership. He therefore recommended its reconfirmation for another 5 years.

After having answered a few questions from the Executive Committee members on the official structure of his archive, Mr Ledoux left the room to allow for further discussion. There being no discussion, the President proposed to accept Mr Borde's recommendation and to reconfirm the status of Cinémathèque Royale de Belgique.

This was unanimously agreed.

4. Copenhagen : Det Danske Filmmuseum

The Secretary-General said he greatly admired this very well organized archive. He asked Mr Stenklev to somewhat clarify the links existing between this "independent governmental institution" and the Danish Ministry of Cultural Affairs from which it depended, especially as regarded the appointment and the status of the archive's staff. Mr Stenklev's explanations being quite satisfactory, the Danish Filmmuseum was reconfirmed for another 5 years as Member of FIAF.

5. Milano : Cineteca Italiana

Mr Ledoux underlined that this was certainly an independent archive, and very ancient member. It was only the question of the archive's preservation means on which he had some doubts. None of the attending members had ever visited these installations or knew anything about them.

This caused the Secretary-General to ask, in a general way, if the Executive Committee should not take the opportunity of the reconfirmation procedure to put some questions to the members, without of course becoming in any way inquisitorial, but in view of helping the members.

Mr Pogacic however felt that we could not impose to Cineteca Italiana a visit of their preservation facilities. This would offend them.

In connection with the Statutes of Cineteca Italiana, which did not mention this point, Mr Borde raised the question of the devolution of a private archive's property (e.g. the films) in case of dissolution. He thought this problem was particularly important to foresee in a country where there were several archives (and that was also the case of Toulouse), and he wondered whether FIAF should not make it a recommendation to its members to foresee in their Statutes that the films not belonging to another archive or a depositor should go to the State archive in case of dissolution.

Mr Pogacic agreed with Mr Borde's proposal and so did Mr Klaue who thought however that this recommendation should not be linked with the procedure of reconfirmation. As for the problem of Milano's preservation facilities, Mr Pogacic proposed to write them in a very careful tone to say that the Executive Committee had some doubts and ask for more information.

Coming back to his earlier question, the Secretary-General asked what was the sense of this procedure of reconfirmation if not a kind of control of a situation which, in any archive, could have changed over the years. If it must be only a ceremony, then it was useless, but if the members of the Executive Committee who had introduced this new procedure into the Statutes still felt that it had some sense (and Mr Ledoux personally did think so), then they must define what points the reconfirmation should cover. When would we not reconfirm a member? If the Executive Committee decided that the only point to be considered was the autonomy of the members, then Mr Ledoux withdrew his reservation about Milano. But he wanted the basic principles of reconfirmation to be made clear.

Mr Pogacic said the problem of autonomy was certainly one of the main aspects to be considered, but he thought that the reconfirmation procedure had also other advantages, specially when it was envisaged from a point of view of help to the members.

We had now started with the reconfirmation of the most ancient members where the problems were rather simple, but when we would come to the more recent ones, there would certainly be other questions to raise and the action of FIAF, in its reconfirmation procedure, might then help them in several ways.

Mr Klaue said that the members actually subject to reconfirmation were prepared to answer more questions from the Executive Committee if necessary, but he felt that the Executive Committee should be very careful in its way of putting these questions, not in a very authoritarian or bureaucratic way but in a position of trust and help to the members. He also agreed that the procedure of reconfirmation should cover all aspects of the archives' functions and not only the autonomy. But he underlined that non-confirmation was a serious step to take which should never result from some missing documents or from lack of information.

Mr Ledoux answered that of course everybody agreed on that, but he repeated that to him, the procedure of reconfirmation also implied a possible non-confirmation which we could use as a means of pressure for the benefit of the concerned member and not at all with the intention of expelling members every time a difficulty arose.

Coming back to the case of Cineteca Italiana, Mr Pogacic proposed to write them a letter expressing the Executive Committee's ignorance as concerned their means of preservation and asking for some supplementary information on this point. This was agreed unanimously. The reconfirmation of Cineteca Italiana was therefore postponed until a next Executive Committee Meeting.

Prague / Ceskoslovensky Filmovy Ustav - Filmovy Archiv

The Secretary-General explained that, to him, the archive in Prague was one of the most important film archives in the world, with a wonderful collection and a true "preservation spirit", but that some problems arose recently as regarded its autonomy within the Czech Film Institute (Ceskoslovensky Filmovy Ustav). Their last organigram (Annex 5), sent to the Secretariat after several discussions between Mr Ondroucek and Mr Ledoux on the FIAF principles of autonomy and after the intervention of Mr Klaue, still appeared unclear to Mr Ledoux since it presented a 'Section Filmarchiv' as one of the departments of the Film Institute and as the only department with a deputy-director, but it was the whole C.F.U. - F.A. which pretended to be the member of FIAF.

