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JUGOSLOVENSKA KINOTEKA

Hôte du XIX^e Congrès de la F.I.A.F.

JUGOSLOVENSKA KINOTEKA

Host of the XIXth F.I.A.F. Congress

THE ACTIVITIES OF THE JUGOSLAV FILM ARCHIVE

JUGOSLOVENSKA KINOTEKA

The Yugoslav Film Library was founded on August 5th, 1949. According to its Statutes, it is an independent institution under the general control of the Secretariat of Education and Culture of the Federal Executive Council. On the basis of the last legal decree concerning the Yugoslav Film Library promulgated last year, its rights and its total autonomy were further accentuated and a greater responsibility for its employees in its administration was established. The principles of collective management existing in our country in all the domains of social life have been applied to the Archive, which is administered as follows :

1. An Administrative Committee formed by a maximum of seven members elected by the employees of the Archive by secret vote. The Director is a member, because of his function, of the Administrative Committee.
2. A Council of eleven members. Five members are named by the Secretariat of Education and Culture of the Federal Executive Council. They are chosen from among public functionaries. One member is delegated by the Council of the film industry, one by the Union of Yugoslav Film Makers and three members are elected from the employees of the archive by secret vote of the entire personnel. Due to his function, the Director is a member of the Council.

On the basis of these facts it can be stated that on the whole the direct administration of our institution is the responsibility of its personnel. As far as the Council is concerned, this body harmonizes the activities of the Archive with the interests and needs of other film institutions and the film industry and, at the same time, favours the interests of the Archive in the fields of film production and distribution.

According to prescribed laws, all film producers are obliged to submit to the Kinoteka a copy of each new Yugoslav film and the agencies of film distribution a copy of every foreign film after the expiration of its distribution rights. In addition, the remittance of all scenarios, set designs, shot lists and publicity material concerning each new Yugoslav film is obligatory, as well as complete publicity material on foreign films.

Thus the interests of the Kinoteka are entirely regulated by law, and irresponsible destruction of films is rendered impossible.

In addition, our Archive has the right to verify and to control the methods of conservation of films in the possession of other institutions and private persons, and to prescribe obligatory rules concerning their conservation.

The Jugoslovenska Kinoteka has, on the other hand, obligations and responsibilities toward the film production enterprises and other institutions. It is obliged to make possible the projection of its films to the production enterprises, to scientific institutions and to film makers, as well as to place at their disposition the material of its collections.

Our Film Library receives from the Secretariat of Education and Culture a subvention destined exclusively to the augmentation of its film collections, which funds cannot be used to cover any eventual deficit in its affairs nor to pay the salaries of its employees.

THE ORGANIZATION OF THE JUGOSLAV FILM LIBRARY

The Yugoslav Film Library is organized as follows :

Director : Mr. Vladimir POGACIC

Film Library Section : This department covers the film archives, the technical archives, the book library, the photo library, the work of cataloguing of all collections.

The Head of the Film Library is Mr. Dragoljub MATANOVIC. The deputy-head of the film library is charged with the cataloguing of films and all other collections. Three collaborators assist the latter for the cataloguing of films.

Public Activity Section : This department determines the repertory of films which will be projected in our Belgrade and Zagreb theatres and in the recently opened theatre in Sarajevo. On July 1st, 1963, will be opened a new film theatre in Ljubljana.

This section prepares the films and composes the repertory for interested groups in the interior of the country. It is concerned with international cooperation in the domain of film exchanges and loans, it procures authorizations for projections from the copyright owners, organizes expositions and is charged with publications and with cooperation with television.

The heads of the projection rooms are charged with the carrying out of the programs. Each one has under his orders 6 employees, the indispensable personnel of a film theatre.

The Section of General Questions : This department administers matters of a legal and financial nature. It is directed by its Secretary, Mr. Petar STANOJEVIC. This section includes the accounting and the service of film distribution destined for the film clubs of the country.

The Jugoslovenska Kinoteka has a personnel of 50 people (including the employees of the four film theatres).

THE COLLECTIONS AND THEIR CATALOGUING

Possessing at the time of its inauguration some 20 feature length films and around one hundred news reels, the Jugoslovenska Kinoteka has succeeded in augmenting its collection to the total of 9,650 feature films, documentaries and newsreels. There are some 1,500 early newsreels of various countries and 600 copies of original documents on the history of Yugoslavia from 1904 to 1945.

Since its foundation, our Archive has orientated its activities toward the discovery and the safeguard of all those films to be found in the possession of private persons or of various institutions and enterprises. In attics and basements, in warehouses of different institutions and enterprises, with the owners of old movie-houses, with the distributors of silent films, film projectionists and other individuals, hundreds of original copies of old films have been unearthed, many of which in very good condition and complete in the majority of cases. This work is permanent and we continue to find new films. There are also a number of private collectioners which collaborate with us and loan us copies from time to time.

The Kinoteka buys films from private persons at prices established by mutual agreement.

