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Stockholm

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

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The reports contained in this volume have been classfied and bound in alphabetical order of the cities in which the archives are located.

Les rapports contenus dans ce volume ont été classés et reliés par ordre alphabétique des villes où les cinémathèques ont leur siège.

ALGER	CINEMATHEQUE ALGERIENNE
AMSTERDAM	NEDERLANDS FILMMUSEUM
ATHINAI	TAINIOTHIKI TIS ELLADOS
BEIJING	ZHONGGUO DIANYING ZILIAOGUAN
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN (OST)	STAATLICHES FILMARCHIV DER DDR
BERLIN (WEST)	STIFTUNG DEUTSCHE KINEMATHEK
BOIS D'ARCY	SERVICE DES ARCHIVES DU FILM DU CNC
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUDAPEST	FILMARCHIVUM / MAGYAR FILMTUDOMANYI INTEZET
BUENOS AIRES	FUNDACION CINEMATECA ARGENTINA
CANBERRA	NATIONAL FILM ARCHIVE / NATIONAL LIBRARY OF AUSTRALIA
CARACAS	CINEMATECA NACIONAL DE VENEZUELA
DACCA	FILM INSTITUTE AND ARCHIVE OF BANGLADESH
HABANA	CINEMATECA DE CUBA
HELSINKI	SUOMEN ELOKUVA-ARKISTO
JAKARTA	SINEMATEK INDONESIA
KØBENHAVN	DET DANSKE FILMMUSEUM
LA PAZ	CINEMATECA BOLIVIANA
LAUSANNE	CINEMATHEQUE SUISSE
LIMA	CINEMATECA UNIVERSITARIA DEL PERU
LONDON	THE NATIONAL FILM ARCHIVE
LONDON	IMPERIAL WAR MUSEUM
LOS ANGELES	UCLA FILM ARCHIVE
LUANDA	CINEMATECA NACIONAL DE ANGOLA
LYON	COMITE DE FONDATION DU MUSEE ET DE LA CINEMATHEQUE DE LYON
MADRID	FILMOTECA ESPANOLA
MEXICO	CINETECA NACIONAL
MEXICO	FILMOTECA DE LA UNAM
MILANO	CINETECA ITALIANA
MONTEVIDEO	CINEMATECA URUGUAYA
MONTEVIDEO	CINE ARTE DEL SODRE
MONTREAL	LA CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
MUNCHEN	FILMMUSEUM / MUNCHNER STADMUSEUM
NEW YORK	DEPARTMENT OF FILM / MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT
OTTAWA	NATIONAL FILM, TELEVISION AND SOUND ARCHIVES
PARIS	CINEMATHEQUE UNIVERSITAIRE
PERTH	STATE FILM ARCHIVES OF WESTERN AUSTRALIA
PRAHA	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV

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PYONG YANG	CHOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO
REYKJAVIK	KVIKMYNDASAFN ISLANDS
RIO DE JANEIRO	CINEMATECA DO MUSEU DE ARTE MODERNA
ROCHESTER	DEPARTMENT OF FILM / INTERNATIONAL MUSEUM OF PHOTOGRAPHY
SAO PAULO	FUNDACAO CINEMATECA BRASILEIRA
SEOUL	KOREAN FILM ARCHIVE INCORPORATED FOUNDATION
SOFIA	BULGARSKA NACIONALNA FILMOTEKA
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
TIRANA	ARKIVI SHTETEROR I FILMIT I R.P.S. TE SHQIPERISE
TORINO	MUSEO NAZIONALE DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTEKA POLSKA
WELLINGTON	NEW ZEALAND FILM ARCHIVE
WIEN	OESTERREICHISCHES FILMARCHIV
WIEN	OESTERREICHISCHES FILMMUSEUM
WIESBADEN	DEUTSCHES INSTITUT FUR FILMKUNDE / FILMARCHIV

Alger

1. Acquisitions de l'année

- 10 films africains.
- 16 films arabes.
- 60 films des pays socialistes.
- 40 films des pays capitalistes.

2. Progrès dans le domaine de la conservation

Des installations pour la climatisation ont été mis en place dans nos archives à titre temporaire. Pour l'essentiel, le complexe industriel du cinéma décidé par nos autorités et inscrit dans notre plan de développement abritera une partie blockhaus qui sera mis à la disposition de la Cinémathèque.

3. Catalogage, documentation, recherche

Nous avons agrandi notre centre de documentation-bibliothèque. Nous avons aussi enrichi ce centre par l'achat de livres et abonnements à de nouvelles publication.
Outre les nombreux travaux des étudiants, deux nouveaux livres vendus en librairie ont vu le jour grâce aux recherches de leur auteurs dans nos archives filmées, écrites et photos :
LE CINEMA ALGERIEN par Lotfi MAHERZI (SNED)
LE CINEMA COLONIAL par Abdelghani MEGHERBI (SNED)

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4. Projections

- Janvier :
  - . Semaine du film bulgare (12 films)
  - . Hommage à Jean Grémillon (10 films)
  - . Reprise du Festival des pays du Sahel de Tamanrasset (20 films)

- Février :
  - . Rétrospective René Vautier (9 films)
  - . Semaine du film portugais (10 films)
  - . Invités : Bernard Dubois , Gian BUTTURINI.

- Mars :
  - . Invités : Jean MALAURIE , Jean François STEVENIN
  - . Semaine du film japonais

- Avril :
  - . Semaine d'amitié Alger-Marseille (40 films)
  - . Invités : Catherine BINET , Stanislav STANEJOVIC
  - . Semaine du film hongrois (20 films)
  - . Invités : Pal GABOR , Istvan GALL

- Mai :
  - . Hommage à Jacques BECKER
  - . Semaine du film yougoslave : (12 films)
  - . Invités: Jean Michel CARRE

- Juin :
  - Rétrospective jeune cinéma allemand (20 films)
  - Semaine du film grec (15 films)
  - Invités : Jean Claude BRIALY, Borhane ALLOUIE

- Juillet :
  - 50 films algériens

- Août :
  - Présentation de nouveaux films algériens

- Septembre :
  - Semaine du film albanais (8 films)

- Octobre :
  - Cinéma et Emigration (50 films)
  - Semaine du film tchécoslovaque (12 films)

- Novembre :
  - Semaine du film cubain (12 films)
  - Le cinéma allemand des années vingt (8 films)

- Décembre :
  - Rétrospective Wim WENDERS (8 films)
  - Invités : Wim WENDERS
  - Semaine du film italien (15 films)

5. Expositions

- Jeune cinéma allemand.
- Marseille à travers le cinéma
- Affiches films hongrois
- Henri ZILLE
- Affiches films algériens

7. Relations internationales

Echanges avec la Cinémathèque française, la Cinémathèque portugaise et la Cinémathèque espagnole.

Amsterdam

STICHTING NEDERLANDS FILMMUSEUM
Vondelpark 3
1071 AA Amsterdam

Founded in 1946
Member of FIAF since 1947

Report on activities in 1982

1) Acquisitions of the year

Through deposits and donations the Filmmuseum received - as in previous years - a great amount of films from directors, producers and also distribution companies in Holland.

2) Progress in the field of preservation

In 1982 the technical department of the Filmmuseum was able - thanks to the financial support of the authorities - to continue its preservation programm, which added up to appr. 135.000 meters 35 mm material preserved.

3) Cataloguing-Documentation/Research

Due to the retrenchment part of the periodicals were cancelled. Also free supply of newspaper clippings was discontinued and replaced by own newspaper subscriptions with own selection. Public services increased however, all of which was an extra burden for the library staff and cataloguing work in particular.

