

A WORLD SURVEY
ON
THE SYSTEMATIC PRESERVATION
OF FILMS

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"This simple band of exposed celluloid constitutes not only an historical document but is itself a part of history - a part which has not vanished and has no need of a magician to bring it back to life. It is there, scarcely asleep, and all it requires to walk and relive the hours of darkness is a little light passing through a lens in surrounding darkness."

- Boleslav Matuzewski,
A New Source of History. (1898)

"Film can only be preserved permanently in the national interest by a national organisation which has itself some assurance of permanence, which enjoys the confidence of the film industry, and which is endowed with the resources to bestow on its films the special technical care which their preservation requires. Herein lies the justification of a National Film Archive."

- The National Film Archive
British Film Institute.

INTRODUCTION

Cinema* is the art of the twentieth century. It is a vital and exciting medium of expression which has added richness to the cultural heritage of many nations. Its influence on society has been enormous. The fact that it has been used by commercial interests for the production of entertainment, often of an indifferent quality, should not obscure its wide and lasting possibilities. The cinema is also a means of historical and sociological record and a medium of artistic creation. Though less than eighty years old, the cinema has brought about a revolution in the sphere of human communication which may be no less important than the introduction of printing in the fifteenth century.

Just as the rise of literacy in the 19th century created demands on society that was met in part by the creation of public and national libraries, so the increasing visual sophistication of 20th century man demands a response from society. These demands have hardly been met. In future years, film and television archives may well play a role comparable to that which the world's great libraries and museums have played over the past few hundred years.

*For the purpose of this argument we have used "cinema" to embrace both film and television. The discussion in this proposal applies with equal force both to conventional projected motion pictures and to electronic distribution and viewing systems. However, to avoid cumbersome phraseology, we have chosen "cinema" as the best

In the pages which follow are the results of a questionnaire distributed to film archives, museums, libraries and archives around the world in mid-1973. These results are described under each country, listed alphabetically, in either English or French depending on the language used in responding to the questionnaire. Necessarily, the reports and comments for each country and each organization are dependent upon the completeness of the responses received. For example, when budget figures are not included, this is because the archive concerned did not supply this information. We have, however, attempted to amplify some of the responses from other sources. For example, when it was known that a public film collection existed in a country, even though it did not respond to the questionnaire, we have included it in the list and described it in whatever terms were possible.

Some general conclusions from the survey are possible:

1. Systematic programmes for preserving films and TV are evident in 78 countries of the 129 countries surveyed. This work varies considerably in level and intensity.
2. All the European and North American countries have comparatively well-developed film archival programmes. Almost all have climate controlled vaults, trained personnel and a continuing programme for acquiring their national (and foreign) production. They either possess, or have access to, the necessary technical equipment for film preservation work. This conclusion must be tempered with an understanding that, almost without exception, these film archives find themselves lacking sufficient funds to undertake film preservation in the manner they know is necessary and required. This lack of funds is reflected in insufficient technical facilities and equipment and in a shortage of trained, professional staff. This latter difficulty is also a result of the fact that training in the peculiar problems of film archival work is rarely included in academic courses which offer

nationally produced films and VTR for preservation with a central organisation. In 10 of these the film industry is a state monopoly. With only rare exceptions, those responding to the questionnaire stated that they would like to see mandatory legal deposit introduced in their own country.

4. In almost all European and North American countries, the principal work of film preservation is undertaken by a national agency that is solely concerned with film and television and is not involved in other archival tasks. In some cases, the agency is a government body; in others it is an independent agency wholly or partially supported from the funds of the state. This is clearly an established pattern which has functioned with considerable efficiency over the years. It has enabled these film archives to concentrate their efforts on the special problems of "moving image technology" much as national art galleries have concerned themselves with the special problem of conserving paintings and three-dimensional art objects. The Motion Picture Section of the Library of Congress is, of course, a notable exception to this pattern. It should also be noted that in several European and North American countries the national archives or national libraries and some specialized archives are also involved in conserving films. It is also true that television production agencies are often involved in film preservation and may have large collections of film and VTR which are stored and maintained under proper conditions.

5. In Africa, Asia and to some extent Latin America, the work of film preservation is often undertaken under the auspices of the national archives or national library or, in some cases, by the government's film unit. A rare exception to this is India where the National Film Archive of India is concerned

television production agencies have, actually or potentially, important archival collections.

6. There are a series of problems which require further and fuller consideration at the international level. All film archives, except those benefiting from mandatory legal deposit, face problems in acquiring films for preservation. The solution requires a clearer understanding by film producers and governments themselves of the cultural role of a film archives in the life of a nation. Mandatory legal deposit is, of course, ultimately the best solution. Related to this are the special problems of international and national copyright laws. In only a few countries are film archives given special protection in relation to national copyright laws. Some film archives have even had to fight to retain master film preservation material after a copyright claimant has demanded the withdrawal of particular films from archival protection. There is a lack of continuing research into the particular problems of film conservation. The International Federation of Film Archives has published a manual on film preservation but much more basic research is still required. For example, there are no established international standards for the storage and preservation of colour films and even little scientific data on the effects of storage of film material. On one level, research is sparse on new technical systems that might be of importance in film conservation and on another it is sparse on the problems of restoring old film material. In general, there is a lack of international agreements on film conservation which could be adapted by governments as national standards.

7. Further consideration is necessary on the ways and means of assisting and encouraging the development of film archives in countries not yet fully active in the film preservation field. This is a major problem which requires separate, detailed consideration.

Afganistan.

2. ALBANIA

The Arkivi Shteteror I Filmit I Republikës Popullore Të Shqipërisë (the state film archive of the Peoples Republic of Albania) was established in 1962 by the national government. The Arkivi presents films publicly and film students can view films in the collection. There is a mandatory legal deposit in the archives of all nationally produced films in Albania. Eight hundred and ten feature films (32 nationally produced) and 3,460 short films (2,000 nationally produced) are in the Archive. No TV programmes are collected but all secondary material is preserved (stills, posters, books, etc . .). The Archive does not possess its own technical preservation equipment but has access to all necessary machines (restoration, cleaning, and duplicating). With an average annual production of 105 films, 132 films are accessioned yearly. Lack of qualified personnel and specialized technical equipment are the main difficulties encountered by the Archive in its film preservation work.

3. ALGERIE

Le Centre Algérien de Cinématographie est un organisme gouvernemental qui présente des films au public. Une loi existe en Algérie pour le dépôt obligatoire au Centre Algérien de Cinématographie de toute production nationale. Un total de 9,000 films est conservé. Quatre longs métrages algériens et cinq courts métrages algériens font partie de la collection. La moitié de la production totale réalisée en Algérie est

La moyenne annuelle de la production nationale est de deux films.

4. ARGENTINA

Deux organismes s'occupent de la conservation des films en Argentine. La Cinemateca Nacional, organisme gouvernemental, possède 240 longs métrages et 236 courts métrages produits en Argentine. Quarante longs métrages étrangers font aussi partie de la Cinemateca. Les voutes de la Cinemateca ne sont pas climatisées.

L'Instituto nacional de cinematografia jouit d'une loi rendant obligatoire le dépôt de toute production nationale; il possède donc 374 longs métrages (295 produits au pays) et 451 courts métrages (248 produits au pays). L'Instituto conserve tous les livres et périodiques pertinents et a accès à toutes les machines cinématographiques. Etabli en 1957, l'Instituto bénéficie d'une taxe d'entrée aux cinémas qui, en 1972, a produit 23 millions de pesos nuevos (\$46,092.). D'après l'Instituto, l'Argentine a produit durant les dernières années en moyenne 32 films par année. La collection de l'Instituto est accessible aux chercheurs accrédités et l'Instituto présente des films publiquement.

5. AUSTRALIA

The National Library of Australia has a Film Department (FIAP member) functioning on a budget of \$10,000 Australian (\$14,970.). Although no mandatory deposit law exists in Australia, the National Library has collected 150 national feature films and 3,500 national short films. It acquires annually an average of 20 features and 200 shorts. Four small

production is six feature films.

6. AUSTRIA

Austria has two national film archives whose work overlaps. The Oesterreichisches Film Archiv is concerned with the "art of cinema" whether national or foreign. Film production in Austria averages six feature films annually.

The Oesterreichisches Film Archiv, a FIAF member (established in 1955) is the official government body dealing with film conservation in Austria where no mandatory legal deposit law exists. The average annual acquisition rate is of 381 feature films added to the total of 5,071 titles (13,678 reels) in the collection. One hundred and fifty thousand still photographs, 25,000 posters, numerous books and periodicals are conserved by the Archiv which has access to all specialised film machines (cleaning, duplicating). The Archiv sponsors public screenings of films from its collection and permits bonafide film students to view its collection after giving proof of their serious academic interest. The Film Archiv functions on a 2.5 million A. Sh. (\$130,375.) budget.

The Oesterreichisches Filmmuseum, a FIAF member, preserves an important film collection in the new Austrian film vaults which it shares with the Film Archiv.

7. BARBADOS

There is no information available on film preservation in Barbados.

9. BIOLORUSSIA

There is no information available on film preservation in Biolorussia (see U.S.S.R.).

10. BELGIQUE

Plusieurs organismes se partagent le travail de conservation cinématographique en Belgique. La Cinémathèque Royale de Belgique conserve une grande collection de films de tous les pays. Les autres organismes sont des groupes de productions d'émissions télévisées qui s'occupent de la conservation de leur propre production. La moyenne annuelle de la production nationale est de 6 longs métrages.