Mr Pogacic added that, at FIAF Congresses, the delegate representing the Czech archive was always the director of the Institute. Was he then also head of the film archive ?

Mr Ledoux underlined that, following this organigram, the situation of the 'Section Filmarchiv' in the Czech Film Institute could be compared with that of the National Film Archive within the British Film Institute, and he reminded the members that FIAF had fought a hard battle in London to prevent the director of the Institute from representing the NFA at our meetings. We had even made it a special rule (art. 25) that the person representing an archive at a General Meeting and having the right to vote must be, either the director or curator of the archive, or an employee of archive holding a responsible post. We could not therefore deal with the Czech Film Institute in a different way than with the B.F. Institute.

Mr Klaue replied that there was only a problem of terminology. The Czechoslovak Film Institute - Film Archive (as they put on their letterheads) was only one big archive with several departments like many other FIAF members, except that they had a more important filmhistorical research department. The character of the Film Institutes in Prague or in Budapest was, to his mind, not at all comparable with institutes such as the B.F.I. which produced and distributed films, or like the Swedish Film Institute with great economical power or the American Film Institute, etc... One could not compare these organizations just because they had the same word in their title.

Mr Ledoux answered that the B.F.I. had no economical power and that all the activities they had were also cultural and not commercial; nevertheless in 1975 we still felt it was extremely important that the film collection should have the lead, at least as far as FIAF was concerned. And that was why we wanted to have at our Congresses the person responsible for the film collection.

Mr Klaue said we should, at our meetings, look for the man who was responsible for the whole, because the head of a department such as the 'Section Filmarchiv' in Prague had no real responsibility. For instance, it was Mr Ondroucek who was responsible for the building of new vaults in Prague. In the structure of C.F.U. - F.A., there was nothing different than in the structure of many other archives and Mr Klaue felt it would be very strange, and even ridiculous, for FIAF to ask that the section 'Filmarchiv' alone be considered as its member.

After some more animated discussion between Mr Ledoux and Mr Klaue who was supported by Mr Volkmann, it was decided to postpone the discussion until next morning.

25th May, 10 a.m.

Reconfirmation of Members (continuation)

Mr Ledoux started by saying that he had carefully re-read FIAF's Statutes & Rules and that he still did not see how we could treat differently every case that came before us. To him, the case of the B.F.I. and that of the Czech Film Institute were very similar and we should apply the same policy to both of them. He repeated that he did not want the Czech archive to be excluded from FIAF but that we must postpone its reconfirmation until we had found a solution to this problem. He added that, if we accepted without any protest to have the Czech Film Institute as member of FIAF, or its director as the delegate of the Czech archive to our meetings, this might represent a dangerous precedent for all the other Socialist archives and he recalled that the Czech film archive was, some years ago, an independant archive which had been swallowed by the Film Institute. The same could happen to other archives and FIAF would then have no weapon at all to defend their autonomy.

Mr Pogacic, supported by Mr de Vaal, agreed that we must stick to the FIAF Rules. He proposed to postpone the examination of the Czech reconfirmation until after the Congress, when we had had a chance to ask for more information and discuss the matter with Mr Ondroucek here in Varna.

Mr Molnar then asked to express his views on this problem which he found particularly delicate as it also concerned his archive. He said there were two aspects to consider in this question : 1°) the structure and activities of the organization. We all knew that the Czech film archive was an excellent archive. And 2°) the person who could represent the organization in question at FIAF meetings. Normally, said Mr Molnar, it should be the director. But the director can also delegate one of his collaborators if he has enough confidence in him and if this person also has the confidence of FIAF. Anyway, Mr Molnar did not think it was FIAF which could decide who should be the delegate of an archive at its meetings.

Mr Klaue, repeating that to him the situation of the N.F.A. in 1975 and that of Prague now were not at all comparable, agreed that perhaps FIAF was not careful enough when the changes in Czechoslovakia took place years ago (1967 - 68 ?). That would have been the moment to raise our questions, but not now after 8 or 9 years had passed.

Mr Ledoux said he could perhaps have admitted a special status for the archives in socialist countries if there was not a majority of socialist archives perfectly in order with FIAF Statutes (Moscow, Berlin, Warsaw, Sofia, Bucharest, etc...) and he did not see why we could not exert some pressure on those two organizations where there was a move in the past to absorb the archive and to tell them now that we want a change.

He underlined that in Prague, until very recently, it was the "Film Archives of the Czech and Slovak Film Institutes" which was our member. And this was textually written in their letterheads.

After having examined (see next par.) the status of the two other members yet to be reconfirmed (Stockholm and Warsaw) to see if a solution could not be found in those two examples to the deadlock in which the Executive seemed to have come, the discussion on the autonomy of the Czech filmarchive was resumed.