4) Film showings (a summary)

In 1982 the Filmmuseum presented the following series in the Filmmuseum theatre:

- MONGOLIAN CINEMA
- BERLIN - AMSTERDAM 1920 - 1940 (Interactions)
- MARCEL PAGNOL
- JEAN GREMILLON
- LOUIS FEUILLADE

Amongst the other films shown were:

- programmes dedicated to the Dutch Filmsociety-mouvement of the "twenties":
  DE BRUG - Joris Ivens 1928
  OPUS 2,3,4 - Walther Ruttmann 1922/24
  UN CHIEN ANDALOU - Luis Bunuel 1929
  MAT - Vsevolod Pudovkin 1926
  LA COQUILLE ET LE CLERGYMAN - Germaine Dulac 1927
  STATCHKA - S.M.Eisenstein 1924
  TRETIA MECHTCHANSKAIA - Abraham Room 1927
  LA PASSION DE JEANNE D'ARC - Carl Th. Dreyer 1928
- a presentation and exhibition dedicated to Georges Méliès, the films accompanied by piano
- six 'horror' films of Roger Corman
- two programms "Pricewinners Oberhausen 1982"

- Music-documents from the 50s

  MOMMA DON'T ALLOW - 1955
  ROCK 'N ROLL REVUE - 1955
  NICE TIME - 1957
  RHYTHM AND BLUES REVUE - 1955

- The independent short film USA 50/60

  THE GENTLEMAN IN ROOM SIX - 1951
  A COMMUNICATIONS PRIMER - 1953
  THE PRIVATE LIFE OF A CAT - 1956
  A MOMENT IN LOVE - 1957
  THE DAY MANOLETE WAS KILLED - 1958
  NEW YORK, NEW YORK - 1958
  A MOVIE - 1959
  SUNDAY - 1961
  SCORPIO RISING - 1963
  RELATIVITY - 1966
  THE BED - 1967

- A few programms were dedicated to Joris Ivens, centred around films about the filmmaker and his work.

1. MENSCHEN AM PULSSCHLAG DER ZEIT : JORIS IVENS-Alfons Machals - DDR 1963
2. CINEMAFFIA - Jean Rouch - Holland 1981
3. TOO MUCH REALITY - BBC production 1982

A series of LOUIS FEUILLADE films:
- FANTOMAS
- TIH-MINH

During the important manifestation BERLIN - AMSTERDAM 1920 - 1940 a great many films were shown:

- films about daily life in both countries
- dutch-german co-production: ALEXANDRA - 1922
- a Berlin cinema screening:newsreels, variety and the film DIE WEBER
- dutch directors and actors/actresses in german feature films and back in dutch feature films during the period 1920-1940
- homosexuality in the feature film
- german mountain films - dutch sea films
- german emigrants in dutch feature films
- nazi films
- german/dutch 'avantgarde' and publicity films
- german/dutch films with live music

A great succes were the screenings, with live music, of the german classics:

DAS KABINETT DES DR.CALIGARI
NOSFERATU
DIE NIBELUNGEN I and II
METROPOLIS

5) Exhibitions - Publications

On the occasion of the important manifestation BERLIN-AMSTERDAM in 1982, the Filmmuseum provided a large number of films from the history BERLIN-AMSTERDAM 1920 - 1940, with of course special attention to the dutch filmhistory. A great many films were preserved and made available for presentation in Holland.
Also on the occasion of this manifestation the Filmmuseum designed an exhibition in its own building during this period, which provided a special educational contribution to the visitors, entitled Berlin-Amsterdam 1920-1940. Finally the special publication on this national filmmanifestation of the Filmmuseum (with the same title Berlin-Amsterdam) was distributed in thousands of copies.

6) Budgetary matters, relations with governmental authorities

Although in view of the general stringent economies in Holland the budget of the Filmmuseum in 1982 did not allow improvement in the working situation, and therefor many tasks could not be carried out or even had to be stopped, the important extra grant the authorities provided earlier for the preservation did stimulate a good result and of course great activity.
Despite the glum economic situation the Filmmuseum was pleased to receive end 1982 extra funds for the appointment of two professional staff-members, one for the cataloging section for our filmcollections and one for the public services (relations service) of the Filmmuseum.

7) International Relations

In 1982 many contacts took place with the FIAF -colleagues and especially with the below mentioned colleagues/institutes with whom exchanges did occur: Staatliches Filmarchiv der DDR, Berlin - Archives du Film, Bois d'Arcy - Stiftung Deutsche Kinemathek, Berlin - La Cinemathèque de Belgique, Brussels- Bundesarchiv Filmarchiv, Koblenz - Deutsches Institut für Filmkunde, Wiesbaden - Filmmuseum, München - China Film Archive, Beijing - Cinemateca Portuguesa, Lisbon - La Cinémathèque de Toulouse - La Cinémathèque Suisse, Lausanne - The National Film Archive, London - Association Les Amis de Georges Méliès, Paris.

Athinai

CINEMATHEQUE DE GRECE - MUSEE DE CINEMA
RAPPORT 1982

I) Acquisitions

Au courant de la période sous revue la Cinémathèque de Grèce a enrichi ses collections de :

22 Films Grecs de long métrage
10 Films Grecs de court métrage
33 Films étrangers de long métrage
12 Films étrangers de court métrage
80.000 mètres de Journals Internationaux depuis 1897 jusqu' à 1960.
40.000 mètres de film Cinémascope en couleurs sur les coutumes et usages de la Grèce.
Plusieurs éditions de périodiques de Cinéma Grecs .
Plusieurs éditions spéciales sur le Cinéma étranger.
Collections de photos du Cinéma Grec et étranger.

2) Préservation

Le travail de préservation qui a été sérieusement affecté par les tremblements de terre de 1981 et le transport nécessaire à cause de cet événement d'un dépôt à l'autre commence très modérément à reprendre en 1982 et grâce surtout à la collaboration de notre conseiller technique Mr. Georges Mastelos, nous avons pu nettoyer et préserver quelques films Grecs des plus importants de notre collection. Nous avons préservé 15 films et parmi eux POURRITURE SOCIALE (Kinoniki Sapila) 1932, film de critique sociale qui est considéré le premier de son genre du Cinéma Grec.
Nous attendons toujours les fonds nécessaires promis par le Ministère de la Civilisation pour améliorer nos installations de préservation ainsi que pour le transfert des films en nitrate.
L'immeuble de la Rue Kanari I est toujours en restauration et la C.d.Gr. est en train d'équiper une petite salle de projections au premier étage.

3) Catalogues, Documentation, Recherches.

En 1982 la C.d.Gr. a catalogué une partie de Journals Internationaux (20.000 mts.) de sa collection.

La Cinémathèque de Grèce a aussi publié :
a) Un essai sur LE CINEMA ALLEMAND D'AUJOURD'HUI
b) Une étude sur LE CINEMA AMERICAIN INDEPENDANT

Des recherches ont été réalisées sur les premiers films sociologiques de notre Cinéma et nos collaborateurs Maria Comninos et Thodoros Adamopoulos ont fait donation à la C.d.Gr. de 2000 mts. de film concernant les premières grèves d'ouvriers de tabac à Kavala en I932.

4) Présentation de Films

La Cinémathèque de Grèce a organisé les manifestations suivantes :

RETROSPECTIVE DU CINEMA ITALIEN, I6 Films.
En collaboration avec le BFI de Londres, et le British Council à Athènes MANIFESTATION DU CINEMA BRITTANIQUE avec 35 Films de long métrage (Ecole Anglaise du Documentaire, Les années 60 et Shakespeare au Cinéma).

En collaboration avec la Cinémathèque Française HOMMAGE AU CINEMA FRANCAIS CLASSIQUE ET MODERNE 35 Films.

HOMMAGE AU CINEMA ALLEMAND MODERNE ET CLASSIQUE en collaboration avec le Staatliches Film Archiv et l'ambassade de DDR à Athènes, I6 Films.

MANIFESTATION sur Le MUSICAL ET L'OPERETTE AMERICAINE I934-I980. 20 Films
et HOMMAGE AU FILM AMERICAN SOCIO-POLITIQUE, AU THRILLER, AU WESTERN. 20 Films, en collaboration avec l'Ambassade Américaine et les Distributeurs Grecs.