La Cinémathèque Royale de Belgique (établie en 1938) est le plus important organisme gouvernemental de Belgique s'occupant de conservation cinématographique. Membre de la FIAF, la Cinémathèque dispose d'un budget de 10 millions de francs belges (\$255,500.). Elle possède toutes les machines spécialisées (copieuse, nettoyeuse) et collectionne tout le matériel cinématographique (photos, livres, affiches, etc . .). Quoiqu'il n'existe pas de loi rendant le dépôt obligatoire, la Cinémathèque Royale obtient 1,000 nouveaux titres de films chaque année. La Cinémathèque présente des films publiquement et place sa collection à la disposition des chercheurs au taux de 100 francs belges (\$2) l'heure.

La Radiodiffusion-télévision belge (émissions françaises), établie en 1953, présente des films sur les ondes et publiquement; de plus, sa collection est disponible aux chercheurs accrédités. Environ 13,500

et périodiques sont aussi conservés par la télévision belge.

La Belgische Radio en televisie (établie en 1954) présente ses films publiquement et sa collection est disponible aux chercheurs accrédités. Environ 15,000 boîtes de films dont 10,000 actualités et 5,000 programmes plus longs sont conservés. La Belgische Radio a accès à toutes les machines spécialisées (copieuse, nettoyeuse) mais elle ne conserve pas le matériel secondaire tel que les affiches, photos et livres de cinéma.

La collection de la B.R.T. Vlaamse televisie (établie en 1953) est de 20,000 titres. Cette collection est disponible aux chercheurs accrédités. Tous ces organismes belges ont des problèmes dus à l'insuffisance des fonds et du personnel qualifié pour leur travail de conservation cinématographique.

11. BERMUDA

The Bermuda Library (established in 1839) is a governmental agency functioning on a overall budget of BD\$210,000 (\$205,000.). It presents films publicly and its collection is available to the film student. Twenty feature films and 22 short films, and all secondary film material (stills, books, periodicals) are part of its collection. The average annual acquisition rate is 5 and the annual average production rate is of one film.

12. BRASIL

L'Instituto Nacional do Cinema, (établi en 1966) est un organisme gouvernemental qui présente des films publiquement et qui occupe trois

de 1240,000 (1240,000.). Quoiqu'il n'existe pas de ...
au Brésil, l'Instituto possède 791 films et chaque année 25 nouveaux titres
sont ajoutés à la collection. La température et l'humidité des voutes de
l'Instituto sont contrôllées; 17 longs métrages et 752 courts métrages
produits au Brésil sont conservés par l'Instituto. L'insuffisance
d'équipement spécialisé et de personnel qualifié nuit au travail de
l'Instituto. La moyenne annuelle de la production nationale est de 68 longs
métrages.

La Cinemateca do Museu de Arte Moderna do Rio de Janeiro et la
Cinemateca Brasileira travaillent aussi à la conservation des films.

13. BULGARIA

The Bulgarska Nationalna Filmoteka (FIAP member) was established
in 1959. It operates on a \$300,000 budget. It presents films publicly and
its collection is available to the film student. In its collection are
2,804 feature films (705 nationally produced) and 13,341 shorts (12,456
nationally produced); yearly acquisitions are 1,302 and all secondary
material (photos, posters, books, etc . .) is collected with the exception
of sound tracks. The average production in Bulgaria in recent years has
been 211 films.

14. BURUNDI

There is no information available on film preservation in Burundi.

15. BOLIVIA

There is no information available on film preservation in Bolivia.

17. CAMEROUN

La Cinémathèque du Ministère d'Information (établie en 1955) dispose d'un budget de \$2,400. Elle ne fait pas de représentations publiques et n'est pas préparée à recevoir des chercheurs. Sa collection comprend 1,123 courts métrages étrangers, 24 courts métrages produits au Cameroun et 1,147 "Cameroun Actualités". Deux personnes travaillent à la conservation des films.

18. CANADA

The average annual production in Canada in recent years has been 25 feature films and 600 short films. There is no law requiring the deposit of nationally produced films and three archives share the work of conservation. The Canadian Film Archives and the Cinémathèque Québécoise are both concerned with collecting and preserving the best of world cinema in addition to their own national production. The National Film Collection of the Public Archives concentrates its work on Canadian produced films and historical footage relating to Canada.

In addition to the archives discussed below, The National Film Board of Canada has a well developed conservation programme for its own productions and also maintains a stock shot library of Canadian material. The National Film Board of Canada also provides a variety of technical conservation services to the three archives.

The Canadian Film Archives (FIAF member) established in 1957 as a division of the Canadian Film Institute, operates as a non-profit institution

also sponsors the National Film Theatre of Canada which presents 4 different films weekly. The Canadian Film Archives has collected 450 feature films (30 nationally produced) and 3,100 shorts (700 nationally produced). One hundred TV films and all secondary material (stills, posters, books, sound tracks, etc . .) are also part of the collection which increases yearly by 250 titles. The Canadian Film Archives has access to all specialised film equipment. The Canadian Film Archives' major difficulties in its film preservation work are a lack of funds, trained personnel and necessary equipment.

La Cinémathèque Québécoise (établie en 1963) est un organisme privé partiellement subventionné par l'état. Membre de la FIAF, la Cinémathèque présente des films au public et sa collection est disponible aux chercheurs. Sa collection comprend 600 longs métrages (30 produits au pays) et 1,300 courts métrages (600 produits au pays). La Cinémathèque ne possède pas de machines spécialisées (copieuse, nettoyeuse) ni de programmes de télévision, mais elle collectionne tout le matériel secondaire cinématographique (livres, affiches, photos, etc . .) en plus d'une grande collection de projecteurs et autres appareils cinématographiques.

La moyenne annuelle des nouvelles entrées à la collection de la Cinémathèque est de 220 titres. L'insuffisance des fonds, des films et émissions de télévision à collectionner, gêne le travail de la Cinémathèque Québécoise.

The National Film Collection of the Public Archives (established in 1969) is a federal government agency functioning on a budget of \$335,000. It occasionally presents films publicly and its collection is available to researchers. Since 1969 its average annual accession rate has been of 2.4

private institutions in the acquisitions field".

19. REPUBLIQUE CENTRAFRICAINE

Il n'y a aucune information disponible sur la conservation des films dans la République Centrafricaine.

20. CEYLON see SRI LANKA

21. CHILE

A la Cineteca National de la Universidad de Chile (établie en 1960) 10 courts métrages et un long métrage produits au pays sont conservés. Deux personnes travaillent à la conservation cinématographique pour lequel \$3,260 est disponible. La moyenne annuelle de la production nationale est d'un long métrage. La situation actuelle est imprécise depuis le coup d'état.

22. COLOMBIA

L'Instituto Colombiano de Desarrollo Social - "Icodes" est un organisme privé établi en 1965. L'Instituto présente des films publiquement et sa collection est disponible aux étudiants du cinéma. L'Instituto possède une copieuse de films et collectionne tout le matériel cinématographique. Trois courts métrages font maintenant partie de cette collection.

23. REPUBLIQUE DU CONGO

Il n'existe qu'une cinémathèque de télévision.

disposant d'un budget de \$648,460. Seulement les photos, affiches, bandes sonores, livres et périodiques sont conservés.

25. COTE D'IVOIRE

Aux Archives et à la Bibliothèque Nationales (établis en 1968)

6 millions de CFA (\$28,320) sont disponibles pour le travail de conservation. Toutefois aucune conservation cinématographique n'a lieu.

26. CUBA

La Cinemateca de Cuba (établie en 1960) est un organisme gouvernemental. La Cinemateca est une section culturelle de l'ICAIC (Instituto Cubano del Arte e Industria Cinematograficos) dont la responsabilité particulière est de faire tout les travaux d'archives cinématographiques. La Cinemateca conserve tous les films cubains et tous les films étrangers qui sont déposés dans sa collection. La Cinemateca présente quotidiennement des films au public et sa collection est disponible aux chercheurs. Elle présente des films non seulement à la Habana mais à travers tout le pays. Elle produit aussi des émissions de télévision au sujet de la culture cinématographique.

27. CZECHOSLOVAKIA

Ceskoslovensky Filmovy Archiv of the Czech and Slovak Film

Institute (established in 1945) is a state agency with a budget of \$502,500. The average annual national production is of 20 feature films. The Archive is a FIAF member employing 15 people in its film preservation work. Films

Twenty thousand films are preserved, of which 1,200 are feature films produced nationally, 1,000 are nationally produced short films; 6,000 foreign feature films and 6,000 foreign shorts are also preserved.

28. CYPRUS

There is no information available on film preservation in Cyprus.

29. DAHOMEY

There is no information available on film preservation in Dahomey.

30. DENMARK

Det Danske Filmmuseum (established in 1941) is a member of FIAF and a governmental agency operating on a budget of 2.1 million Danish kroner (\$378,000). It presents films publicly and its collection is available to the film student. A mandatory deposit law exists in Denmark. Two thousand feature films (300 nationally produced) and 2,500 short films are preserved. No TV films and only a few foreign shorts are preserved by the Filmmuseum. All secondary film material is collected (stills, posters, books, etc . .) and the average annual new accessions number 201. The average national film production is estimated at 22 feature films annually. Lack of sufficient funds, personnel, films to collect and film machinery are the major difficulties of the Filmmuseum.