Mr Pogacic underlined that no solution could be found before a meeting had taken place between a delegation of the Executive Committee and Mr Ondroucek. After some more debate between Mr Klaue and Mr Ledoux about the significance of the organigram of the Czech Film Institute-Film Archive, with an intervention of Mr Stenklev who thought that the main misunderstanding in this matter came from the Czech clumsiness in drawing this organigram, while Mr Ledoux recalled that Mr Ondroucek's attention had already twice been drawn on the unclearness of this document, it was decided that Mr Klaue and Mr Ledoux would meet with Mr Ondroucek here in Varna and ask him to explain clearly the structure and functions of the different departments mentioned in the organigram and especially of the section 'filmarchiv'. The matter would then be raised again at the next meeting of the Executive Committee on June 1st.

Stockholm / Cinemateket - Svenska Filminstitutet

All the members had before them the documents and organigram sent by Mrs Wibom and in which it appeared that the Cinemateket was very much integrated in the Swedish Film Institute. Mr Ledoux said its structure was again similar to that of the British Film Institute, but that it was very difficult to judge whether Mrs Wibom (Cinematékschef) had more or less independence than Mr Francis in London.

Mr Stenklev, who knew the Swedish archive well, estimated that the autonomy of the Cinemateket within the Swedish Film Institute was the same as that of the National Film Archive in London but that of course, one depended all the time on the strength of the person at the head of the archive and Mrs Wibom was certainly a strong person.

He felt that, although FIAF had not reached a formal agreement with Mr Schein and the Swedish Film Institute, we had reached a satisfactory solution : There was in Stockholm a person responsible for archive matters at the head of the "Cinemateket" which represents here the collection of films, showing on the premises, gathering of stills, posters, etc... and the library, and it was this person who came to our meetings.

He therefore proposed to reconfirm the Swedish Cinemateket as a member.

This was agreed but it was decided that the letter of reconfirmation to Stockholm would be more detailed and enumerate all the points required for reconfirmation while taking it for granted that these requirements were being fulfilled in Stockholm and that therefore the archive could be reconfirmed.

Warszaw / Filмотека Polska

The Secretary General underlined that Filмотека Polska was an archive which fulfilled entirely the requirements of FIAF. He therefore recommended to reconfirm it for another 5 years. This was unanimously agreed.

4. REPORT ON THE ORGANIZATION AND PROGRAM OF THE SYMPOSIUM

Program in hand, the members first arranged the last details of each day of the Symposium.

Mr Ledoux then asked to have a short general discussion on the problems of organization which we experienced in the preparation of the Symposium. He thought it might be useful for our future Congresses to take note of some remarks.

In his opinion, for this first FIAF Symposium, everything was done too late. If we want, at future symposiums, to attract people from outside FIAF, the program should be published one year in advance and circulated more widely.

Mr Daudelin said that a lot of time was lost because the responsibilities had been too dispersed, not only geographically but also in too great a number of people.

He thought the responsibility of coordination should be given to the archive organizing the Congress. Otherwise the role of coordinator soon became something formal, a mere letterbox to transmit the various information from one organizer to the other.

He also thought the responsibilities of each person involved, in the organization of the Symposium, should be more clearly defined from the start, and strictly be respected. Otherwise it led to misinterpretations, various people giving contradictory instructions, etc...

Mr Klaue, chairman for the 1st day of the Symposium, said that, practically the program committee did not work and this because it never could organize a meeting attended by all its members. He thought that, for future symposiums, this committee should meet more often (with perhaps some FIAF funds) and be restricted to a maximum of 5 people.

Mr Klaue also suggested to have a 3 years' planning of the themes of the FIAF symposiums, with one person responsible for the preparation of the program of each theme and one person responsible for the publicity to be made for the Congress. He thought FIAF should try to attract more people (paying for their participation) to our symposiums to help covering their cost.

Finally, he felt that we counted too much on specialists from outside FIAF for our symposiums. He thought we should also look for themes on which we had our own specialists and make them open to all the interested people.

Mr Andreykov agreed with Mr Daudelin and Mr Klaue except on the last point. He said that to invite specialists from outside FIAF could only be valuable for the reputation of the Federation.

Mrs Bowser having underlined the problems of communication which had arisen between the members of the program committee, Mr Daudelin said one should also better specify the functions of its President.

While admitting that he had full confidence in Professor Toeplitz about the way in which he would tackle his presidency here in Varna, he thought we had taken a great risk in choosing someone who was so far away. He felt that, in the future, the president of the symposium should be chosen not only for his qualifications but also for his ability to participate actively in the preparation of the meeting.

Mr Ledoux agreed with Mr Andreykov and reminded Mr Klaue that the decision to invite specialists from outside FIAF to participate actively in our symposiums had been taken following a fixed purpose of the Executive Committee (after the Ottawa Congress) to establish better links with film historians and to open FIAF to a wider public.

He also thought that, even for mere technical symposiums, we would need the help of non-FIAF experts.