En collaboration avec l'Institut Goethe d'Athènes, une MANIFESTATION SUR LE NOUVEAU CINEMA ALLEMAND avec 40 Films (long et court métrage).

HOMMAGE AU CINEMA TCHECOSLOVAQUE MODERNE
en collaboration avec l'Ambassade Tchécoslovaquie en Grèce et les producteurs Tchécoslovaques.(7 Films de long métrage et I0 deccourt métrage).

HOMMAGE AU CINEMA CHINOIS
en collaboration avec l'Ambassade de Chine à Athènes (5 Films).

En I982 la Cinémathèque de Grèce a aussi organisé les MANIFESTATIONS DU CINEMA GREC avec :

a) LA TUNISIE (SEMAINE DU CINEMA GREC) 7 Films de long métrage et 7 de c.m.) Echanges Culturelles bilatérales Gouvernementales.
b) KUWEIT (SEMAINE DU CINEMA GREC) 5 Films de l.m. et 5 de c.m.
c) LAGOS (SEMAINE DU CINEMA GREC) 6 Films de l.m. et 6 Films de c.m.
d) JOHANNESBURG -PANORAMA DU CINEMA GREC. I4 Films de l.m.
e) ALGERIE - SEMAINE DU CINEMA GREC en collaboration avec l'Ambassade de Grèce en Algérie et la Cinémathèque Algérienne. 7 Films de l. et 7 Films de c.m. Ce Panorama a été présenté aussi en ORAN, ANNABA et CONSTANTINE.
f) VIENNE -PANORAMA DU CINEMA GREC et LA TRAGEDIE ANTIQUE AU CINEMA. 20 Films de long et court métrage.
g) CAPE TOWN - PANORAME DU CINEMA GREC. IO Films de long et court métrage.
h) LA HONGRIE -MANIFESTATION DU CINEMA Grec avec 5 Films de l.m. avec la Cinémathèque Hongroise.
i) Le PORTUGAL -MANIFESTATION DU CINEMA GREC en collaboration avec la Cinémathèque Portugaise. 3 Films de l.m.
j) Les ETATS UNIS -PANORAMA DU CINEMA GREC en collaboration avec Les Communautés Grecques. I4 Films de l.m. et I4 de c.m. - New York-Chicago-Boston-etc.
k) FLORENCE (ITALIE) -PANORAMA DU CINEMA GREC en collaboration avec LA VOCE GRECA et l'Université . IO Films .
l)LE CAIRE participation au FESTIVAL INTERNATIONAL avec 3 Films de l.m.
m) La C.d.Gr. a aussi organisé des Manifestations avec les Unions des Etudiants à l'Université de Iassion de ROUMANIE, en BELGIQUE, LE HAGUE, ZURICH, PARIS et à ILLINOIS U.S.A. La C.d.Gr. a aussi participé aux Manifestations pour la BIENNALE EUROPEENNE DU FILM SUR L'ENVIRONNEMENT.

5) Le Ministère de la Civilisation a subventionné en I982 la C.d.Gr. d'une somme plus élévée qu'en I98I mais qui est toujours au-dessous des exigences du Programme de Préservation et autres installations de la Fondation.

Athènes Mars I983.

Beijing

Report on activities in 1982

The Chinese Film Archive passed a year of vigorous activity in 1982 as seen below:

I. Acquisition

The Archive acquired a total of 520 copies of Chinese and foreign films in 1982. They are divided into:

Feature films -- 400 copies
Documentary films -- 108 copies
Animation films -- 12 copies

Videotapes -- 124 cassettes

II. Presevation and Duplication

1. Film restored -- 15,000 reels

   New entries examined -- 5,700 reels

2. Film collections in storage vaults -- all checked

   Film entry cards -- all old volumes checked

   Film entry cards -- 46 new volumes accessioned

3. Airconditioning improved -- 3 storage vaults:

   constant temperature -- 9° - 12°C;
   relative humidity -- 55 - 70%

4. Duplication of nitrate film on to acetate stock -- 516,735 meters

III. Cataloguging and Documentation

1. Compilation of Chinese film synopses -- 66 versions

   Cataloguing of Chinese and foreign films -- 262 titles

2. Dubbing of forein films in Chinese on videotapes--
   10 copies

3, New files increased include the following:

   Dialogues --1,115
   Synopses-- 2,027
   Posters-- 781
   Stills--2,118

4. New Chinese and foreign books acquired--940 volumes

   Foreign newspapers subscribed-- 111 kinds

   Chinese periodicals subscribed--977 copies

IV. Publication and exhibition

1. Publication of 'The Chinese Art Film Catalogue' jointly compiled with the Film Institute of the Chinese Academy of Art-- in 2volumes

2. In Shang-hai,jointly organized Sun Yu's 50th anniversary of film life with Shanghai Bureau of Cinema and Association of Chinese Filmmaker. Major films exhibited together with stills and posters are:

   ' Big Road'
   ' Folk Tales of LuBan'
   ' Little Curios'
   'Riding Over The Waves'

3. Supply of Chinese films with illustrations for retrospective purposes in the following countries:

   Italy-- Retrospective
   International Festival of Sports and Tourist Film in Yugoslavia--Retrospective
   Mannheim Festival-- Retrospective
   Centre De Documatation Sur Le Cinema Chinois in France -- Panorama olu Cinema Chinois

V. Film showing

Documentation film shown to filmmakers and professionals -- 1,020 sittings

VI. Adminstration and Equipment provided

1. Extension of vault's distribution room
   Extension of boiler room -- 100sq. m.
   Heating boilers changed -- 2
2. Rebuilt anti-detonation layer and waterproof layer in nitrate vaults
3. Rebuilding and extending projection hall in Archive campus increasing the seats from 500 to more than 800 to be completed in June, 1983

VII. International relations

1. Despatch of delegates to attend the 'Chinese Film Retrospectives'in Italy and Mannhaim, and 'Panorama olu Cinema Chinois'in France
2. Despatch of delegates to visit Nederlands Filmmuseum and Cinematheque Royale in Bruxelles
3. Despatch of delegates to HongKong for business transctions
4. Reception of the delegation of National Film Archive of Democratic People's Republic of Korea
5. Reception of the French delegation for the reciprocal film retrospective between China and France

6. Receptionof the delegation of National Film Archive/ National Library of Australia

7. Reception of notable personages in the film world:

Mr. Lucien Polastron ----------	Cinematheque de Toulouse
Mrs. Sun Shirley ---------- (Ph.D. and Deputy Director of Public Programs)	National Endowment For The Humanities
Mrs. Fee Vaillant (Programme Co-ordinator) Mr. Hanns Maier (Director) ----------	Mannheim Festival
Mr. George Y.Y.Goh ---------- (Producer)	Silver Video Promotion CO.
Mrs. Quiquemelle ----------	Centre De Documatation Sur Le Cinema Chinois
Mr. Lin Nian-Tong ---------- (Scholar)	HongKong
Mr. Shu Kei ---------- (Programme Co-ordinator and Film Critic)	7th International Film Festival
Mr.刈間文俊 ---------- (Ph.D.)	Japan
Mr. Xu Xiang Lin ---------- Mr. Fung Shun Chiu	Superreel Preductions
Mr. Wang Chi ---------- (Head)	Chinese And Krean Section Library Of Congress Washington D.C
Mrs. Zhou Lai Qin ---------- (British Dramatist)	Britain
Mr. Pual Pickowitz ---------- (Professor)	U.S.A.
Mr. and Mrs. Cardiner ---------- (Director)	Australia Melbourne Festival

Beograd

LA CINEMATHEQUE YOUGOSLAVE EN 1982

1) Tout comme dans les années précédentes, la Cinématheque a poursuivi ses efforts en vue de compléter son fonds de films. Durant cette dernière année, notre Institution est devenue plus riche de 1.900 nouvelles copies de films, dont 812 proviennent des distributeurs yougoslaves.