31. REPUBLICA DOMINICANA

The Museo del Hombre Dominicano (established in 1973) is a governmental agency functioning on a RD \$210,000 (\$120,000) budget. It

feature films and 2 short films are preserved by the Museo as well as all secondary film material (books, stills, posters, etc . .). The Museo has access to all specialised film equipment (cleaning and duplicating machines). Lack of films to preserve as well as lack of funds, qualified personnel and necessary technical equipment hamper the preservation work of the Museo.

32. EGYPT

Al Archive El Kawmy Lilfil (established in 1968) is a governmental agency functioning on a \$20,000 budget plus the salaries of the people employed in its film preservation work. It presents films publicly and its collection is available to film students. A provisional member of FIAF, the Archive is preserving 304 feature films (141 nationally produced) and 355 short films (150 nationally produced). All secondary film material is preserved (books, stills, posters, etc . .) but no television films are yet in its collection. The Archive lists the average national production at 44, while its average annual acquisition rate is of 132 titles. Lack of sufficient storage space as well as lack of funds, qualified personnel and necessary film machinery are the main difficulties encountered by the Archive.

33. EQUADOR

There is no information available on film preservation in Equador.

34. ESPAGNE

La Filmoteca Nacional de España est un organisme gouvernemental

aux chercheurs. Membre de la FIAF, la Filmoteca conserve 1,500 longs métrages et 600 courts métrages étrangers font partie de la collection.

Six personnes travaillent à la conservation des films. La moyenne annuelle de la production nationale est de 48 longs métrages.

35. ETHIOPIA

There is no information available on film preservation in Ethiopia.

36. EL SALVADORE

There is no information available on film preservation in El Salvadore.

37. FIJI

The Public Relations Office of the Government of Fiji has a Film Unit (established in 1966) operating on a budget of \$22,000 Fiji (\$28,226). It presents films publicly and the 22 nationally produced short films in its collection as well as its collection of still photographs and sound tracks are available to the film researcher. All specialised film machinery is available in Australia.

38. FINLAND

The Suomen Elokuva Arkisto (established in 1957) is a state sponsored institution functioning on a \$75,000 budget. It presents films publicly and its collection is available to the public. A FIAF member, the Arkisto has a staff of 2 and its vaults are temperature and humidity

1925) is a governmental agency presenting few films to the public. Thirty feature films (20 nationally produced) and 1,000 short films (700 nationally produced), plus 20 television programmes, are part of its collection. Only photographs are kept from the secondary film material (sound tracks, books, posters, etc . .). The Archives possesses a film restoration machine and has access to all other specialised film machinery.

The Finnish Broadcasting Company (established in 1926) functions on a 227 million Finnish marks (\$61,857,500) overall budget. Two hundred and fifty nationally produced feature films and 1,500 nationally produced short films plus 500 television programmes are preserved by the organisation. Some still photographs and sound tracks are also preserved. Lack of storage space, funds, qualified personnel and specialised film machinery hamper all aspects of film preservation work in Finland.

39. FRANCE

Plusieurs organismes se partagent le travail de conservation cinématographique en France. Il existe une loi en France exigeant le dépôt des films dans une voute centrale mais elle n'est pas en vigueur. La moyenne annuelle de longs métrages produits par la France est environ 141 titres tandis qu'il se produit 278 courts métrages en moyenne chaque année.

Le Centre National de la Cinématographie (établi en 1969) est un organisme gouvernemental disposant d'un budget de 1,614,000 francs (\$362,827). Le Centre ne présente pas de films publiquement mais sa collection est disponible aux chercheurs accrédités et dûment autorisés.

La moyenne annuelle de dépôts depuis 1969 est de 22,900 bobines.

photos, affiches, etc.). Il existe environ 1,000 titres de longs et courts métrages.

L'insuffisance des fonds, du personnel qualifié et des difficultés à obtenir des films et des programmes de TV à conserver, sont les principaux problèmes du travail de conservation mené par le Centre.

La Cinémathèque de Toulouse (établie en 1964) est un organisme privé partiellement subventionné par l'état. Elle dispose d'un budget de 60,000 francs (\$13,488). Elle présente des films au public et sa collection est disponible aux chercheurs. Membre de la FIAF, la Cinémathèque possède 2,200 longs métrages (1,150 produits par la France) et 4,000 courts métrages (3,500 produits par la France). De plus, la Cinémathèque collectionne le matériel cinématographique secondaire (livres, affiches, photos). L'insuffisance des fonds nuit au travail de la Cinémathèque.

Les Archives nationales (établie en 1790) ne présente pas de films au public mais sa collection est disponible aux chercheurs accrédités et dûment autorisés. Les Archives possèdent 500 bobines de courts métrages.

L'Etablissement Cinématographique et Photographique des Armées (établi en 1914) présente des films au public et la recherche autorisée est permise. Un million et demi négatifs de photographies sont conservés dont un million en tirage positif. Une sonothèque fait aussi partie de l'Etablissement. Cinquante courts métrages de l'Etablissement sont produits chaque année.

Le Comité de Fondation du Musée du cinéma et de la Cinémathèque de Lyon, membre associé de la FIAF, ne nous a pas fournis de renseignements.

40. GABON

Il n'y a pas d'information disponible au sujet de la conservation systématique des films au Gabon.

41. GERMAN DEMOCRATIC REPUBLIC

The Staatliches Filmarchiv der DDR (established in 1955) is a governmental agency functioning on a budget of 3.5 million DM (\$1,407,000). Public screenings are held and the Filmarchiv's collection is available to researchers under supervision. A FIAF member, the Staatliches Filmarchiv employs 170 people in the work of preserving its collection which numbers 8,000 feature films and 40,000 non-fiction films. Legal deposit of national production is in effect in the GDR. One thousand two hundred new titles are deposited in the archive yearly where they are preserved in a temperature and humidity controlled environment. The Filmarchiv has access to all specialised film machinery (cleaning, duplicating, etc . .). The Staatliches Filmarchiv lists the following difficulties in its preservation work: no established guidelines for the preservation of colour film; no scientific data on the effect of storage of film material; research into methods of restoration of film material is insufficient; negative attitude of the International Federation of Film Producers' Associations; underestimation of the relative importance of film archives and lack of international agreements governing film preservation.

42. GERMAN FEDERAL REPUBLIC

Two Archives share the film preservation work, one in Berlin,

films and 385 short films. No law requiring deposit or national production is in effect.

The Stiftung Deutsche Kinematek (established in 1962) is a governmental agency operating on a DM 250,000 (\$95,750) budget. No films are presented publicly but the Kinematek's collection is available to the authorised film student. A member of FIAF, the Kinematek collects all secondary film material (stills, posters, books, etc . . .) and its average annual acquisition rate is 257 films. Approximately 2,600 feature films and approximately 2,600 short films are preserved in the Kinematek's vaults which are equipped with temperature and humidity regulating facilities. Owing to lack of sufficient funds there is a lack of qualified personnel, specialised equipment, storage facilities and difficulties are encountered in obtaining films and TV programmes for preservation.

The Deutsches Institut fur Filmkunde also preserves films, but did not respond to the questionnaire.

43. GHANA

The Ghana Industry Corporation Library presents films publicly and allows film students to view its collection. Established in 1948, the Library has preserved in air conditioned vaults, nationally produced feature films and 84 nationally produced short films. The average annual acquisition rate is 16 films and the estimated annual average national production is also 16. All secondary film material is preserved (posters, stills, etc. .). Lack of funds is the main difficulty which faces the Library in its film preservation work.

45. GUATEMALA

La Cinemateca universitaria de Guatemala "Enrique Torres" has a film unit functioning on a \$6,000 budget. Fourteen feature films and 4 shorts are preserved and two people are employed at film preservation.

46. GUINEA

There is no information available on film preservation in Guinea.

47. HAITI

There is no information available on film preservation in Haiti.

48. HAUTE VOLTA

There is no information available on film preservation in Haute Volta.

49. HONDURAS

There is no information available on film preservation in Honduras.

50. HUNGARY

The Magyar Filmudományi Intézet es Filmarchivum (established in 1957) is a governmental agency operating on a 10 million forint (\$413,000) budget. A FIAF member, the Filmarchivum presents films publicly and its collection can be viewed by the film student. A mandatory legal deposit

feature films. The average yearly acquisition rate is 194 films in an archive which preserves a total of 4,812 films (650 nationally produced) and 10,502 short films (4,500 nationally produced). All secondary film material is preserved (books, stills, posters, etc . .). The main difficulties of the archive are a lack of funds, qualified personnel and necessary equipment.

The Magyar Televizio (established in 1958) has a humidity controlled vault where 8,381 TV films are preserved.

51. INDIA

The National Film Archive of India (established in 1964) is a governmental agency operating on a \$68,700 budget. A FIAF member, the Archive presents films publicly and its collection is available to film students. No legal deposit law exists in India where the estimated average annual production is 385 films. Approximately 635 feature films (501 nationally produced) and 200 short films (123 nationally produced) are preserved by the Archives. The average annual acquisition is 66 Indian feature films, 34 foreign feature films and 101 foreign shorts. All secondary film material (stills, books, etc. .) is preserved. Access to specialised film machinery is restricted to a duplicating machine only. The National Film Archive faces all the difficulties relating to film preservation work such as: lack of funds, qualified personnel, specialised film machinery, films to collect, space to store them and especially complex legal problems in regard to film ownership of old nitrate-based films.

métrages.