During this present year our Archive must concern itself with some 5,000 kilograms of films left since the occupation of the country and which are stored in somewhat unfavorable condition with a cinema enterprise. Among these films are to be found a whole series of precious historic documents and old silent films.

Besides purchase, we also accommodate the deposit in the best of conditions in our recently constructed vaults, of copies of films belonging to private owners and diverse institutions. We try very hard to popularize this kind of cooperation with the aim of conserving the greatest number of old films.

In spite of all our efforts, we are far from having saved everything. During the war, the large storehouses were wiped out. These had contained, according to the books which were spared, approximately 50 tons of films, among which were many silent films, and in addition a large part of the

films projected in our country in the 30's. A great number of original documents and precious films were destroyed in these premises.

Besides the saving of films, measures have been taken for the assembling of all the documents, manuscripts, posters, photos, etc., of the origins and history of Yugoslav cinema, and the recollections of pioneers are registered on magnetic tapes in the form of conversations. An intensive assemblage of all these elements has been undertaken especially this year, the collaborators of our Archive being at the same time members of the Editorial Board of the important history of Yugoslav cinema which will be published next year.

Up until 1959 we did not have satisfactory vaults for sheltering our films. It was then, with the aid of the State, that new vaults and a building for the technical control of films were constructed in the cinema city 15 Km from Belgrade. These vaults were built with the aid of the experience of members of F.I.A.F. and particularly that of the National Film Archive of London. They are very simple, practical, adapted to our climatic conditions, but even so we do not consider them to be perfect. They are constructed in the following manner : all deposits are placed on columns about 110 cm. from the floor so as to avoid the penetration of humidity. The supports are especially isolated and so protected from all atmospheric influences. Each depot has the following dimensions : 4 meters x 5,30 x 2,30, and can contain approximately 2,000 tins of 300 meters. The walls between the deposits are very strong and the ceiling is made of a light material so as to avoid the spreading of an eventual fire and to direct any explosion toward the most feeble resistance, toward the ceiling.

The primordial difficulties facing our Archive are the lack of sufficient quantity of duplicate raw stock for the copying of old feature films and newsreels; the free space in our vaults diminishes rapidly with the affluence of some 350 copies yearly; the non existence of apparatus for climatization guaranteeing the maintenance of constant temperature in the vaults; the lack of a research laboratory on film decomposition, emulsion stability, etc...

The photo library contains some 80,000 photos and this collection includes original documents of the history of our cinematography and of foreign cinematographies as well.

The book library contains 5,500 film books and periodicals. It is open to the public. Readers are not authorized to take the publications out of the reading room but a certain number of film critics, professors of theatre academies and of the Centre for the professional formation of film makers have the right to take books home.

Besides these collections, there exists a very rich collection of some 100 museum objects which illustrate the technical progress of cinematography; Among the most valuable apparatus can be found an original Lumière camera, an Edison kinoscope of 1905, a parlograph with wax cylinders of 1915, a phonograph

with springs of 1906, Pathe projectors of 1908 and 1910, a Pathé Coq projector of 1912, etc.. Technical objects are catalogued in the following manner : the catalogue card includes a photo of the object, the year of origin, information on all the technical characteristics of the different parts and the way in which the object was procured.

The principles of film distribution : No archive copy can be distributed or projected outside our projection room which is in our archive's building. Each film loaned for projection outside the Kinoteka must have its contratype and its archive copy. Film producers and film makers can see all films desired in our private film theatre if the technical condition of the copies permit. We allow the copying of parts of films only if the enterprise desiring same has obtained an authorization from the copyright owners. Markings for copying are made exclusively on our own cutting tables.

Photos, posters and documents cannot be taken out of our institution; those so desiring can obtain photographic reproductions of same.

Cataloguing of films and other collections is done according to the principles established by the National Film Archive in London, adapted and modified to suit our needs and conditions. Neither the detailed cataloguing of negatives nor their visioning on the cutting table are permitted so as to safeguard the negatives and contratypes against all eventual damage. The catalogue cards contain only the essential information : the original title of the film, the director, the country and the year of production, information of a technical order. The catalogue details on each negative are carried onto the card of the positive copy which was made of this negative or of the positive copy serving as a basis for the making of the contratype. While certain disparities and minor differences between the positive and the negative are possible, we consider that these are more acceptable than damage to the negative.

Until the present, there have been catalogued, according to the rules of the British Film Institute, 1,200 feature films. For about 1,000 documentaries and newsreels, a provisional catalogue containing the subjects and their resumes has been established. We would like to underline the fact that our Archive considers as indispensable a close collaboration in the field of identification and cataloguing of newsreels, and that we will address ourselves to certain members of F.I.A.F. to request their aid in this work.

Documentation on the books in our library has been established as well as for some 100,000 press clippings. Our collaborators have gone through the FILM KURIER of 1924-1937, identified some 2,000 original titles of films and established alphabetical indexes of directors and actors playing the principal roles in these films. This work has thus rendered easier the identification of a number of old films in our collection. The delegates to the 1963 F.I.A.F. Congress in Belgrade will have at their disposition all the material prepared from the FILM KURIER.