Après de longues années, nous avons procédé, en raison du manque d'espace de stockage, à une sélection rigoureuse de notre fonds et en avons éliminé 400 copies de films.

Dans la même année a été terminé un nouvel placement des copies dans les archives, notamment dans sa partie climatisée; c'est ainsi que 3.500 copies ont été déplacées pour gagner plus de place dans les blockhaus.

2 et 3) Lors de la vérification de l'état technique des films, ont été revues 4.348 copies d'une longueur totale de 10.872.278 mètres, dont 1.284 copies ont été vues pour la première fois.

Dans deux pièces des archives destinées aux projections de films (depuis l'année passée a été assurée la deuxième, plus réduite) ont été projetés en tout 683 titres d'une longueur de 1.142.381 mètres de bande filmée. De plus, 4.000 boites de matériel documentaire ont été traitées.

1.123 titres de films ont été portés sur des fiches définitives.

Pour les besoins des archives, 172 titres ont été copiés.

Il a été procédé au contrôle systématique des négatifes inflammables (nitratés).

La bibliothèque est entrée en possession de 228 nouveaux ouvrages et de 252 numéros de périodiques (82 titres) ainsi que de 4.000 coupures de presse et de publications non spécialisées (pour la hémérothèque). Elle a également recu 29 listes-dialogue yougoslaves et 582 étrangères.

375 lecteurs ont bénéficié des services de la bibliotheque à des fins d'étude et la bibliotheque a fourni (à la presse, radio et télévision ainsi qu'à des particuliers) environ 3.000 informations.

Au cours de l'année 1982 une attention particulière a été accordée a l'élaboration de l'affiche cinématographique yougoslave et 3.428 exemplaires en ont été catalogués et déposés dans de nouveaux fascicules à désignation spéciale.

En vue des échanges de photographies avec d'autres cinémathèques, ont été expédiées 2.500 photos (172 titres de films).

4 et 5) L'année 1982 ayant marqué le trentieme anniversaire de

présentation publique réguliere de films par la Cinémathèque yougoslave dans les locaux de notre Musée (rue Kosovska 11), une attention toute spéciale a été portée sur ce programme d'anniversaire. Ont été projetés les principaux cycles cités ci-dessous; ces projections ont eu lieu tout au long de cette année, aux jours et heures fixes, et une recrudescence d'intérêt du public a été notée:

1) Les films les plus importants et les plus rares de la collection de la Cinémathèque yougoslave (tous les vendredis a 20 heures).

2) Une parallèle entre le film muet classique américain et soviétique à raison de 26 films de chacune de ces productions (tous les lundis à 20 heures).

3) Les films vus par le plus grand nombre de spectateurs durant les trente dernières années en Yougoslavie (tous les dimanches à 20 heures).

4) Hommage à ... une personne ou un événement à travers le film ou le document filmé (le dernier jeudi du mois a 20 heures).

5) Les films pour enfants et jeunes (tous les dimanches à 15 et 17 heures).

Le programme est complété par des cycles plus longs: "VAMPORAMA" (depuis Theda Bara à nos jours), des retrospectives d'activité des distributeurs yougoslaves plus connus,

des cycles "Mélodrames mexicaines", "Les couples hollywoodiens", "Les Yougoslavies dans le film mondial", "Les grands épisodistes", "Aimez-vous le music-hall?", "L'opéra de force et de violence", "La comédie italienne des années cinquante", "Le jazz dans le film", "Le film parlant soviétique" et, a minuit, "Les premières du minuit".

Ont été, en plus, projetés des cycles de Billy Wilder, Henri Fonda, Natalie Wood, Jean-Paul Belmondo et Clint Eastwood, Jerry Louis, Henry King, Ingrid Bergman et autres.

Les publications cinématographique et la presse quotidienne yougoslaves ont accordé toute attention à ce programme anniversaire. Le bulletin mensuel du Musée de la Cinématheque yougoslave a publié, à côté des programmes, des commentaires, des données filmographiques, des contenus et des citations sur les films (vu les difficultés financieres, ce bulletin n'est publié que dans un tirage limité).

Pour établir un lien plus étroit entre le répertoire du Musée de la Cinémathèque yougoslave avec un public filmophile en nombre croissant, en novembre 1982 a été créé le Club de la Cinémathèque yougoslave, dans le désir de mettre sur le programme du Musée spécialement destiné aux membres du Club, des films qui n'ont jamais été présentés ou qui l'ont été longtemps avant, de facon que les nouvelles

générations n'ont pas eu l'occasion de les voir. La direction du Club est désignée par ses membres et c'est elle qui, en leur nom, choisit le répertoire parmi les films disponibles dans les archives de la Cinématheque yougoslave. Les projections dans le cadre du Club ont lieu une fois par semaine. Le Club publie son bulletin mensuel avec un matériel abondant sur les films qui sont sur le programme du Club. Le bulletin est élaboré par les membres du Club.

Au cours de l'année 1982, La Cinématheque yougoslave a, en collaboration avec les membres de la FIAF, organisé trois manifestations cinématographiques importantes. La premiere (du 29 janvier au 21 février 1982), "Messagères du Cinématographe" (1895-1977), fut préparée par les services des Archives du Film du Centre National de la Cinématographie (Bois d'Arcy) au Musée d'Art moderne. Y ont été présentées des affiches, machines, photographies et publicités et projetés deux fois par jour, pendant une heure, des films restaurés par le Service des Archives du Film. L'exposition a fait l'objet d'un catalogue illustré et a été inaugurée parMme Schmitt, au nom du directeur du Centre National de la Cinématographie.

Dans la période allant du 28 mai au 27 juin 1982, a l'occasion de l'exposition "Les chefs-d'oeuvre de l'expressionnisme allemand", également au Musée d'Art Moderne, la Cinémathèque yougoslave, en collaboration

avec trois archives allemandes (Berlin, Wiesbaden et Koblenz), a organisé la présentation de films et de documents filmés datant de cette époque. M. Walter Schobert (Frankfurt/Main) a tenu un propos sur le film "Zur Chronik von Grieshuus" accompagné de musique originale de ce film. Une publication spéciale a été éditée sur ce programme.

La "Semaine du Film Suisse" (du 18 au 25 octobre 1982) a été préparée avec la Cinématheque suisse et organisée par Pro Helvetia. Y ont été présentés 11 films de A. Tanner, B. Kuert, K. Steiner, R. Lyssy, D. Schmid, C. Goretta, T. Koerfer, R. Dindo et trois de Jean-Luc Godard: "Lettre à Freddy Buache", "Sauve qui peut (la vie)" et "Passion". La Semaine a été inaugurée par M. Buache, qui a donné plusieurs conférences sur le film suisse. Une brochure de luxe a été publiés sur le programme.

6) La Cinématheque yougoslave n'a pas eu de problèmes, d'ordre financier ou administratif, avec les autorités nationales. La seule question restée en suspens (en raison des restrictions financieres dans notre pays) est celle de la construction de nouveaux locaux pour le stockage de films et livres, étant donné que, vu les nouvelles arrivées, l'espace actuellement disponible devient trop étroit.

7) Le directeur de la Cinématheque yougoslave, M. Žika Bogdanovič, a pris part aux travaux du Congrès de la FIAF à Oaxtepec, en juin 1982, ou M. V. Pogačič a été élu membre honoraire. Après le Congrès, M. Bogdanovič a visité Motion Pictures Division/Library of Congress et American Film Institute, à Washington.

En septembre et octobre 1982, M. Slobodan Arandjelovič, collaborateur de la Cinémathèque yougoslave, s'est rendu à Department of Film/the Museum of Modern Art a New York; à National Film Archives à Ottawa; à la Cinémathèque Québecoise à Montréal; à Motion Picture Division/Library of Congress et à American Film Institute à Washington et il a visité aussi UCLA Film Archives à Los Angeles.

En 1982, outre Mme Schmitt et M. Buache, notre Institution a recu la visite de Mme Danielle Nicolas de la Cinémathèque Royale de Bruxelles.