La Cinémathèque nationale de l'Iran (établie en 1972) est un organisme gouvernemental disposant d'un budget de 1,650 Rials (\$23,859.). Elle ne présente pas de films au public et n'est pas disposée à recevoir les chercheurs. Quatre cents longs métrages et 140 courts métrages produits au pays, en plus d'une bonne collection de tout le matériel secondaire (photos, affiches, bandes sonores) font partie de la Cinémathèque. Le Ministère de l'Information (établi en 1963) présente des films au public.

54. IRAQ

The Iraqi Broadcasting and Television Service has a collection of 27 foreign feature films on 35mm, 126 foreign feature films on 16mm and 45 foreign short films. There is a law in Iraq requiring the deposit of videotapes, though not films.

55. IRELAND

There is no information available on film preservation in Ireland.

56. ICELAND

The Fraedslumyndasafn Rikinins (established in 1961) is a governmental agency operating on a budget of \$60,000. It does not present films publicly but its collection is available to the film student. Approximately 10 feature films and 1,525 short films (75 nationally produced) are part of its collection. The average annual acquisition rate is 120 titles. Approximately 7 documentary films are produced yearly. Sound

cleaning machine. Lack of funds, necessary equipment and copyright difficulties in acquiring TV films are the main difficulties of the archive.

57. ISRAEL

The Israel Film Archive (established in 1961) is a private institution with partial governmental support. It presents films publicly and its collection is available to the film student. A FIAF member, the archive collects all secondary film material (books, posters, etc.) and has access to all specialised film machinery (cleaning, duplicating, etc.). The average annual film production in Israel is 13 films. Lack of sufficient funds and difficulties in acquiring film material are the main problems of the archive.

58. ITALIE

Trois organismes se partagent le travail de conservation cinématographique en Italie. La moyenne annuelle de production nationale est de 200 longs métrages.

La Cineteca Italiana (établie en 1935) est un organisme privé partiellement subventionné par l'état. La cinémathèque dispose d'un budget de L 20,000,000 (\$34,100). Elle présente des films au public et sa collection est disponible aux chercheurs accrédités. Membre de la FIAF, la Cineteca possède 5,000 longs métrages (2,000 produits au pays) et 300 courts métrages (150 produits au pays). Elle ne collectionne pas les émissions de télévision mais possède une collection de 200 affiches cinématographiques, 5,000 livres et 2,000 périodiques. La moyenne annuelle

Le Museo Nazionale del Cinema (établi en 1953) est un organisme privé partiellement subventionné par l'état. Son budget est de dix-huit millions de lires (\$32,000.). Le musée présente des films publiquement et permet aux chercheurs accrédités de faire des recherches dans sa collection. Membre de la FIAF, la collection du musée comprend 400 longs métrages (150 produits au pays) et 80 courts métrages (50 produits au pays). Huit émissions de TV sont conservées et tout le matériel cinématographique secondaire (livres, affiches, etc . .) est collectionné. L'insuffisance des fonds, du personnel qualifié, des machines spécialisées, des programmes de TV et des films à collectionner, sont les principaux problèmes du musée.

La Cineteca Nazionale (établie en 1943) est un organisme gouvernemental disposant d'un budget de \$80,000. Membre de la FIAF, la Cineteca présente des films publiquement et sa collection est disponible aux chercheurs. Elle possède 8,000 longs métrages (3,500 produits au pays), 5,000 courts métrages (4,000 produits au pays), et elle collectionne tout le matériel secondaire tel que les livres et les affiches cinématographiques. La moyenne annuelle de dépôts est de 996. La Cineteca a accès à toutes les machines cinématographiques spécialisées. L'insuffisance des fonds et des difficultés à obtenir des programmes de TV et des films à conserver sont les problèmes majeures de la cinémathèque.

59. JAMAICA

There is no information available on film preservation in Jamaica.

publicly. It employs 9 people in film preservation. Its collection numbers 1,000 feature films (345 nationally produced) and 2,418 short films nationally produced. Two hundred and sixty foreign feature films and 125 foreign short films are also preserved by the Library. The average annual national production is 423 feature films.

61. JORDANIE

La Bibliothèque de l'Université de Jordanie possède une collection de 213 films. Elle collectionne aussi les livres et les périodiques cinématographiques.

62. JUGOSLAVIE

La Jugoslovenska Kinoteka (établie en 1949) est un organisme gouvernemental disposant d'un budget de \$250,000. La cinémathèque présente des films publiquement et sa collection est disponible aux chercheurs accrédités. Membre de la FIAF, la Kinoteka bénéficie d'une loi de dépôt obligatoire. Sa collection comprend 14,805 longs métrages (410 produits au pays), 13,297 courts métrages (3,215 produits au pays), et tout le matériel secondaire cinématographique (livres, photos, affiches, etc . .). La moyenne annuelle de production nationale est de 217 films, tandis que la moyenne annuelle des dépôts à la Kinoteka est de 991 entrées. La Kinoteka n'a pas accès aux machines spécialisées (copieuse, nettoyeuse) et elle ne possède aucun programme de TV. L'insuffisance des fonds est le plus grave problème de la Kinoteka dans son travail de conservation cinématographique.

L'Archiv Hrvatske (établi en 1870) aura bientôt un département

seront collectionnés.

63. KENYA

The Voice of Kenya places its average annual national production at 5 films. There is no systematic film preservation.

64. REPUBLIQUE KHMERE

Il n'y a pas d'information disponible au sujet de la conservation des films dans la République Khmère.

65. KOREA

The National Film Production Centre, Ministry of Culture and Public Information, (established in 1948) functions on an overall budget of \$700,000. It presents films publicly and employs 4 people at film preservation. It numbers 1,658 total films preserved of which 302 are national productions. Two hundred and two are feature films while the remaining hundred are short films. Its annual acquisition rate is 40.

The Motion Picture Promotion Corporation of Korea (established in 1973) is a governmental agency operating on a two million dollar budget. Its collection is available to the film student but no films are presented to the public. Thirteen feature films and two short films are part of the collection of the Corporation. Its average annual acquisition rate is 15 while it lists the annual average production at 195. No secondary film material is preserved (books, periodicals, etc.) but all specialised film machinery (duplicating, copying) is available to the Corporation.

the National Television of Kuwait (established in 1962) has a collection of 589 feature films (2 nationally produced) and 500 short films (100 nationally produced). It collects all secondary film material (posters, stills, etc.) and all specialised film machinery is available.

67. LAOS

There is no information available on film preservation in Laos.

68. LESOTHO

There is no information available on film preservation in Lesotho.

69. LIBAN

Le Centre national du cinéma possède 4 longs métrages et 8 courts métrages produits au pays. Un long métrage étranger et 10 courts métrages font aussi partie de sa collection.

70. LIBERIA

The Ministry of Information presents films publicly and has a collection of 58 films.

71. LUXEMBOURG

Il n'y a pas de conservation systématique des films au Luxembourg.

72. LA REPUBLIQUE ARABE DE LA LYBIE

Il n'y a pas d'information disponible sur la conservation des

(disposant d'un budget de \$188,800) qui possède 103 courts métrages et 18 longs métrages produits au pays. De plus, 52 reportages d'actualités, 30 courts métrages étrangers et 500 émissions de télévision font partie de sa collection.

74. MALAYSIA

There is no information available on film preservation in Malaysia.

75. MALI

There is no information available on film preservation in Mali.

76. MALTA

There is no information available on film preservation in Malta.

77. MAROC

Le Centre Cinématographique Marocain (établi en 1950) est un organisme gouvernemental présentant des films au public et dont la collection est disponible aux chercheurs. Quatre personnes travaillent à la conservation des films. Un total de 116 films est conservé dont 2 longs métrages et 114 courts métrages produits au pays.

78. MAURITANIE

Il n'y a pas d'information disponible au sujet de la conservation des films en Mauritanie.

Il n'y a pas d'information disponible au sujet de la conservation des films à l'Ile Maurice.

80. MAURITIUS

Il n'y a pas d'information disponible au sujet de la conservation des films au Mauritius.

81. MEXIQUE

La Cinemateca Mexicana fait un grand travail de diffusion cinématographique à travers tout le pays. Elle encourage tous les ciné clubs mexicains et elle étudie spécialement le cinéma mexicain. La moyenne annuelle de la production nationale est de 73 longs métrages.

82. MONACO

Il n'y a pas d'information disponible au sujet de la conservation des films à Monaco.

83. MONGOLIE

Il n'y a pas d'information disponible au sujet de la conservation des films en Mongolie. La moyenne annuelle de la production nationale est de 8 films.

84. NEPAL

The Ministry of Information owns 3 national shorts and 69 foreign shorts.

two archives share the work of film preservation in the Netherlands. The average annual production is 4 feature films.

The Rijks Historisch Filmarchief is a governmental agency operating on a \$171,430 budget. Three people work at film preservation on a collection of 5 national feature films and approximately 350 national short films. The Filmarchief also preserves 400 foreign feature films.

The Nederlands Filmmuseum (established in 1946) is a private institution with partial governmental support. Its budget is of one million guilders (\$410,000). It presents films publicly and its collection is available to the serious film student. A FIAF member, the Filmmuseum preserves 5,000 feature films (approximately 80 nationally produced) and 1,500 short films (very few nationally produced) and very few TV programmes. The Filmmuseum collects all secondary film material (books, stills, etc. .) and has access to all specialised film machinery (copying, cleaning, etc. .). Lack of funds is the main difficulty encountered by the Filmmuseum in its film preservation work.