PUBLIC ACTIVITIES

The propagation of cinema culture is organized in various ways: by the presentation of films in our theatres, by the presentation of important films to film clubs throughout the country, by the organization of discussion evenings, of conferences, and by published works.

The Museum of Belgrade, with its 330 seats, was inaugurated in 1952. The Zagreb theatre, with 283 seats, in 1957. The projection room of Sarajevo, with 230 seats, in 1963. The Ljubljana theatre, with 190 seats, will be opened on July 1st, 1963. The cities in which new theatres will be opened are the capitals of the Federal Republics. The opening of theatres in these cities is financed by the cities themselves or by the Cultural authorities of the Republics. The theatres are equipped with projectors for the different kinds of film (silent films with 16 frames a second, sound films with 24, and for a wide screen). Possessing such theatres, our Archive can extend even more widely one of its fundamental duties, the dissemination of film culture.

As the theatres of Sarajevo and Ljubljana are still at the very beginning of their activities, we will give a brief picture of the programs given by the Belgrade and Zagreb theatres from their foundation to the present.

One thousand one hundred programs were present in all, including 160 programs of short films and documentaries. During this period there has been formed a very special public for our Archive, as well as a number of young film critics and publicists.

Important films illustrating the history of the cinema and contemporary film are presented to the public in cycles which give as far as possible a full picture of certain subjects, tendencies, national schools, directors, etc. and which offer that which is the best in universal cinema as well as the most important works of contemporary production.

We would like to underline the fact that without an international cooperation with the members of F.I.A.F. we could not have been successful nor could we have presented so great a number of film classics. That is why we consider our successes in a certain measure as the successes of the members of the Federation, and as the confirmation of the indispensability of an international collaboration with F.I.A.F. itself.

The most important cycles presented in our theatres are the following:

- Retrospective of French film
- Serge Eisenstein
- Erich Von Stroheim, actor and director
- David W. Griffith
- Westerns (from Porter to our days)
- The Classic Soviet Cinema
- German Expressionism

- Retrospective of ~~the~~ English Cinema
- Retrospective of the Czechoslovak Cinema
- Retrospective of the Scandinavian Cinema
- Week of Polish Cinema (organized in 1959 and 1962)
- Retrospective of film comedies
- Retrospective of Gangster Films
- Great American Directors
- 12 Best Films of All Times (according to the Brussels investigation)
- 10 Best Films (according to the investigation of Sight and Sound)
- A Program of the Cinémathèque Royale of Belgium
- Retrospective of the Italian Sound Film
- Italian Neo-Realism, its sources and its influence throughout the world
- Retrospective of Animated Cartoons

Each year a special program is prepared of 10 to 15 films for film devotees throughout the country.

INTERNATIONAL ACTIVITIES

The Jugoslovenska Kinoteka was a Provisional Member of F.I.A.F. from 1949 until 1951. Since that date, it has been a Full Member. Up till the present our Archive has collaborated in the domain of exchanges and loans of films with 20 F.I.A.F. members. We hope that this collaboration will be extended even farther so as to include all the members of the Federation. We consider it our moral obligation to do all that is possible within our means to aid young archives and those which have recently been formed. Up to the present we have sent 10 films as gifts to these archives and we will continue this practice in the future as often as possible.

Mr. Vladimir Pogacic, Director of the Yugoslav Archive, presented a proposition favoring the advancement of exchanges and loans of films between F.I.A.F. members, and on the basis of this proposition, the Congress of Rome formed a Commission for the Advancement of Exchanges, the members of which are : Mme Yvette Biro, Messrs Jacques Ledoux, Jan De Vaal, Wladyslaw Banaszkiwicz and David Francis. A questionnaire on the problems of exchanges and loans of films sent by this Commission to all members of F.I.A.F. provided considerable information and useful suggestions which will serve as a basis for propositions to the General Meeting for the advancement of cooperation in this domain.

Besides films our Archive has exchanged or given some 10,000 photos to F.I.A.F. members and at the same time our book library has engaged in intensive exchanges of books and other publications. Having verified the successful results of cooperation in this domain, we wish again to emphasize our desire to witness an even fuller development in the future.

In this brief analysis we have wished to present our branches of activity, our experiences, the results which we have attained. We do not feel all we have achieved is fully satisfactory nor that certain aspects are above criticism.

In conclusion, we can state that our Film Library developed from a poor archive to one which is slightly richer and that the problems concerning the organization and upkeep of these riches have multiplied. We want to make it very clear that other members of F.I.A.F. have contributed to our successes, confirming again the indispensability and the vitality of our international collaboration.

Our Archive has this year the honour of organizing the XIXth Congress of the Federation in Belgrade, and it awaits the participants with great pleasure. And even more particularly we wish to express our joy to have been permitted to be host to this international reunion of F.I.A.F. members which celebrates the 25th Anniversary of our Federation.

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