Mr Pogacic supported Mr Klaue on the idea of a 3-years' plan. He reminded the Executive Committee that, in Moscow, he had proposed a theme for the Congress of Lausanne in 1979: "The avant-garde in the history of cinema". This theme was accepted provided that Mr Buache also approved it.

Organization of the General Meeting

The presidency of the 4 sessions of the General Meeting was established as follows.

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|------------------------|-------------|
| 1st and 4th sessions : | Mr Pogacic |
| 2nd session : | Mr Klaue |
| 3rd session : | Mr Stenklev |

5. EXAMINATION OF THE ITEMS ON THE AGENDA OF THE GENERAL MEETING

The draft agenda of the General Meeting, which all the members had in their files, was accepted subject to a few changes in the order of the items and the addition of a new point : "Report of the specialized commissions" in order to give the members the possibility to put questions on the written reports of the Commissions which would be distributed.

Mr Klaue and Mr Volkmann protested because no "Report of the President" was foreseen on the agenda although art. 15 of the Statutes made it an obligation (or at least to have a report of the outgoing Executive Committee).

Mr Ledoux reminded then that, after Mexico and in view of shortening the administrative part of the General Meeting by suppressing from the agenda all the speeches and oral reports which anyway seemed not to rouse any interest among the members, the Executive Committee had decided to suppress also the report which the President used to deliver at the beginning of the meeting.

After some discussion, Mr Pogacic agreed to prepare a written report, partly as a report on the activities of the Executive Committee during the past year and partly as a more personal report about the future policy of FIAF.

Pts 1, 2, 3, 4, 5 of the agenda did not require any preliminary discussion by the Executive Committee.

Pt 6. Relations with other international organizations. The I.F.T.C.

Having at first reminded the members of what he had reported at the last Executive Committee Meeting in Moscow, Mr Pogacic explained that the question still remained open as to whether FIAF should resign from the I.F.T.C. Personally, although he had first proposed that we leave this dying organization immediately, he now felt more inclined to stay member of it, at least until we were clear on the reasons which had made Mr Brisson (FIAPF) change his mind lately about the dissolution of I.F.T.C. which he had voted for in the first instance.

Mr Klaue having asked why the Secretary General had not carried out the decision of the Executive Committee to apply to Unesco for B. status, Mrs van der Elst explained that, on the point of filling in the application form to Unesco, she had noticed that the directives concerning this application clearly stated : "Admission to category B shall not be granted on an individual basis to organizations belonging to a larger body already admitted and authorized to represent these organizations in respect of the whole of their fractions;"

Furthermore : "Applications presented by non-governmental organizations direct, and rejected by the Executive Board, may not be submitted to the Board again until at least two years have elapsed since the first decision was made;"

The Secretary General had therefore preferred to postpone this application and proposed once more to resign from I.F.T.C. This, of course, must be a decision of the General Meeting.

But Mr Pogacic thought it was possible to obtain a derogation of this Unesco rule. He very much insisted on the importance for FIAF as a Federation (and not so much through its individual members) to establish closer links with Unesco, especially now that they had started working actively on their "recommendation for the preservation of the moving images". He also thought that this link should be formal and therefore pass either through status B or, failing this, through I.F.T.C.

Mr Klaue also felt we should not leave I.F.T.C. too soon. He feared that FIAF did not have much chance of obtaining B status in this period of uncertainty for Unesco as regarded all the new TV and other cinema organizations. He therefore proposed to wait and see what would happen at the next General Meeting of I.F.T.C. due to be held in October. There was also a possibility that Unesco would interfere on I.F.T.C. and force them to change their policy.

After a lengthy discussion on these points between Mr Pogacic, Mr Klaue and Mr Ledoux, Mr Pogacic proposed to vote on the following alternative :

- 1) FIAF stays in I.F.T.C at least until October 77, date of their next General Meeting, and takes a decision after that;
- 2) We resign immediately with a letter expressing clearly our reasons for resigning.

Results were as follows : 5 votes for the 1st proposal
4 votes for the 2nd proposal

This vote was of course only an indicative vote which had to be rediscussed at the General Meeting.

Mr Klaue also recommended that the Secretary General (in name of FIAF) should write to the Deputy Director of Unesco, Mr Bolla, who was in charge for the execution of the project on the moving images, to express FIAF's high interest in the various aspects of this project and to propose our cooperation in some of its very concrete parts.
This was agreed.

It was also agreed to wait for the decision of the General Meeting before deciding whether we would or not apply for status B.

Pt 10. Open Forum

The Secretary General read out the list of proposed subjects for the Open Forum which he had received from the members.

One of these topics, proposed by Mr Klaue, made Mr Ledoux wonder whether it should not be discussed first by the Executive Committee, i.e. :
FIAF's policy towards television archives.