86. NICARAGUA

There is no information available on film preservation in Nicaragua.

87. NEW ZEALAND

The National Film Library operates on a \$1,500 budget. It preserves 4 national feature films and approximately 200 national shorts. Its vaults are temperature controlled.

La section de cinema du ministere de l'information (etabli en 1947) conserve 100 longs métrages et 250 courts métrages. De plus, 400 courts métrages produits au pays et tout le matériel secondaire cinématographique (photos, affiches, etc . .) font partie de sa collection. La section de cinéma possède une machine à copier et a accès à tout l'équipement cinématographique spécialisé. L'insuffisance des fonds, du personnel qualifié, de l'équipement nécessaire et des difficultés à obtenir des films à conserver sont les problèmes de la section de cinéma.

Le Département des Archives Nationales (établi en 1957) dispose d'un budget de N427,240 (\$648,123). Il collectionne tout le matériel secondaire cinématographique tel que livres, photos, affiches, etc.

89. NORWAY

The Norsk Filminstitutt (established in 1955) is a governmental agency operating on a 700,000 NG (\$126,350) budget. It presents films publicly and its collection is available to the serious film student. A member of FIAF, the Filminstitutt has collected 1,234 feature films (237 nationally produced) and 3,900 short films (2,300 nationally produced). It also preserves 53 TV programmes and all secondary film material (stills, posters, etc.). Its average annual acquisition rate is 165, while the average annual production in Norway is 10. It owns a cleaning machine and its vaults have humidity and temperature control. Lack of funds, qualified personnel, necessary equipment and films to collect are the main difficulties encountered by the Filminstitutt in its film preservation work.

The Norwegian Broadcasting Corporation (established in 1960) is a governmental agency which permits researchers to view its collection. It

such as posters and stills are preserved by the corporation. Its annual acquisition rate is of 549 hours of film. Much of its collection is preserved on 2 inch videotape. It has access to all specialised film machinery (cleaning, duplicating) and its main difficulties in its preservation work are lack of storage space and qualified personnel.

90. PAKISTAN

There is no information available on film preservation in Pakistan.

91. PARAGUAY

There is no information available on film preservation in Paraguay.

92. PANAMA

L'Archivo Nacional de Panama (établi en 1912) est un organisme privé partiellement subventionné par l'état. Il dispose d'un budget de B.26,400 (\$26,400.). L'Archivo possède seulement une bonne collection de livres sur le cinéma.

93. PERU

Le Cinemateca Universitaria del Peru est membre de la FIAF. Elle présente de nombreuses séries de films non seulement dans la capitale mais aussi à travers tout le pays. Son role tient surtout dans ses efforts de diffusion de la "culture cinématographique". La moyenne annuelle de productions nationales est de 2 longs métrages.

agency operating on an overall budget of P 900,000 (\$131,400.). It collects all secondary film material (books, posters, stills, etc.) but not films. The average annual national production is 248 feature films.

95. POLAND

The Filmoteka Polska (established in 1955) is a governmental agency operating on a budget of 6 million zloty (\$271,740.). It presents films publicly and its collection is available to the film student. A FIAF member, the Filmoteka preserves 8,000 feature films (400 nationally produced) and 3,300 short films (100 nationally produced). Seven people are employed in film preservation. The average yearly acquisition rate is 436 films while the average annual film production in Poland is 22. All secondary film material is preserved (stills, posters, etc.) and all specialised film machinery is readily accessible. Lack of qualified personnel, necessary equipment, films to preserve and space to store them are the main difficulties faced by the Filmoteka in its preservation work.

The Archiwum Dokumentacji Mechanicznej is a governmental agency operating on a budget of two million zloty (\$90,800.). No films are presented publicly, but all secondary film material is preserved (stills, posters, etc.) and 1,200 film "themes" or strips are also part of the collection. The average annual acquisition rate is 38 and the Archiwum owns a cleaning and a copying machine. Lack of funds, qualified personnel and necessary equipment hamper the Archiwum's work.

96. PUERTO RICO

97. QATAR

There is no information available on film preservation in Qatar.

98. RUMANIA

The Arhiva Nationala de Filme (established in 1957) is a governmental agency presenting films publicly and allowing its collection to be viewed by the serious film student. A FIAF member, the Arhiva preserves 4,500 feature films (210 produced nationally) and 18,00 short films (5,400 produced nationally). All secondary film material is also collected (posters, stills, etc.) and all specialised film machinery is readily available. The average yearly acquisition rate is of 400 films while the average annual national production is 14. The main difficulty facing the Arhiva is the difficulty in acquiring foreign films to preserve.

99. RHODESIA

The National Archives (established in 1935) is a governmental agency operating on a \$164,000 budget. It presents films publicly and its collection is available to the film student. The total number of films in its collection is 285 and all secondary film material (posters, stills, etc.) is preserved with the exception of periodicals. The Archives have ready access to all specialised film machinery (cleaning, duplicating).

100. SENEGAL

La Cinémathèque du gouvernement (établie en 1960) présente des

Les voutes de la Cinémathèque sont climatisées.

101. RWANDA

There is no information available on film preservation in Rwanda.

102. SINGAPORE

The Department of Broadcasting (television) (established in 1963) is a governmental agency which permits film students to view its collection. One hundred TV films, 19 films and 54 filmstrips are preserved by the department. A stills and sound track library is also part of the department. Ready access is possible to all specialised film machinery (copying, duplicating).

The National Library (established in 1958) is a governmental agency with a budget of S\$2,594,060, (\$1,106,626). It presents films publicly and its collection is available to the film student. Eight feature films and 19 short films and all secondary film material (stills, posters, etc.) are preserved by the Archive. The average annual national production is 11 feature films.

103. SAUDI ARABIA

There is no information available on film preservation in Saudi Arabia.

104. SOMALIA

106. SRI LANKA

The Film Library of the Sri Lanka Government Film Unit in Colombo (established in 1949) presents films publicly but does not allow film students to view its collection. Its vaults are humidity and temperature controlled and 164 documentaries, 910 newsreels and 164 national shorts are preserved. Two people are employed in the preservation work.

107. SWEDEN

The Cinemateket-Svenska Filminstitut (established in 1940) is a private institution with partial governmental support. A FIAF member, the Cinemateket operates on a Skr 711,000 (\$161,823) budget. The Cinemateket presents films publicly and its collection is available to the serious film student. It collects all secondary film material (stills, posters, etc.) and preserves a total of 4,700 films. Its average annual acquisition rate is 352 and the average annual Swedish production is 23 feature films. The Cinemateket has ready access to all specialised film machinery (duplicating, cleaning). Its main difficulties in its film preservation work is lack of funds and of qualified personnel.

The TV Film Library of the Swedish Broadcasting Corporation (established in 1958) is the state educational TV service of Sweden. Its budget is of Skr 300,000 (\$68,280) and its collection is available to the film student. It also preserves still photographs and sound tracks and has access to all specialised film machinery. Its average annual acquisition

La Cinémathèque suisse (créée en 1913) dispose d'un budget de \$20,000. Elle présente des films publiquement et sa collection est disponible aux chercheurs. Membre de la FIAF, la Cinémathèque emploie deux personnes à la conservation des films. Cinquante milles bobines, 4 longs métrages et 50 courts métrages produits en Suisse sont conservés. Cinq cents longs métrages étrangers font aussi partie de sa collection. La moyenne annuelle des dépôts est de 150 titres et la moyenne annuelle de la production nationale est de 5 longs métrages.

109. REPUBLIQUE ARABE SYRIENNE

Il n'y a pas d'information disponible au sujet de la conservation des films dans la République arabe syrienne.

110. TANZANIA

The Audio-Visual Institute of Tanzania, in cooperation with the National Archive and Museum, is creating a film archive which will be a governmental institution. At present, 3 feature films and 2 shorts are preserved by the Institute. All secondary film material is collected (stills, posters, etc.) and the Institute is prepared to receive researchers.

111. TAIWAN

The Bureau of Cultural Affairs (established in 1970) preserves a total of 150 films. Seventy-five feature films and 23 short films produced in Taiwan are preserved. Approximately 37 foreign features and 15 foreign shorts are also part of its collection.

1963) est un organisme gouvernemental disposant d'un budget de 5,000,00 en monnaie du Tchad. La Direction présente des films au public. Un long métrage et 4 courts métrages produits au pays font parti de sa collection. La Direction collectionne aussi les périodiques de cinéma. Chaque année il se produit 43 "newsreels" au Tchad. L'insuffisance des fonds, du personnel qualifié, des machines spécialisées sont les problèmes principaux de la Direction.

113. THAILAND

The National Archive (established in 1952) presents films publicly and allows film students to view its collection. Operating on an overall budget of \$55,420, the Archive collects all film periodicals. Lack of funds, qualified personnel, specialised machinery, films to collect and the construction of a new Archives building are the problems met by the National Archive in its work.

114. TOGO

Le Service de l'Information, Division du Cinéma, (établi en 1963) est un organisme gouvernemental qui dispose d'un budget de 16,000,000 en monnaie du Togo. La Division du Cinéma présente des films publiquement. Elle possède une collection de livres et de périodiques cinématographiques ainsi que 4 courts métrages produits au pays. Deux films en 1967 et deux films en 1973 furent produits au Togo. L'insuffisance des fonds, du personnel qualifié, des machines spécialisées, des films à conserver, sont les plus graves problèmes de la Division du Cinéma.