Nous avons tout lieu de constaté que les activités de la Cinémathèque yougoslave au cours de l'année 1982 ont été efficaces.

Berlin (Ost)

STAATLICHES FILMARCHIV DER DEUTSCHEN DEMOKRATISCHEN REPUBLIK

108 Berlin
Hausvogteiplatz 3-4

ACTIVITIES IN 1982

1. Acquisitions of the year

In 1982, the Staatliches Filmarchiv der DDR added 300 new fiction and non-fiction films to its collection.

By putting the colour film vault into service, with a capacity of approx. 350,000 reels, the Archive was able to take charge of approx. 20,000 reels of negative film from laboratories, studios and television.

The documentation department received acquisitions mainly on the basis of a regulation on compulsory deposit of documentation material about film making. According to this regulation, thousands of scripts, film leaflets, publicity material, stills and other documents were handed over to the Archive by the film studios and the distributor.

2. Preservation

The relocation and rearrangement of the film collection, which became necessary due to putting the colour film vault into service, was completed in May 1982. A total of approx. 360,000 reels of film material were transferred to new locations in the period between September 1981 and May 1982. The rearrangement of the film collection included finding solutions to temporary storage decisions, clearing overcrowded vaults, storing the film material under conditions which guarantee optimum air conditioning readings for permanent preservation, and, conducting an inventory of the collection.

Putting the air conditioning plants of the colour film vault into service caused considerable difficulties. In the course of one year a number of technical alterations had to be made at the plant in order to achieve the required temperature of - 7 °C ± 2 °C, and a relative air humidity of 25 % ± 5 %. After a three weeks' test run - with the storage rooms packed to capacity - values of - 4 °C and 35 % relative air humidity were achieved.

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Fernruf:
Telegrammadresse: Filmarchiv Berlin
Bankkonto: BSK 6651-26-130012

7.3 million meters of film material were examined for their physical condition, with the nitrate film material receiving priority attention. For all the favourable storage conditions, it was found that 10 % of the examined nitrate material exhibits a deterioration of its condition.

2 million meters of film were copied at the Archive's own laboratory, at outside laboratories in the GDR and in Hungary.

Almost 9,000 reels of film material were destroyed after physical condition tests, duplication and editorial restoration.

3. Cataloguing - Documentation - Research

3.1 Cataloguing

The computer input of the data of the entire GDR fiction film and TV film production covering the period from 1946 to 1979 was completed.

Work has started for the transfer of the electronic dataprocessing system to a new variant.

All new acquisitions have been catalogued.

Reorganisation of the catalogue of non-fiction films continued. Filmographic data for about 660 titles were completed.

106 fiction films and 246 documentaries were subjected to editorial restoration.

3.2 Documentation

The documentation department provided approx. 4,600 exhibits in preparation for the setting up of the GDR Film Museum; its technical department opened in 1981, and its department of film history opened at the beginning of 1983.

263 users consulted the documentation department, and 417 documentation items and museum pieces were loaned to users.

Compiling of the manuscripts of the stocktaking lists (film posters, documentation material to the national GDR film production) was completed. They will be published in 1983.

3.3 Research

The team working on film history continued its studies on four themes:

- traditions of German-Soviet film relations
- film making under fascism
- German film avantgarde in the twenties and thirties
- directors' encyclopedia of German speaking countries.

Work concentrated mainly on the compiling of material.

4. Film showings

4.1 Film clubs

GDR film clubs arranged some 1,400 screenings with films on lean from the Staatliches Filmarchiv der DDR.

4.2 Archive theatre

The Archive film theatre 'Camera' arranged 1,067 screenings with 774 films at its Berlin, Leipzig, Dresden and Potsdam 'Camara' branches. The audience totalled approx. 93,000. Special highlights included a season of films from Australia and Finland, the series 'Treasures from the Soviet Film Archive', and a season with films of the Portuguese director Oliveira. We are grateful to all archives who supported these seasons.

4.3 Leipzig Retrospective

1982 was the year of the 25th Leipzig Jubilee Festival. On this occasion the Staatliches Filmarchiv der DDR devoted its traditional retrospective to the pioneers of the international documentary festival. The retrospective screenings included films by Bossak, Christensen, de Antonio, Huisken, Kopalin, Lodz, Montague, Storck, Thorndike and Vukotic. The films secured an unexpected wide acceptance. Judged by the number of visitors, the 1982 retrospective was one of the most successful that has been organised in Leipzig by the Staatliches Filmarchiv.
Our special thanks are due to Filmoteka Polska, Danske Filmmuseum, Svenska Filminstitutet, Gosfilmofond, Cinémathèque de Toulouse, Service des Archives du Film, National Film Archive, London, Cinémathèque Royale de Belgique, - without their assistance the Leipzig retrospective would have failed to materialise.

5. Exhibitions - Publications

5.1 Exhibition

The Staatliches Filmarchiv organised an exhibition on the history of the Maxim-Gorki-Studio in Moscow.

5.2 Publications

- 4 programme booklets of 'Camera'
- 10 film leaflets for film clubs
- 1 programme booklet on the retrospective "Pioneers"
- Filmo-Bibliografischer Jahresbericht 1979 (Annual film bibliography 1979)

6. Budgetary matters, relations with governmental authorities

The Staatliches Filmarchiv was able to continue its work on a secure financial basis. The major share of the money was spent on the restoration of films, maintenance of technical plants, on the repair and measures for the preservation of premises and machinery. A new developing machine was imported from Czechoslovakia for the Archive. This was the first move towards the replacement of developing machines which have been in service for more than 15 years. In the GDR a number of measures to economising energy, petrol and various raw materials were introduced and became binding for all enterprizes and institutions of this country. Although the measure involved caused a number of complications regarding the work of the Archive, they have entailed no drastic effects.

7. International relations

The Staatliches Filmarchiv was represented at the FIAF Congress, at the meetings of the Executive Committee and the Cataloguing Commission.

Although in 1982 Herbert Volkmann, who, for many years had been chairman of the FIAF Preservation Commission, retired from this function, because of poor health, he completed a manuscript of 600 pages containing all the technical findings elaborated by the Commission. The manuscript was commissioned by UNESCO.

The Staatliches Filmarchiv received 164 foreign guests and visitors at its premises. 34 staff members of the Archive travelled abroad to other archives or attended international festivals.

The Staatliches Filmarchiv supported the cultural activities of 13 archives.

8. Miscellaneous

1,100 visitors visited the Staatliches Filmarchiv. 6.5 million meters of film material were screened for visitors and research purposes. The Archive supported 89 film and television productions with extracts of its films. 3,375 films were loaned to users for information and studies.

In the past, extensive demands for the use of the Archive's collection clashed with its structure. Therefore, in the course of 1982 the non-fiction department was phased out, the film handling staff, the technical personnel and others were assigned to the relevant branches, and a new cataloguing department, embracing the fiction and non-fiction film catalogues, was set up under the headship of Dr. Günter Schulz.

Berlin (West)

STIFTUNG DEUTSCHE KINEMATHEK

Report 1982

1. Acquisitions of the year

We are grateful to the Deutsche Klassenlotterie Berlin for their contribution that have enabled us to acquire a number of important collections, among others final shooting scripts by Kurt (Curtis) Bernhardt, posters by Peter Pewas, a collection of 3-D projectors, and the editorial copy of the "Film-Kurier", the most important German film periodical of the years 1919 to 1945.

Scripts by the actor Hanns Zischler (among others the script to Wim Wender's first feature film SUMMER IN THE CITY) and by Reinhard Hauff were presented to the Stiftung Deutsche Kinemathek as a donation.

On the whole, prints of 61 films were acquired, among others prints of films directed by Eberhard Fechner and a number of instances of the young German film.