And he reported on some plans for the creation of an International Association of Television Archives which he had heard of recently. Five important European television archives seemed to be ready to create this association, among which the powerful French "Institut National de l'Audiovisuel" (INA) which the Archives du Film in Bois d'Arcy considered as their main competitor for becoming the beneficiary of the legal deposit of films in France.

The question was now : Should FIAF react to the creation of this new Association ? Should we encourage it or should we, on the contrary, try to attract television archives in our own Federation ?

Mr Klaue, who was also well informed on the preliminaries to this Association, said we could not prevent it from being created. Their present aim being principally to organize the exchange of films (mainly stockshots) and of documentation and not so much to preserve their collections in the same perspective as we did, FIAF was not, in its present structure, the right organization to absorb them or to offer them this service. On the other hand, we should establish contacts with them and offer them our cooperation in certain fields. He thought however that some other television archives (e.g. in developing countries, where the TV archive also had the task to preserve the national collection of films) could be interested in joining FIAF and that we should remain open to all the interested archives and, even, make more publicity on our activities.

Mr Klaue also suggested, as a practical approach towards Television archives, that FIAF should edit a new version of the "World Directory of Stockshot and Film Production Libraries", which had been compiled in 1970 by the Belgian Archive and published under the auspices of Unesco, via the I.F.T.C. But this time we should do it without any intervention of the I.F.T.C.

Mr Borde then gave some details on I.N.A. which was certainly the driving force behind the planned Association and which, as Mr Pogacic confirmed, also had the I.F.T.C. more or less under control for the moment.

He felt that the whole question of television archives was vitally important for us and would probably be the main problem in the coming years. He asked whether the Executive Committee wanted him to remain in contact with Mr Dumont (director of INA) on behalf of FIAF.

Mr Volkmann said we should not underestimate the danger which the creation of a separate federation of television archives would present for FIAF and he therefore stressed the great importance for our Federation to take the right decision in this matter.

Mr Ledoux however said that he personally was not afraid of a separate Federation. On the contrary, he was all for it. He did not want FIAF to become a big association of all kinds of audio-visual archives such as Mr Volkmann advocated and he saw no harm in our remaining a rather small federation of archives devoted to the specific aim of the art of cinema. The only problem he saw was that television would probably never try to preserve its collections in the same scrupulous way as FIAF archives (or with the same criterias as FIAF).

Mr Klaue agreed with Mr Ledoux that if we decided to enter this new development and tried to bring together all institutions which collected audiovisual material in one way or another, it would mean the end of FIAF. We would become a big organization with various sections for all types of archives : film archives, TV archives, cinematheques, historical and other specialized archives, etc... which all have different approaches to the problem.

Mr Klaue personally was afraid of such big development. But he also advocated to establish links, as soon as possible, with the initiators of the new international association of television archives.

Mr Ledoux then asked whether this problem should be discussed at the Open Forum. Mr Stenklev having underlined that the Open Forum was also attended by non-Members of FIAF and that a general discussion on this still rather vague question could lead to a lot of misunderstanding, he suggested to give the General Meeting some bare information on what we knew of this new Association but not to discuss it.

Mr de Vaal added that we should also start an inquiry (or general survey) on the present situation of TV archives in each country and ask the members to participate in this survey as much as possible. This was agreed.

It was also decided that one member of the Executive Committee (appointed after the elections) should be in charge of the contacts to establish with the new TV association.

The other topics proposed for the Open Forum were not discussed at this meeting.

Pt 12. Election of the new Executive Committee

It was agreed that there would be no candidate proposed by the outgoing Executive Committee as such.

6. FINANCIAL REPORT. BUDGET FOR 1978

All the members had in their files the FIAF accounts for the year 1976 and the budget for 1978.

The Treasurer, Mr Stenklev, first commented on the 1976 accounts which were very clear and for which he, therefore, did not have to go into details.

The general balance for 1976 showed that we still had a rather high surplus carried over from previous years to which 488.204 BF surplus for 1976 could be added. This surplus resulted for 160.000 BF from a surplus of income (new members not foreseen when the 1976 budget was established) and for 328.000 BF from involuntary savings on our expenses, due mainly to the fall of the Pound during the period (2 years) between the establishment of the budget and the actual payment of the costs.

The consequences were that FIAF's financial situation was excellent.

The accounts also included a list of the affiliates who still had not paid their dues for the year 1976. Among these were two full members : the archives of Jerusalem and Istanbul which consequently did not have the right to vote at this year's General Meeting.

There being no other remarks, the President then asked for a vote of approval of the 1976 accounts and balance. They were unanimously approved.

Budget proposal for 1978.

Mr Stenklev explained that, in drafting the 1978 budget, he had calculated on a 10% rate of inflation for the current expenses since these were all fixed costs which could not escape this generally expected raise.

For the special expenses, he had taken into consideration the sums actually spent in 1976 (which were lower than expected) and had therefore not felt the necessity to increase the 1977 amounts in the same percentage.

