

Report to the FIAF Congress at Antibes, France, October 1957.

Filmhistoriska Samlingarna (The Swedish Film Archive)

To inform new members of our Federation on the Swedish Film Archive, a short recapitulation of the history of the Archive may be useful:

Since 1947 the Swedish Film Archive has been an entirely private organization, with a board of directors consisting of seven persons. Two are appointed by the Swedish Film Academy, which founded the Archive in 1933, one by the Technical Museum, where the Archive has been located free of charge since 1938, and two members each represent the Swedish Exhibitors' Association and the Distributors' Checking Association, both organizations contribute funds toward the maintenance of the Archive. Thus it is the Swedish film and cinema industries as a whole which support the Archive. So far the Swedish Government has made no contribution whatever to the Archive. Since 1952, however, the Archive has annually received a grant from the Lauritzen Foundation for the Furtherance of Cinema Research; this fund was set up by the parents of Einar Lauritzen, the director of the Archive. In 1954 another annual contribution - this time from the City of Stockholm - was instigated for the purpose of enabling the Archive to expand the series of film showings started back in 1950. The newly founded Swedish Federation of Film Clubs has during the last three years made an annual contribution to enlarge the collection of films in the Archive. In addition, the Archive has from time to time received donations from private sources, Victor Sjöström being one of these benefactors.

The aims of the Swedish Film Archive, as set forth in the Archive By-laws, are as follows: "The aims of the Filmhistoriska Samlingarna are to collect and preserve such films, objects, stills and printing matters which suitably illustrate the development of motion pictures from an artistic, historical and technical point of view, to honour the memory of those who have made important contributions for the benefit of this development, and in general to further research and education in the sphere of the cinema."

As to the present extent of the Archive, see supplement of June 1957.

Since the report of the Swedish Film Archive published in the News Bulletin of FIAF 1957 nr 10-11, the following noteworthy events have taken place:

Two more series of film showings have been organized by the Archive under the financial sponsorship of the City of Stockholm.

The current series were started Sept. 21, as usual comprizing 12 films, each introduced by a competent and well-known lecturer.

The international collaboration between the Archive and other FIAF-members has been increasing.

The Swedish Film Archive was able to assist Cinemateca Argentina by lending prints of six Swedish silent classics for use at a Swedish Film Festival, arranged by the Argentine Film Archive in April 1957 in Buenos Aires.

To the program "Homage à Victor Sjöström", which La Cinémathèque Française presented in March 1957, three less known films by this director were lent by the Archive.

Exchanges of films have been made with several FIAF members, both on a permanent and a limited basis.

The very close and important collaboration established some years ago between the Swedish Film Archive and the Danish Film Museum has continued.

The extensive still library, the speciality of the Archive, has been further enriched, proving more and more useful to film historians, authors and publishers of books and periodicals both in Sweden and abroad.

Although the last few years of the Filmhistoriska Samlingarna have brought with them the fulfillment of many of the Archive's most cherished aims, it cannot be denied that many grave problems still await their solution. As the Archive next year will celebrate its 25th anniversary, the following three items are among the most important of the goals still to be reached:

1) A separate building, thus freeing the Technical Museum of the burden of housing a rapidly expanding Film Archive.

2) A contribution from the Swedish Government, enabling the Archive to continue and expand its activities, especially the preservation and acquisition of films.

3) An increasing understanding in general, and by the film industry and film artists in particular, of the importance and value of a film archive and the activity of such an institution.