2. Progress in the field of preservation

The cooperation with the members of the association of German film libraries (Kinematheksverbund) has proved very effective in this field. Staff members of the archives Deutsches Institut für Filmkunde, Bundesarchiv/Filmarchiv, Stiftung Deutsche Kinemathek, and Mr. Enno Patalas of the Münchner Stadtmuseum/Filmmuseum have met to discuss in detail questions of reprinting from nitro-film to safety film. The main point of this discussion was the reprinting of colour films.

We have continued to work at our collection of posters, restoring posters created by Peter Pewas.

3. Cataloguing - Documentation - Research

Cataloguing of all German posters (up to 1945) was brought to an end.

Film programmes concerning German films up to 1945 were also completely catalogued.

141 titles (317.974 m) have been added to our film collection, filed and catalogued.

Besides the titles needed for the retrospective to be presented on the occasion of the International Film Festival of Berlin a total of about 200 films were procured for scientific research and for film seminars of the Deutsche Film- und Fernsehakademie Berlin.

The number of inquiries addressed to the Stiftung Deutsche Kinemathek, on the telephone or by letter, has increased, compared to the year before. Altogether 931 inquiries concerning our collections, 3.836 more general inquiries (asking for information) had to be answered. 89 visitors made use of our viewing tables, viewing films they were interested in.

As far as the library was concerned, visitors and inquiries were referred to the Deutsche Film- und Fernsehakademie Berlin. A total of 1.841 film prints were distributed non-commercially (to colleges, universities, schools, film clubs, communal cinemas), to the Deutsche Film- und Fernsehakademie Berlin, and to interested visitors.

The Stiftung Deutsche Kinemathek received a total of 98 visitors in the course of the year under review, among others Helen van Dongen (Jamaica), Mrs. Curtis Bernhardt (Los Angeles), Nobutado Yagi (Tokio), Karin Baal (München), Julio Pliego (México), Hanns Zischler, Curt Bois (Berlin-West), John Kobal (London), Maximilian Schell (München).

4. Film Showings

As the Stiftung Deutsche Kinemathek still do not dispose of a cinema of their own, no regular film programme can be offered. When an occasion arises and our finances allow it, we take over retrospectives from other archives or arrange retrospectives ourselves.

In January 1982 we presented the retrospective "American Social Documentary", offered by the Museum of Modern Art and composed by the Staatliches Filmarchiv der DDR.

On the occasion of the International Film Festival of Berlin, four programmes were shown: The retrospectives "Aufruhr der Gefühle. Die Kinowelt des Curtis Bernhardt", "Kinderfilme aus der DDR. 30 Jahre DEFA-Produktion", "Hommage für James Stewart" - a selection of films, and BERLIN. DIE SINFONIE DER GROSSTADT with live music.

In cooperation with the Goethe-Institute and the Cinémathèque Québecoise we presented a retrospective comprising films by Klaus Wildenhahn.

5. Exhibitions - Publications

The exhibition PHOTO: CASPARIUS, presented for the first time in 1978, was now shown in Offenbach and Mailand.

The following publications, accompanying the retrospectives, were offered:

"Aufruhr der Gefühle. Die Kinowelt des Curtis Bernhardt" (Editorial staff: Helga Belach, Gero Gandert, Hans Helmut Prinzler. The publishers: C. J. Bucher GmbH, Munich and Luzern);

"Hommage für James Stewart" (Editor: Hans Helmut Prinzler, Stiftung Deutsche Kinemathek, Berlin (West));

a programme, concerning"DEFA Kinderfilme. Aus 30 Jahren DDR Produktion".

Besides, we have published No. 5 of FILM UND FERNSEHEN IN FORSCHUNG UND LEHRE, the annually appearing information on lectures and writings, published by universities and colleges of the German speaking area.

"Reihe Film", published by Hanser Verlag, München, editors: Peter W. Jansen and Wolfram Schütte, with the assistance by the Stiftung Deutsche Kinemathek, was continued with volumes 24: "Bernardo Bertolucci" and 27: "Jean-Pierre Melville".

6. Budgetary matters, relations with governmental authorities

All activities of the Stiftung Deutsche Kinemathek were determined by the common bad economic situation. Allowances were increased by 4,5 %, compared with the year before, just covering the increase of common costs. For this reason we have not been in a position to start on the realization of projects planned in the field of registration.

Also the lack of room renders work difficult; there is no possibility to rent additional rooms at Pommernallee 1. We are looking for a suitable building for the Stiftung Deutsche Kinemathek as well as the Deutsche Film- und Fernsehakademie Berlin to move there and also install a museum and a cinema, indispensable for our work. These plans are shared and supported by the responsable authorities who finance this work by placing the necessary allowances at our disposal.

7. International relations (FIAF and others)

The Stiftung Deutsche Kinemathek have again contributed to the Periodical Indexing project by evaluating the periodicals "Jeune Cinéma", "Filmfaust", "Frauen und Film", "ZDF Fernsehspiel", "Mediaperspective", "Rundfunk und Fernsehen", and "Fernsehen und Bildung".

Eva Orbanz attended last year's FIAF Congress at Oaxtepec, Mexico, and was also invited to come to Montevideo and visit the Cinemateca Uruguaya.

8. Special events - Miscellaneous

As in former years, the "Kinopreis" (three prices amounting to DM 15.000,-- each) was awarded by the Deutsche Kinemathek to cinemas who had deserved it for offering particularly qualified programmes for children and young people.

The prices were handed overto the winners on the occasion of a symposion arranged every year by the Deutsche Kinemathek for the directors of film clubs and communal cinemas; last year's subject was "Kinderfilm" (Films for Children).

March 1983

Dr. Heinz Rathsack

Bois d'Arcy

MINISTÈRE DE LA CULTURE

CENTRE NATIONAL
DE LA
CINÉMATOGRAPHIE

SERVICE DES
ARCHIVES DU FILM
7 BIS, RUE ALEXANDRE TURPAULT
78390 - BOIS D'ARCY
TÉL. 460-20-50

BOIS D'ARCY, LE 15 mars 1983

RAPPORT d'ACTIVITE DU SERVICE DES ARCHIVES DU FILM POUR 1982

I. Acquisitions de l'année.

Le Service a reçu, en 1982, 37.815 bobines de films en tous formats, correspondant à 7.375 nouveaux titres (dont de nombreux courts-métrages et films publicitaires).

Au 31 décembre, le total des dépôts est de 72.871 titres, soit 564.802 bobines, chiffre auquel il convient d'ajouter environ 70.000 bobines de documents d'actualités déposés par les Sociétés Gaumont, Pathé et l'Institut National de l'Audiovisuel, dans le cadre de conventions particulières - ces documents sont préservés au Service, mais ne font pas l'objet de la procédure d'inventaire habituelle, et ne sont donc pas comptabilisés par titres -.

Le total général des déposants s'élève à 972.

Si l'essentiel des films reçus provient toujours de dépôts volontaires, effectués dans les conditions prévues par le Règlement d'exploitation du Service, le dépôt légal a permis de recevoir en 1982 environ 480 titres ; le total des films reçus au titre du dépôt légal, depuis la mise en application effective du décret du 23 mai 1977, intervenue en 1979, s'élève à 1.572 titres.

Il convient de signaler que le producteur, auquel incombe la formalité du dépôt, a le choix d'effectuer celui-ci soit sous forme de copies soit, de préférence, sous forme de négatifs ou autres matériels de tirage ; environ 30 % des dépôts ont été effectués sous forme de négatifs.

L'action de sensibilisation entreprise depuis plusieurs années auprès des pouvoirs publics, des professionnels, des auteurs et des collectionneurs s'est poursuivie en 1982, et a continué de porter ses fruits.

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La Cinémathèque Française, pour sa part, a continué de déposer un maximum de films, notamment "nitrate", au Service. Au 31 décembre, 90.669 bobines ont ainsi été remises en dépôt par ses soins (chiffre inclus dans les statistiques générales). Ces films, entreposés dans des locaux provisoires à 12°C, mais non climatisés, sont progressivement transférés dans un ensemble de 48 cellules "nitrate", d'une capacité totale de 70.000 bobines, réceptionné en juillet.