116. TUNISIE

La Cinémathèque de la Société nationale de production et d'expansion cinématographique conserve 6 longs métrages et 68 courts métrages produits au pays. La Cinémathèque emploie 5 personnes.

117. TURQUIE

L'Association de la Cinémathèque Turque (établie en 1965) est un organisme à but non lucratif qui dispose d'un budget de \$33,000. ~~Membre correspondant de la FIAF~~, l'Association emploie 9 personnes et conserve un total de 428 films. Environ 137 longs métrages produits au pays et 291 longs métrages étrangers font partie de sa collection.

La Turk Film Arsivi est membre de la FIAF. Elle présente des films au public et sa collection est disponible aux chercheurs. Plus de 2,500 films sont conservés et tout le matériel secondaire cinématographique (photos, affiches, etc.) fait aussi partie de sa collection. L'Arsivi possède plusieurs machines cinématographiques spécialisées et elle dispose d'un nouvel édifice où des voutes cinématographiques sont aménagées. Tous les producteurs de films turcs déposent à l'Arsivi une copie négative de toutes leurs productions. La moyenne annuelle de la production nationale est de 241 longs métrages.

118. UGANDA

There is no information available on film preservation in Uganda.

120. URUGUAY

La Cinemateca Uruguaya (établie en 1952) est un organisme privé qui présente des films au public et sa collection est disponible aux chercheurs accrédités. Membre de la FIAF, la Cinémathèque conserve 1,040 longs métrages (5 produits au pays) et 710 courts métrages (45 produits au pays). Elle collectionne tout le matériel secondaire (livres, photos, affiches, etc.) et a accès à toutes les machines spécialisées (copieuse, nettoyeuse).

121. UNITED KINGDOM

Film preservation is shared by a number of institutions in the United Kingdom. The average annual national production is 208 feature films and theatrical shorts and 780 non-theatrical shorts. There is no mandatory legal deposit though such a law has been proposed.

The National Film Archive (established in 1935) is a division of the British Film Institute and it is entirely state supported. It has a budget of 300,000 pounds for gross expenditures (\$711,000.) and 220,000 pounds for net expenditures (\$521,400). It does not present films publicly but its collection can be viewed on the premises. A FIAF member, it preserves 5,557 feature films (1,984 produced nationally), 7,548 non-fiction films and 8,744 newsreels (5,229 non-fiction films produced nationally and 7,688 newsreels produced nationally). More than 1,200 TV programmes are also preserved and the average annual acquisition rate is 1,061 films. All secondary film material is also preserved

possesses specialised film machinery (cleaning, duplicating, etc.). Lack of sufficient funds, qualified personnel, specialised machinery, films to collect and especially vaults to store them are the main difficulties facing the National Film Archive.

The Film Unit of the Imperial War Museum (established in 1917) is a governmental agency operating on a budget of 45,000 pounds (\$106,600.). It presents films publicly and the film researcher can view its collection. Sixty-three feature films (22 produced nationally) and 2,000 short films plus 3,000 newsreels and 25 million feet of "record film" are preserved by the War Museum. More than 200 TV programmes are also preserved and the average annual acquisition rate is 1.5 million feet. It collects all secondary film material (stills, posters, books) and has access to all specialised film machinery (cleaning, duplicating, etc.). Lack of specialised equipment and difficulties in obtaining films to preserve are the main problems of the Imperial War Museum.

The Information and Broadcasting Department of the Government of BSIP (British Solomon Island Protectorate) in Honiara, Guadalcanal, (established in 1972) is a governmental agency functioning on a 500 Australian dollars budget (\$700.). It preserved 100 feature films (2 produced nationally) and 300 short films. It also collects all secondary film material and its average annual acquisition rate is 2 films. It does not have access to any specialised film machinery.

The British Broadcasting Corporation has its own well developed television archives.

many institutions share film preservation work in the form of average annual national production is 220 feature films.

The Motion Picture Section, Prints & Photographs, The Library of Congress in Washington, D.C. (established in 1894; 1962 in its present form) is a governmental institution operating on a \$600,000 budget. It does not present films publicly but reference copies of its collection are available to the researcher. A FIAF member, the Motion Picture Section preserves a total of 13,500 feature films (10,000 produced nationally) and 16,777 short films (10,700 produced nationally). More than 6,000 TV programmes are also preserved and all secondary film material (stills, posters, books, etc . .) is also part of its collection. The Motion Picture Section possesses its own specialised film machinery (cleaning, duplicating) and it lists its average annual acquisitions at 3,434 films. Its main difficulties are in obtaining TV films from producers, difficulty in getting necessary service from commercial laboratories and difficulty in finding suitable storage space.

The American Film Institute Archives (established in 1967) is a private organisation with partial governmental support. The AFI Archives is a FIAF member, and the total budget of the AFI is \$3,000,000. The Institute's archival collection is deposited with the Library of Congress which is responsible for all technical work of preservation. The average annual acquisition is 1,900 titles. The Institute lists its main difficulties as a lack of funds, qualified personnel, necessary equipment, and difficulties in acquiring films.

The Department of Film, The Museum of Modern Art, (established in 1935) is a private institution with a budget of \$200,000 for film

view the Department's collection upon approval of their projects and the payment of a small fee. Approximately 4,000 feature films (3,000 nationally produced), 4,000 short films (3,000 nationally produced) and 100 TV films are part of its collection. The average annual acquisition rate is 268 titles and the Department collects all secondary film material (books, stills, etc . .). The Department, which is a FIAF member, has access to all specialised film equipment. Its main difficulty in its preservation work is lack of funds.

The National Archives and Records Service, Audiovisual Archives Division (Motion Pictures) (established in 1934) is a governmental agency with the primary responsibility of preserving the records of the Federal Government. Thirty feature films and approximately 60,000 unique items (camera records, outtakes, newsreels, information and training films, documentaries) are preserved. The collection may be viewed on the premises by researchers and the Division presents public film programmes. It has access to all specialised film machinery. The average annual acquisition rate is 6,640 reels. Difficulties in obtaining films and TV programmes to preserve and inadequate storage space, especially cold storage facilities for colour, are the main problems of the Division.

The Anthology Film Archives (established in 1970) is a private institution with partial governmental support. Its budget is \$200,000 and it presents films publicly and its collection can be viewed by the film student upon approval of the project. More than 400 feature films, 1,000 short films and all secondary film material (stills, books, etc.) are part of its collection. The Archives has access to all specialised film equipment and its main difficulty is inadequate funds. The Archives

California at Los Angeles), a corresponding member of FIAF, has preserved a large film collection. Especially notable is its TV films collection. The Stills Library of the Archive has received many thousands of photographs from the main production houses in the USA. In cooperation with all the major film institutions on the west coast, the Archive established The Film and Television Study Center, Inc., which provides all essential public services in film. It did not respond to the questionnaire.

George Eastman House, Department of Film (established in 1949) is a privately endowed organisation and part of the George Eastman House "International Museum of Photography and Cinematography". It has a collection of approximately 4,000 films and a library of all secondary materials (books, stills, scripts, etc.). Students may view the collection on the premises and it presents public film programmes. It did not respond to the questionnaire.

123. USSR

Gosfilmofond (established in 1948) is a governmental agency and a FIAF member. Gosfilmofond operates on a budget of 2,300,000 roubles (\$2,340,000.). It presents films publicly and the serious film student can study its collection. A mandatory film deposit law exists in the USSR. The total number of films preserved is 39,000 and the average annual acquisition is 500 titles; 136,000 still photographs, 29,000 posters, 11,500 books and 15,000 periodicals are part of its collection. The average annual production in the USSR is 550 films. Gosfilmofond possesses its own specialised film equipment for cleaning, restoring and copying its

La Cinemateca Nacional (National Film Library) is a governmental organization that presents films to the public and whose collection is available to researchers. Approximately 48 feature films (2 produced in the country), 129 short films (37 produced in the country) and 3 television broadcasts are preserved by the Cinemateca. All secondary cinematographic material (photos, posters, etc.) is also preserved. The Cinemateca must face all the typical problems of cinematographic preservation such as the insufficiency of funds, qualified personnel, specialized machines and films to be preserved.

125. REPUBLIQUE DU VIETNAM

The National Centre of Cinema is a governmental organization employing 3 people for the preservation of a collection of 11 feature films and 765 short films produced in the country.

126. YEMEN

There is no information available on film preservation in Yemen.

127. YEMEN DEMOCRATIQUE

There is no information available on film preservation in the Democratic Yemen.

128. ZAIRE

There is no information available on film preservation in Zaire.

agency with a budget of \$58,000. Four people are employed and the collection numbers more than 500 films. The vaults are temperature and humidity controlled.