As for the P.I.P., the total amount was barely higher than the budgeted amount for 1977, due to the fact that the 1977 budget had been converted from Pounds to BF when the Pound was higher than now (and was therefore somewhat exaggerate), and also because salaries and rents in England were "frozen" for the moment. It was however impossible to foresee to what extent they would be allowed to raise in 1978.

Anyway, if one compared the income of the P.I.P. (825.000 BF) and the project's probable expenses for 1978 (1.335.000 BF), it appeared that FIAF would have to subsidize the project by at least 500.000 BF.

If one counted that the same subsidy must be granted for 1977, it was clear that the greater part of FIAF's present surplus would have been spent by the end of 1978.

Therefore, considering the great value of the P.I.P. for FIAF, and the fact that until now no other activity of the Federation had been wronged because of funds given to the P.I.P., Mr Stenklev proposed to accept this subsidy of 500.000 BF for 1978. But he added that, for 1979, such a high subsidy would be impossible and that the Documentation Commission must have, by then, found another means of financing the project.

Mrs Bowser then explained why she had great hopes in a better sale of the annual volume. There was a change with the publisher St James Press whose links with MacMillan (an important publisher in the U.S.) had become stronger. MacMillan will undertake to produce the volume and add to its promotion.

The sales of the 1974 volume now totalized approximately 1000 copies and were still going on and our contract stipulated that for all the copies sold over 1000, FIAF would receive one additional Pound.

Mr Ledoux said that this would not be sufficient to cover the P.I.P.'s deficit and he urged the Commission to find a solution for 1979 and after, and not to put the Executive Committee in front of urgent decisions. He underlined however once again how important it was to keep the project going, at least in its essential concept : a central indexing office from where the information could be disseminated.

All the rest was not essential to him, even not the cards (as format), even not the book.

Mr Stenklev agreed and asked Mrs Bowser, as Chairman of the Documentation Commission, to make some proposals at the next meeting of the Executive Committee after Varna.

He then announced that he would not run for the post of Treasurer any longer and explained his reasons for this decision which all the members of the Executive Committee very much regretted.

In connection with the financial report, Mr Ledoux further made two proposals:

- 1) that Mr Klaue should go for 2-3 days to the Summer School on Documentation due to be held in August in Copenhagen to see how this Summer School was organized, in comparison with the two courses which he had himself organized in Berlin, and perhaps get from this visit some useful experience. This trip would of course be at the expenses of FIAF. Mr Klaue would afterwards make a comparative report to the Executive Committee. This was agreed.
- 2) that, in view of future Summer Schools to be organized in western countries, for which the members in the socialist or in the developing countries or the very small archives had great difficulties in obtaining the necessary funds (because of currency problems), FIAF should foresee a special fund to help some of these members to attend. Mr Stenklev agreed on this proposal, provided one decided over a fixed amount.

Mr Klaue explained that the delegates from socialist archives had ways and means of travelling if this was planned in advance and if the cost of staying remained within certain limitations, but the problem with Copenhagen for instance was that the cost was 40% higher than the total sum allowed in his country for such travels.

It was finally agreed that whenever a Summer School was organized, the Executive Committee would attach to it a certain number of grants and decide, in each case, upon the necessary amount.

7. FIAPF. DRAFTING OF A GENERAL DECLARATION OF PRINCIPLES

Following the decision taken in Moscow, the Executive Committee now had to prepare a draft for the "General Declaration of Principles" to be submitted to FIAPF.

The members felt that this was a task for the Legal and Copyright Commission, composed of Mr Kuiper, Mr Klaue and Mr Ledoux.

Considering the absence of Mr Kuiper and the very numerous tasks already entrusted to Mr Klaue, Mr Ledoux agreed to prepare a preliminary draft, from the principles which he had already worked out in the past with Ernest Lindgren, and then to submit this first draft to his two colleagues.

8. ANY OTHER BUSINESS

a) Basic Manual

Just before leaving Brussels, the Secretariat had received from Mr Kuiper the almost completed draft of the Basic Manual but it had had no time to duplicate it for the members of the Executive Committee to which its two editors, Mrs Bowser and Mr Kuiper now wanted to submit it.

It was therefore decided that the Secretariat would, as soon as possible, duplicate it and send it out to the members of the new Executive Committee which would be asked to send in their remarks and comments for possible corrections before the next Executive Meeting where it would be discussed again. A slightly changed version would then be sent out to all affiliates at least 3 months before the next General Meeting where it should get its final approval.

The intention was then to have it published by a commercial publisher.

b) Next meeting of the Executive Committee in Varna

The meeting of the newly elected Executive Committee was scheduled for the 1st of June, from 9 to 12.

There being no other business to discuss, the President then closed the meeting and thanked all its participants.