Des réunions mensuelles avec les représentants de la Cinémathèque Française permettent d'harmoniser les interventions et de définir les principes actions d'intérêt commun.

La répartition des nouveaux déposants de l'année est sensiblement la suivante :

- Ministères et Services Publics : 10 %
- Producteurs et Distributeurs : 55 %
- Cinémathèques spécialisées, Musées : 10 %
- Archives régionales ou départementales : 5 %
- Collectionneurs, auteurs, particuliers : 20 %.

Les mouvements de films vers l'extérieur - sorties temporaires -, en augmentation, ont porté sur 22.849 bobines, restituées à l'issue des projections ou des travaux de laboratoire. 2.368 bobines ont fait l'objet d'un retrait en 122 opérations.

Parmi les dépôts volontaires, le Service s'est notamment enrichi de nombreux films de court-métrage des années 1920 - 1930, de relations de voyages, de documents pédagogiques, de films publicitaires anciens, de films scientifiques et d'entreprises. Le Service a continué à recevoir des primitifs français de l'époque foraine, des films des frères Lumière peu connus, des films coloriés au pochoir ; cependant, la proportion de films de moins de 20 ans est en augmentation constante.

Les films étrangers reçus restent de l'ordre de 8 - 10 % du total des dépôts.

2. Installations, équipements et recherches dans le domaine de la conservation. Travaux de restauration.

A partir de septembre, la construction du grand bâtiment central "Laboratoires, Services Techniques et administratifs", dont 1/5ème seulement était réalisé, a repris. Ce bâtiment d'une superficie de plancher d'environ 2.200 m^2 regroupera notamment, sur 3 niveaux :

- le laboratoire proprement dit : salles de tirage, déve-

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loppement, lavage, traitement de surface, étalonnage, chimie, banc-titres, bureaux d'études et de recherches techniques

- les salles de vérification et de montage
- les bureaux de la documentation et du catalogue
- les services généraux, administration, secrétariat, maintenance
- les magasins de fournitures générales.

Le chantier est prévu pour durer environ 2 ans. En 1985, tous les services techniques devraient être opérationnels, et les Archives du Film tout à fait autonomes pour tous les traitements, notamment développement noir et blanc et couleurs, 35 mm et 16 mm.

Un réaménagement des locaux anciens de la Batterie est également à l'étude, qui devrait permettre de regrouper toutes les collections de documents non-film et une organisation plus rationnelle des consultations. Une salle de projection de 40 places environ est également prévue.

Les principales études, recherches, et réalisations techniques ont porté sur :

- l'utilisation des nouvelles émulsions internégatives et positives couleurs apparues sur le marché français
- l'asservissement d'une tireuse optique spéciale par micro-ordinateur, avec programmation des changements de cadence, de format, d'étalonnage et de mise à longueur de lecture des intertitres de films muets (matériel en service)
- les applications de l'informatique à la gestion des stocks (pré-étude en cours)
- les divers produits chimiques susceptibles d'être utilisés pour le tirage humide ou en immersion
- la réalisation d'armoires de stockage en fibre minérale, ignifugées, pour les salles de vérification et de montage où sont manipulés des films "nitrate" (protection du personnel)
- la mise au point d'équipements sonores de transfert magnétiques et optiques de films anciens
- l'établissement d'un cahier des charges précis pour la réalisation d'une table de visionnement et de transfert de photogrammes de films sur support photographique
- le décollage et le traitement des négatifs photographiques détériorés.

La collaboration avec les laboratoires de recherche et d'études français spécialisés s'est poursuivie.

Les travaux de restauration et de contretypage ont porté sur plus de 300 titres - longs et courts-métrages -, dont 100 films des frères Lumière restaurés d'après les originaux d'époque. Plus de 200.000 mètres de films ont été tirés, après réparation, traitements de surface et lavages. Ces résultats sont sensiblement stationnaires par rapport à ceux des années précédentes, par suite de l'insuffisance des effectifs et de la priorité accordée aux travaux les plus urgents, généralement les plus difficiles, sur les films les plus menacés, en exemplaires uniques.

Les films muets représentant, en nombre de titres, plus de 65 % des travaux. Outre les films Lumière, on relève, parmi les titres restaurés, beaucoup d'oeuvres anonymes (1900 - 1910), des oeuvres de Marey, Méliès, Linder, Nonguet, Capellani, Epstein, Lacombe, Le Somptier, Duvivier, Baroncelli, Starevitch, Renoir, Guitry, Tual, Alexeieff.

Les travaux de restauration de la Collection Albert Kahn ont été poursuivis en 1982, dans le cadre d'une convention avec le Département des Hauts-de-Seine.

3. Documentation, catalogage, recherches documentaires.

La collecte des informations techniques et historiques s'est traduite par la création de :

- 1.816 "dossiers de dépôt" - chaque dossier, contenant toutes les fiches synoptiques d'inventaire à 71 rubriques et le relevé intégral du générique, pour un titre donné pris en inventaire, est envoyé au déposant -.
- 3.783 "fiches synoptiques d'inventaire" (à raison d'une fiche par élément d'un titre).
- 2.384 "fiches signalétiques" (exploitables pour une tireuse optico-électronique).
- 1.500 fiches "Enquêtes" (ouvertes à l'occasion de demandes de renseignements formulées au Service).

En outre, ont été enregistrés une centaine de scénarios ou découpages, 1477 photos (total : 31.889, mais 150.000 photos restent à dépouiller et à classer), 461 affiches (total : 8.391), 403 livres (total : 4.773) ; 400 titres de revues sont également répertoriés.

Le catalogue de la production cinématographique française s'est poursuivi, pour les années 1970 à 1979, sur la base

d'une fiche de recensement par titre ; ces fiches sont ensuite transformées en bordereaux de saisie normalisés et codifiés en langage informatique : 3.075 bordereaux ont été établis et traités dans l'année.

L'insuffisance de l'effectif n'a pas permis un catalogage suffisant. Seul le recensement et le traitement informatique des longs-métrages, courts-métrages et actualités des années 1975 et 1976 est entièrement terminé. Au total 8.350 titres ont été introduits en ordinateur au 31 décembre, et l'édition des premiers catalogues a été reportée au premier semestre 1983.

Cependant, le Service a collaboré au catalogue des *"Films de court-métrage (français) de fiction de première partie : 1929 - 1939"* entrepris par Raymond Chirat et Jean-Claude Romer dont le recensement est établi en tenant compte des normes de catalogage en vigueur au Service, afin de permettre leur intégration dans la base de données "Catalogue" en cours de constitution. Le traitement informatique de cette collecte permettra, en 1983, une édition en photocomposition.

La section "Documentation" du Service a répondu, par lettre, à environ 600 demandes de renseignements et enquêtes sur profil, au bénéfice de chercheurs de toutes disciplines et de professionnels du cinéma de la télévision, du spectacle et de la communication en général. La typologie des demandeurs de données et la nature des renseignements les plus fréquemment sollicités a fait l'objet d'une pré-étude qui fait apparaître l'extrême diversité du public concerné et du contenu des recherches poursuivies. Ces demandes ne peuvent aujourd'hui être que partiellement satisfaites, par suite d'effectifs insuffisants et cette situation pose à terme le problème de la création d'un véritable centre de documentation sur le cinéma français qui, à côté des bibliothèques spécialisées - et complémentairement à elles - serait en mesure de répondre à toutes les demandes liées à la connaissance des films, de leur contenu, de leur situation historique, juridique, administrative et technique, ainsi que de leur environnement patrimonial (documents annexes, bibliographie, etc...). La création d'une telle *"iconothèque"* ne sera évidemment possible que dans le cadre d'une configuration informatique importante. L'informatisation de la gestion des dépôts, actuellement à l'étude au Service, pourrait être un premier jalon dans cette perspective.