(a) HISTORY OF FILM ARCHIVES

The importance of preserving film has been recognized almost since the invention of motion pictures. As early as 1898, three years after the first public motion picture exhibition, Boleslav Matuzewski, a Polish newsreel cameraman became convinced that, in his work, he was capturing unique records of the source materials of history. After Tsar Nicholas had seen his own coronation in 1896 on film, he too, was convinced of the importance of preserving this material, and sponsored the creation of a film archives in Russia to preserve Matuzewski's work. In 1898, Matuzewski wrote a book about the importance of motion picture documents and, in the same year, he announced in Paris that he had been authorised by Tsar Nicholas to establish the first of an international chain of motion picture archives in Paris, so that historians of the future would have the privilege of consulting filmed documents of all the world events from the year 1898 on. The project was greeted with great enthusiasm, but even the Paris archives never actually came into being. Matuzewski's own Russian archives, with its invaluable material on life in pre-revolutionary Russia, was scattered during the Revolution.

Matuzewski was not alone in his recognition of the importance of film as a new form of historical documentation. In many countries in the years following 1895, pleas for national film museums were made repeatedly. For example, in Britain in 1899 the following appeared in the Magic Lantern Journal's Annual:

"A writer in Truth suggested not long since that a kind of national gallery should be started for the collection of films of all public events, such as

England's greatest men".

In the British film trade journal The Bioscope on May 26, 1910, the same theme is taken up again:

"An interesting suggestion made in one of the daily papers this week that cinematograph films of great historical events should be preserved in a national collection in one of our museums, has received considerable support from several quarters. Such a collection would doubtless prove very useful in enabling future generations to see over again the historical and epoch-making events of bygone times . . ."

Apart from the first Russian archives, the first official action to conserve film came in 1919 when the British Government decided to preserve all official war films at the War Office. From this grew the present Imperial War Museum's collection, which is still an important research source for war historians. Also in Britain in 1933, a recommendation in the Report of the Royal Commission on Educational and Cultural Films was implemented; the British Film Institute was established with ten specific objectives, one of which was "to establish a national repository of films of permanent value." This was carried into effect in June 1935 with the formation of the National Film Library whose title was changed in 1955 to the National Film Archive.

Almost co-incident with the establishment of the British National Film Archive in 1935, the Museum of Modern Art Film Library was established in New York with the aid of a grant from the Rockefeller Foundation.

In 1936, the Cinémathèque Française was formed in Paris, as a private organisation. In 1938, the Cinémathèque Royale de Belgique was founded in Brussels as a private organisation which is now government

picture films under U.S. copyright law since 1864. A message which was sent to the Library by President Lyndon B. Johnson on the Library's 70th Anniversary of preserving films, expresses not only the importance of the Library's own work but also the value of film archives' work in general. President Johnson's message reads in part:

"it is to a large extent through the dedication of the staff of the Library of Congress that the contribution of American filmmakers to our culture will be preserved for future generations."

In 1939, the National Film Archive of London, the Museum of Modern Art Film Library of New York and the Cinémathèque Française combined with the Reichsfilmarchiv in Berlin to form the Fédération Internationale des Archives du Film (FIAF). The development of this international federation was interrupted by the war, but in 1946 the original members, except for the Berlin archives, reformed the organisation. Since then the Federation has been strengthened by the membership of other film archives in all the developed countries of the world. Today, FIAF has some fifty members.

Many of these archives are national bodies, created and financed by their governments; nearly all have some official standing within their own country. In Australia, for example, the film archives is maintained by the Film Division of the Commonwealth National Library, a federal government organisation.

(b) FUNCTIONS OF FILM ARCHIVES

The basic objective of all film archives is well expressed in the terms of reference of the British National Film Archive, the first of

"To preserve for posterity copies of all films, fictional and non-fictional, outstanding either for their technical excellence or for their importance in the history of the cinema, and copies of all films valuable as documents of historical or scientific importance."

The operative phrase in this statement is "to preserve for posterity", as indeed it is in the statement of purpose of all archives of whatever type and wherever they are established. All other aims are secondary to the principal objective of preservation; however, with full regard to the rights and interests of film producers, it is important for the material in the archives to be used for research, public reference and film education. Of course, a film archives does not make, sell or exploit films.

(i) Preservation of Films

The major responsibility of a film archives is to preserve the historical and artistic record of its own country; a secondary responsibility is to preserve those films, irrespective of their country of origin, which are considered important in the history of film itself, as an art form and as entertainment.

In recent years, the development of television has broadened the activities of film archives considerably. Television recordings on film, kinescope and videotape are another means for preserving a country's historical and artistic heritage and the principles discussed here for film apply equally to television recordings.

National Responsibility

The importance of film as an invaluable historical document cannot be overemphasised: events, personalities, scenes of national life,

social, anthropological, political and economic studies of history. It is important to recognise also the responsibility of a national archives for preserving the best work of its country's filmmakers.

The late, Sir Arthur Elton, the distinguished British filmmaker, has written of the importance and unique value of film as a source material for historians.* In his paper he discussed the historical and sociological studies which are possible now and will be in the future through film provided it is properly stored and indexed. He points out the importance of film archives preserving not only complete, edited films but also, what are known collectively as "stock shots" - isolated shots, unused sequences and other surplus material out of context. Sir Arthur also discusses the possibilities of historians presenting an essay or paper on history in the form of a compilation film. Other researchers have also testified to the unique value of film to the historian.

International Responsibility

All national film archives recognise the importance of preserving material originating outside their own country. Film is essentially an international medium. An archives which concerned itself solely with the work of its own country would have as restricted a value as would a National Gallery of paintings if it were confined to a country's national art alone. A national film archives seeks to make available for study in its own country the best works of all nations, irrespective of their origin.

Film archives also recognise the importance of preserving copies

* The Film as a Source Material for History, Sir Arthur Elton, Aslib Proceedings, 7, 4, November, 1955.

shown in a number of instances through the years: many German film classics were destroyed during the war in Germany, but copies had been preserved in London and Paris.

In 1967, the Canadian Film Archives lost a substantial portion of its nitrate film collection through fire. Copies of several of the "lost" films were located in archives outside Canada.

All film archives have the responsibility of ensuring their collection is accessible for use by researchers and students. Most important is the provision of facilities for viewing films and television recordings on the premises.

Two qualifications determine which films may be used:

The most important single principle in film archives work is that no copy deposited for preservation shall ever be used for projection. This rule applies even if the preservation copy is a used positive print. It is a major responsibility of a film archives to ensure that its films are maintained in the best condition possible. Any form of projection causes some wear and tear on the copy and the risk of possibly irreparable damage; for projection purposes, duplicate copies are prepared.

Another major principle adopted by film archives is that the owners of films who give copies to the archives must have confidence that their proprietary rights and interests in them will be fully safeguarded. Thus, for example, when a producer deposits films, he is given assurance that the films will not be shown without his permission.

Individual students, engaged in some approved work of study or research, should be able to view films on the archives' premises under

advantages, from a public point of view, which a national collection has over a private collection, where such access may be denied.

Because of the expense of making duplicate copies of every film in an archives, the principle noted above of never allowing preservation copies to be projected is sometimes broken in the case of an individual student viewing on the premises of an archives. Many archives do allow preservation copies to be run on a specially adapted viewing machine which, although it may still cause slight wear, does not expose the film to the heat of a projection lamp, nor subject it to the intermittent movement of the driving mechanism in a projector.

The rapid development of electronic systems suggests that the possibility of preparing viewing copies on VTR will likely provide a cheaper, quicker and more efficient form of access to the collection than preparing duplicate film copies.

(ii) Preservation and Use of Related Materials

In addition to their main objectives of preserving motion pictures and television recordings, national film archives also collect and preserve documents and other materials related to the production, distribution and exhibition of films.

The development of a book library and an information and documentation service is considered of great importance by film archives. They maintain permanent collections of books, film scripts, film music recordings and silent film music scores, posters, publicity brochures, film decor designs, press clippings and literature about films. This material forms a comprehensive film reference library which can be used by the

of stills - photographs of scenes from films and photographs taken during production. These provide a valuable form of reference to films in the archives when it is not necessary to view the films themselves, as, for example, in the study of sets and costumes. Stills are also a valuable pictorial record of many films not in the archives. Experience has shown that these stills are much used by authors, lecturers, magazines, film societies and the film industry.

Another related activity is the collection and preservation of production and exhibition equipment, such as praxinoscopes, cameras and projectors, which illustrate the history of cinematography. Many archives, such as those in Belgium and France, maintain standing exhibitions of this type of equipment in the foyers of their own exhibition halls; others hold periodic exhibitions, but all find that the collection and preservation of this material is an important part of their work in illustrating film history.

(c) "LEGAL DEPOSIT" AND RELATIONS WITH THE FILM AND TV INDUSTRIES

In some countries, national film archives benefit from laws which require that copies of nationally produced feature and short films are deposited with the archives for preservation. This provision is commonly referred to as "legal deposit". In some countries (such as the USA) the law is related to the national copyright law (which requires deposit as part of copyright registration); in others it is designed specifically to ensure that national production is adequately preserved. In some countries the cost of copies are a charge against the producer;

In other countries the archives has the legal right to demand copies at its own

to turn over its original negatives and masters to the archives for preservation.

Legal deposit of books and other printed material with a national library or archive is now a standard and well accepted procedure around the world. It is not, unfortunately, yet standard nor well-accepted for motion pictures. All film archives would prefer to see such a system introduced in their own countries; but, for the moment, in countries which do not practise the "legal deposit" system much of the work of a film archives is based in voluntary gifts and voluntary deposits and almost all new acquisitions by Archives have to come from commercial film and TV producers.

The members of the International Federation of Film Archives have an agreed code of rules which ensures that archives, individually and collectively, work on the basis of principles that will ensure them of the confidence and support of the commercial film industry in every country.