**International Museum of Photography at
George Eastman House
900 East Avenue
Rochester, New York 14607**

P/GEH

716/271-336

May 10, 1977

Mr. Jacques Ledoux
Secretary General of FIAF
Cinematheque Royale De Belgique
Palais Des Beaux Arts
Rue Ravenstein
1000 Brussels, Belgium

Dear Mr. Ledoux:

At long last, here is the material for the application of IMP/GEH to FIAF. As you well know by now, there have been changes in personnel here brought about by the retirement of James Card as the Director of the Department of Film and Curator of Motion Pictures. As you also probably know, Jim will be succeeded by Dr. John Kuiper beginning in September 1977.

With regard to the application for membership, I have read the Statutes and Rules of FIAF very carefully and the operations of this museum for the past 28 years conforms to the principles and practices outlined by the FIAF documents. The Director of the Department of Film and Curator of Motion Pictures is totally responsible for the direction and policies of that department and for the motion picture collection. As Director of this museum, this policy will continue during my tenure as Director.

Since 1951, The International Museum of Photography at George Eastman House has been engaged in the collection, preservation, exhibition and study of motion pictures. During this period, the museum's Film Department has assembled a collection totaling between 8,000 and 10,000 feature films which are as yet uncatalogued. The cataloguing process has been under way, using the Museum Computer Network's GRIPHOS program for the past three years and will be completed by 1980. Until that time, a list will not be available.

In addition to the collecting of motion pictures, the museum has been preserving films in an aggressive program of conversion of nitrate to safety base film for the past

Mr. Jacques Ledoux

-2-

May 10, 1977

six years. This program, funded on a 50-50 matching basis by the National Endowment for the Arts has enabled this museum to complete about one half of the endangered films in the collection. Approximately 20 million feet of film are yet to be converted.

The Dryden Theatre, which is the exhibition theatre for the museum's program has presented film showings each night for about forty weeks of each year since its opening in 1951. The theatre is also used for the teaching of motion picture history classes for several colleges and universities, and the museum staff actually conducts about five classes each year for the University of Rochester.

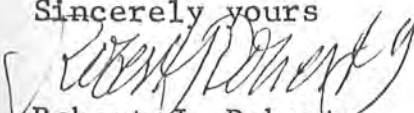
IMP/GEH has long maintained a very active exchange role with other film archives, not only in this country, but on an international scale. There has been a particularly close relationship with the Museum of Modern Art over the years of this museum's existence. Because of the National Endowment for the Arts Film Preservation Program, which is administered by the American Film Institute, we have also had a close working relationship with the AFI.

Enclosed are 15 copies of the 1975 Annual Report. This is the last year for which we have a complete report. The 1976 Report is in preparation. While this report reflects the finances of the entire museum, it does not specifically identify the Film Department funding in its entirety. The table labeled "Statement of Support, Revenue, and Expenditures and Changes in Fund Balances" shows under the item, "Dryden Theatre," a figure of \$317,908 for the 1975 year. This is the total funds for motion picture activities for that year.

IMP/GEH would welcome inspection of its facilities at any time by any member of FIAF's Executive Committee.

A check for the amount of 350 Sw.FR. is enclosed.

Sincerely yours


Robert J. Doherty
Director

RJD:jw

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat
Galerie Ravenstein 74
1000 Bruxelles Belgique
Adresse télégraphique FIAFILM
Téléphone 511.13.90

Mr Peter Konlechner
OESTERREICHISCHES FILMUSEUM
Augustinerstrasse 1
1010 Wien

Dear Mr Konlechner,

I have learnt that the Oesterreichisches Filmmuseum had created a section for commercial film distribution.

I was alarmed by this news because, if it is true, it is contrary to the letter and the spirit of FIAF Rules.

I would very much like to receive from you, before my departure for Varna around May 20th, a denial or an explanation of what is exactly happening, how this section functions and what are the films you are distributing, enabling me to report to the Executive Committee.

Thank you very much in advance and kind regards.

Jacques Ledoux
Secretary-General

Brussels, April 25, 1977

Ausschnitt aus:

Zentralblatt f. Eintragungen in das
Handelsregister

Wien

Datum: _____

3. Dez. 1975

15.707.1/Wien XV, Löhrigasse 7, Österreichisches Filmmuseum
Filmverleih Gesellschaft m. b. H. Gegenstand des Unter-
nehmens: 1. Verleih von Filmen aller Art; 2. Verleih (Ver-
mietung) transportabler Filmvorführinrichtungen, wie
Filmprojektionsgeräte samt Zubehör usw.; 3. Produktion
und Vertrieb von Filmen aller Art; 4. öffentliche Vorfüh-
rung von Filmen aller Art; 5. Buch-, Kunst- und Musikalien-
handel (Handel mit vervielfältigten Schriften und verviel-
fältigten bildlichen Darstellungen) gemäß § 103 Abs. 1 lit. b
Ziff. 7 Gew.-O. 1973; 6. Druckergewerbe gemäß § 103 Abs. 1
lit. b Ziff. 9 Gew.-O. 1973; 7. jegliche Aktivitäten zur För-
derung der Filmkultur; 8. Ausübung von konzessionierten
gastgewerblichen Unternehmungen aller Art, insbesondere
in der Betriebsform von Espressi und Kinobuffets, gemäß
§ 189 Gew.-O. 1973 und 9. Beteiligung an gleichartigen oder
ähnlichen Unternehmungen. Gesellschaft mit beschränkter
Haftung. Gesellschaftsvertrag vom 24. IX. 1975. Die Gesell-
schaft wird — wenn mehrere Geschäftsführer bestellt sind
— durch zwei Geschäftsführer gemeinsam vertreten. Ge-
schäftsführer: Peter Kubelka, Filmmacher, Wien; Peter
Konlechner; Geschäftsführer, Wien. Stammkapital:
100.000 S, zu einem Viertel bar eingezahlt. — Wien, 28. X.
1975. — HR. B 18.318.



ÖSTERREICHISCHES
FILMMUSEUM

Wien

May 3, 1977

Mr. Jacques Ledoux
The Secretary-General
International Federation of
Film Archives

Galerie Ravenstein 74
1000 B r u x e l l e s

Dear Mr. Secretary-General,

Responding to your letter from April 25, 1977 we are pleased to inform you of the following:

- 1) In our report of activities 1975/76 page 5, article VII FURTHER ACTIVITIES it says: "In order to meet the growing need outside of Vienna to have access to the most important works of the history of cinema, Österreichisches Filmmuseum has engaged in setting up a non-commercial distribution system for 16 mm prints. For these special distribution-prints Austrian non-commercial rights have been acquired.
- 2) We would like to repeat that of course we are very much aware of the requirements given in the statutes of FIAF and that in all our operations we are complying with them. Our distribution which is not yet operating, will be modeled after the practice in use by many member archives, it will be strictly non-theatrical and non-commercial. Prints to be distributed have been acquired separately from our archive prints and only non-commercial and non-theatrical rights are being secured.
- 3) All films to be distributed will be 16 mm original language versions without subtitles.
- 4) Enclosed please find a list of the films so far acquired for non-commercial and non-theatrical distribution in Austria.
- 5) The organism exercising distribution is a separate legal body owned exclusively by Österreichisches Filmmuseum a non-profit organization (registrierter Verein).
- 6) All activity of distribution of films in Austria is subject to a licence given by the regional authority (Magistrat der

Stadt Wien). Our non-commercial distribution has obtained such a licence and is therefore in accordance with Austrian law.

- 7) In setting up this operation we have only thought not to infringe in any way the rules of FIAF and we will be very pleased to furnish any detailed information as well as changing any situation FIAF is not approving of.

With kind regards, we remain

Very sincerely yours,
ÖSTERREICHISCHES FILMMUSEUM


Peter Konlechner


Peter Kubelka

Enclosure

HMex, 3

Mr. Roman Witek
Director
Filmoteka Polska
Pulawska 61
0975 warszawa

c.c. J. de Vaal
J. de Smidt
A. Grandia

REGISTERED

land

Amsterdam, January 24, 1977

FRANS ZWARTJES FILMS

Dear Mr. Witek,

In consultation with you and at the request of you and Mr. Armatys, we decided in Mexico (FIAPF Congress) that we would help you with a programme of experimental films of the Dutch filmmaker Frans Zwartjes, for a symposium dedicated to the experiment and the art, which should take place in November/December 1976 outside Warsaw and for which we would operate. This has meanwhile happened and we hope that this symposium has been successful.

From our part we are not so content. We have taken care that the films were sent in time and we presumed that you would keep to the fixed date of return. Much too late - and after many cables and telephone calls from your side - these films have been sent back, so that several institutions (applicants) in our country have been disappointed. However another fact has been established, a fact which highly disturbs

every film - coming back after a projection wherever that may be - is checked in our technical department. We came to the following unpleasant discovery:

- the films were no longer on reels of the Filmmuseum, but on inferior reels, which we cannot use. These have been replaced.
- the films
 - a) EATING (sound) has been punched in 4 spots, and even in the soundtrack
 - b) BREAKFAST (silent) shows punches over the full length of the print
 - c) ANAMNESIS (sound) has been punched in 22 spots in the soundtrack
 - d) SPARE BEDROOM (sound) has been punched in 27 spots in the soundtrack.

the question how this has happened we can only conclude that these films have been duplicated (negatives must have been printed). We urgently request you to examine this and inform us - at short notice - what has happened to these films and who should be held responsible for this disgraceful matter. We are looking forward with interest to your answer soonest possible and are counting upon your full cooperation.

Yours sincerely
NEDERLANDS FILMMUSEUM