Because an archives with official government sponsorship or the sponsorship of an accepted cultural and non-commercial organisation is not involved in commercial activities, the film industry in every country of the world has supported national film archives by depositing films with them. In many countries, the film industry accepts the position that a national film archives is also the industry's archives and supports the work of the archives accordingly.

Film archives necessarily vary considerably in their structures, practise and operations. Some archives are devoted solely to preserving national production; some others are specialized, concentrating their activities on collecting and preserving specific subject areas such as anthropological film documents. The outline which follows is a synthesis of the operations of general film archives but may also be read in relation to the specific interests of a specialized film archive.

The first and most important tasks of the archives are the selection of the films which must be preserved, detailed identification and cataloguing and providing the means for preservation under optimum conditions. A secondary task is to provide facilities to researchers for viewing the material preserved.

(i) Selection

Ideally, archives of all kinds try to preserve as much material as possible since it is difficult to know exactly which materials will be considered important a hundred or more years from today. However, since space is limited, this ideal approach is not practical and all archives find it necessary to select the materials they consider of greater historical importance for permanent preservation. The problem of space is even more acute for film archives: not only is a very large number of films produced each year but a reel of film occupies considerably more space than does a photograph, a letter or a state document. All film archives, therefore, are obliged to determine a rigorous

permanent preservation; indeed, since film is an art as well as a historical document, such criteria are impossible to establish. However, it is possible to determine broad terms of reference. A film or television recording may be selected for permanent preservation because it is: (a) an historical record of events, people, places, customs or folklore; (b) a record of industrial or technical methods and processes or of scientific experiments; (c) a social comment on its time or on the period depicted in the film; (d) of artistic interest through its particular style, form or content; (e) of technical interest because of a particular process used in the making of the film, for example, the first sound recorded for film in a particular country or the first Cinemascope film; (f) an illustration of the development of the film and television industries in the archives own country. Throughout all these terms of reference, particular attention is paid to nationally produced films or to films which depict national life and culture.

It should be noted that a film is not necessarily rejected because it does not logically fall into one or another of these broad areas. Those selecting films are able to specify any reason in recommending the preservation of any film.

(ii) Identification and Cataloguing

Every film in the Archives must be physically examined to determine the exact nature of the material: whether the base is acetate or nitrate; whether the reel of film is picture, sound track, negative, positive, silent, composite, lavender, etc; whether original negative is uncut or cut; the physical condition of the film and the length. The title of the film must be taken from the film itself.

and - in the case of news material or very old film - it may be necessary to identify completely the content of individual scenes or sequences. In some cases, films may be without identifying titles; it is then necessary to describe the contents or plot and attempt to identify actors or scenes in the film in order to identify the film fully from other sources. Films are sometimes issued in several different versions and care is necessary to ensure that the version held by the archives is correctly identified and is not confused with one of the other versions of the same film.

After identification, films must be catalogued in such a way that information in or concerning the film can be readily located. A catalogue Card is necessary to record specific information. This should include, in addition to the film's credits and a description of the film, complete details of the kinds of prints or negatives held by the archives, and the technical condition of the material; whether the Archives holds screening or distribution rights to the film or from whom permission to use the film must be obtained; from where the prints or negatives held by the archives came and when; and the reasons why the film was selected for preservation. In addition, a Technical Card is required which includes a complete identification of all prints and negatives held by the Archives and their technical condition; records of all tests for deterioration of the prints and negatives; records of all necessary repairs; a record of each time the film is used and how it is used; and the location of printing materials for the film if this is known.

Complete details on procedures for cataloguing films and

Archives.

(iii) Preservation

Films and television recordings must be preserved in a form as near to the original as possible.

Nitrate Film

Nitrate film is highly, often spontaneously, inflammable and it is unstable; the nitro-cellulose base in decomposing gives off lethal gases, mostly oxides of nitrogen, which attack the gelatin emulsion, cause fading of the image and eventually the complete decomposition of the film. In preserving nitrate film, the conditions of temperature and humidity in which the films are stored are critical. It has been clearly established that the basic requirements are: low and steady temperature ($0^{\circ}\text{C} - 4^{\circ}\text{C}$) and a constant relative humidity (40% - 60%). Raising the temperature from 0°C to 18°C results in a quite considerable acceleration of disintegration. However, the ideal storage temperature is not always the most practicable since the extremely low temperatures require expensive refrigeration. Many film archives have chosen to concentrate their restricted resources on a systematic programme of copying their nitrate films onto acetate and have chosen a temperature of approximately 13°C for storage.

It is also necessary to permit the escape of decomposition gases. Film cans should therefore not be sealed and reels of films should not be stored on edge, for the weight of the film would compress the lower layers together and the gases could not so easily escape.

Another particular problem in storing nitrate film is the fire hazard: not only is there the loss of the reel of film which burns but

films stored in the same vaults. There is also the danger when film burns in an enclosed space that an accumulation of gases may cause an explosion which might damage the vault and spread the fire. A detailed description of vaults providing protection against the fire hazard is given in the Report on Film Preservation prepared by the Preservation Committee of the International Federation of Film Archives. This definitive Report, based on the experience of major film archives, discusses all aspects of the technical requirements of film preservation.

Acetate Film

The storage of films with an acetate base is considerably simpler than the storage of nitrate film. Apart from the fact that acetate film presents no extraordinary fire risk, its inherently superior chemical stability means that, unlike nitrate film, it will not decompose within a relatively short period of time. On the contrary, it is anticipated that acetate film will have a useful life comparable with that of good rag paper, and, if kept under good conditions, should last for at least two hundred years. It is possible that the limiting longevity factor may not be the acetate base but the gelatin. Acetate safety film has another advantage: it does not tend to decompose rapidly - therefore, to preserve the emulsion image, it is not necessary to duplicate the film as frequently as it is for nitrate film. There is, therefore, less of the degradation of image quality consequent upon every duplication. Films on an acetate base can therefore be preserved in a condition closer to the original than is possible for nitrate films.

Acetate film tends to shrink and become brittle if stored in

relative humidity of 50-55% is considered ideal for lower storage temperatures. It is important that fluctuations of more than 5% should be avoided.

Temperature is less of a critical factor in the storage of acetate film. However, since vaults should have air conditioning in order to maintain a constant relative humidity, the acetate films will have the added advantage of storage under temperature controlled conditions. This will also avoid fluctuations in temperature which might lead to moisture condensation on the film. Ideal storage temperatures are approximately 12°C.

Transfer of Nitrate Film to Acetate Stock

Nitrate film was officially abandoned by the film industry in 1950 in favour of acetate film. Consequently, the majority of the films archives will acquire in the future will be on acetate base. However, the great majority of nitrate films now being stored in archives has already reached a dangerous age and must therefore be treated with the greatest caution. All the nitrate material selected for permanent preservation should be transferred to acetate over a period of time. It should be noted that vaults designed for the storage of nitrate film can be adapted for the storage of acetate film.

There are a number of problems which may be associated with the transfer of nitrate film to acetate stock, such as shrinkage of the material, variations in perforations and tinting and toning. These are discussed in the International Federation of Film Archives' Report on Film Preservation. Colour Film.

Special problems are involved in the permanent preservation of

fade until the whole image is bleached. The most certain method for preserving colour films is to make of each of three basic colour images used in the film (yellow, magenta and cyan) a black and white separation fine grain print. These can be preserved as normal black and white acetate film. A negative in the original colours can be made from these separations at any time. An alternative and cheaper method to save colour film from complete destruction is to make from it a single black and white copy and store this. This method is less satisfactory since it results in the loss of one of the essential characteristics of the film, its colour.

Colour films require extremely low storage temperatures to extend the life of the image. Kodak, for example, gives -18°C as the ideal temperature.

The preservation of colour films is an important question since the majority of the world's film production is now on colour film and consequently archives may expect to receive the majority of their films in the future on colour stock.

Both methods of preservation (construction of refrigerated vaults and copying as three colour separations) are extremely expensive and will in the future require much greater funds than any archives now has access to.

Videotape and other Magnetic Recordings

Because of the ease with which the image and sound on Videotape can be destroyed by magnetic influences and by re-playing and because of the expense of videotape, it has been recommended that videotape recordings should not be preserved as such but should be copied in the form of an optical film negative on 35mm acetate film. This method is already being

tapes than with duplicating them on optical film. Further information on the storage of magnetic recordings is included in the FIAF Report on Film Preservation.

Film Storage - General Principles

1. Archival storage has as its sole object the preservation of film and magnetic materials. Everything else is subordinate. The materials should be stored under the best possible conditions and only removed from the store to check their preservation conditions. In principle, negatives or fine grain master (lavender) prints are preferred for archival preservation but in many cases used projection prints may have to be accepted. Unique copies, even if they are used projection prints, must be treated as master copies and be handled with special care. They should never be made available for exhibition.

2. Projection copies of films should be stored separately from film material being stored for archival purposes.

3. Two copies of the same film (e.g. positive and negative) should be stored in separate vaults situated far enough away from each other that a fire in one vault cannot spread to the other.

4. A fundamental principle for all film storage is the separation of the nitrate stock from the acetate stock.

5. Films should be stored in a relatively cool and not too moist atmosphere. Given difficulties in maintaining the recommended low temperatures for vaults, the storage temperature should nevertheless be kept as steady as possible.

6. Film cans should be stored flat and not on their edges.