4. Projections. Consultations.

Depuis octobre, le Service des Archives du Film dispose à la Cinémathèque Française d'une possibilité d'assurer des projections, une fois par mois, des films retrouvés et restaurés par ses soins. Ces programmes sont présentés en soirée le deuxième mercredi du moi et sont bien suivis. Les premiers programmes pré-

sentés fin 1982 ont été "les premiers films sonores français" (2 séances) et "Hommage à Ladislas Starevitch".

Au Service même, environ 500 heures de consultation ont été assurées dans l'année, parfois dans la petite salle de projection (23 places) mais le plus souvent sur table de visionnement. Une part essentielle de ces consultations est consécutive à des enquêtes effectuées par le Service à la demande de tiers.

Le Service a assuré la distribution physique dans toute la France des films de "Cinéculture", maintenant rattaché à l'Office Culturel pour la Communication Audiovisuelle. La circulation des 561 titres figurant au catalogue a permis d'atteindre environ 90.000 spectateurs en 720 opérations de prêt. Rappelons que ces films, d'art ou sur l'art, sont essentiellement demandés par les Musées, les Associations, les Centres Culturels, les Lycées et les Etablissements d'enseignement supérieur ou spécialisés.

En accord avec les ayants-droit, des prêts ont été consentis à plusieurs organismes, Festivals ou manifestations, parmi lesquels, pour la France :

- Rencontres Cinématographiques de Saint-Etienne (Janvier)
- "100 ans de cinéma". Espace Duchamp-Villon à Rouen (septembre)
- "Rencontres audiovisuelles de la rue d'Ulm" (films sur l'architecture) novembre 1982
- "Musée des Arts et Traditions populaires" (Exposition sur "le fait divers", novembre 1982 à avril 1983)
- 10ème Rencontres Cinématographiques d'Epinay (novembre) : projection d'incunables et d'un programme "100 films Lumière".

5. Expositions. Manifestations. Publications.

L'exposition itinérante "Messagères du Cinématographe" a été accueillie successivement - avec quelques variantes, selon les lieux d'accueil - par :

- Musée d'Art Moderne de Belgrade (janvier)
- les villes de Marne-la-Vallée, Chaumont, Dieppe, Gentilly, Blanquefort, Massy-Palaiseau.

L'exposition "Image et Magie" a été présentée à Rouen (septembre).

Une exposition d'appareils anciens a été présentée au

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Salon Art-Vidéo-Cinéma à Paris (novembre) ; exposition d'appareils également au 5ème Festival Photo - Cinéma de Deuil-la-Barre (octobre).

Par ailleurs les deuxièmes "Journées du Film Ancien", comportant 3 programmes d'une heure trente environ chacun ("100 films Lumière", "Méliès et ses contemporains : quelques rapprochements" et "Images Cinématographiques de Seine-et-Oise") ont été présentées, en novembre et décembre, avec une exposition d'affiches de films et d'appareils, et avec le concours du Comité Départemental du Tourisme des Yvelines à Mantes-la-Jolie, Versailles, Elancourt, Le Chesnay, Le Vésinet.

La participation du Service à ces manifestations décentralisées permet de mieux faire connaître ses activités, et suscite généralement de nouveaux contacts et dépôts de films.

La publication de la "Filmographie Universelle" a été poursuivie avec l'édition des tomes :

- 25 : "France : la nouvelle école française" (1919 - 1940) (136 pages)
- 26 : "France : l'école française" (1925 - 1950) (121 pages)

La rédaction d'une plaquette "Plateau, pionnier oublié du cinéma" a été entreprise par Charles Ford (parution 1983).

De nombreux articles de presse ont également rendu compte des activités du Service.

Une communication du Chef du Service, assortie d'une projection de diapositives sur *"les aspects muséologiques et techniques de la conservation de la qualité des images cinématographiques"* a été présentée lors du Festival du Film Scientifique de Toulouse (novembre).

Le 22 mars, en présence de Monsieur Pierre VIOT, Directeur Général du Centre National de la Cinématographie et de nombreuses personnalités du cinéma français, Monsieur André Coutant, inventeur et créateur notamment des caméras "Caméflex" et "Eclair 16" a reçu, en même temps que l'Oscar de France 1982, la médaille de donateur des Archives du Film, où il a souhaité rassembler un exemplaire de tous les principaux appareils créés par lui.

6. Administration et budget. Relations avec les autorités et organismes nationaux.

Au 31 décembre, le Service compte 78 agents en fonction.

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Son budget prévisionnel, incluant les frais de personnels, les dépenses de fonctionnement, les acquisitions de matériels, impôts et taxes, a été de 13.210.000 Francs.

Ce budget est couvert par des subventions au Ministère de la Culture et les recettes propres au Service (700.000 Francs de recettes ont été encaissés en 1982, notamment au titre de travaux de restauration et de prestations diverses particulières).

Les relations demeurent bonnes avec tous les organismes officiels qui, à un titre ou à un autre, sont concernés par les activités du Service, et notamment avec les organismes à vocation scientifique ou culturelle (C.S.T., C.N.R.S., A.R.S.A.G., A.F.N.O.R. ...) Il en est de même avec toutes les organisations professionnelles (Producteurs, Distributeurs, Sociétés d'auteurs, Ecoles de Cinéma).

Le 11 Février, Monsieur Jack Lang, Ministre de la Culture a visité le Service, pris connaissance de ses activités et examiné les plans de travaux de construction programmés. Après avoir assisté à une projection de films récemment restaurés, il s'est rendu au Fort de Saint Cyr, où lui ont été présentées les prochaines implantations prévues pour certains services du Ministère, et où le Service des Archives du Film disposera également de nouveaux locaux.

Le 24 mars, Monsieur Costa-Gavras, nouveau Président de la Cinémathèque Française, a également visité le Service et évoqué avec le Conservateur les bases de la collaboration nouvelle qu'il souhaite voir s'instaurer entre les deux organismes.

La convention signée avec la Cinémathèque de Toulouse en 1981 a commencé d'être mise en application par des échanges d'informations et des prêts de films, afin de restauration en particulier.

7. Relations Internationales.

Des prêts de films ont été consentis au bénéfice de quelques-uns de nos collègues étrangers, pour des manifestations culturelles.

Le film franco-hollandais "L'Homme sans coeur" - "De Man zonder hart"-(1936 - 1937, Léo Joannon, Images de Boris Kaufman) a été restauré à la demande et pour le compte du Filmuseum d'Amsterdam, dans le cadre d'échanges.

En collaboration avec Filmovy Archiv, Prague, la restauration du film de Julien Duvivier "L'Agonie de Jérusalem" a été entreprise.

La collaboration avec le Museum of Modern Art de New-

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York, engagée en 1981, s'est poursuivie cette année pour la préparation du 2ème volet de la manifestation "Rediscovering French Film", notamment par la préparation de plusieurs programmes de films français anciens.

Des échanges d'informations et de documents non films ont été poursuivis avec plusieurs de nos collègues de la FIAF - notamment avec Filmoteka Polska -.

Pour les personnalités étrangères qui ont rendu visite au Service, on peut citer Monsieur Aco PETROVSKI (Cinémathèque de Macédoine, Skopje), Monsieur Annela M. MANOLO, Film archivist du Film Center de Manille, Monsieur Thomas PERER TOURRENT, Filmoteca Unam, Monsieur Mike LYNSHEY, Curator, National Film Archive of Australia, Monsieur Jacques GAGNE, Archives Publiques du Canada, Messieurs NGUYEN DUY CAN, Directeur Général du Département Central du Film du Vietnam et Monsieur TRINH MAI DIEM, Directeur de l'Institut du Film du Vietnam, Monsieur Hector Garcia MESA, Directeur de la Cinemateca de Cuba, Monsieur Istvan B. SZABO, Directeur Général de la Cinématographie Hongroise, Monsieur Andrej WAJDA, Monsieur LEE HANG CHIANG, metteurs en scène.

Quelques étudiants en cinéma étrangers ont été reçus pour des visites ou des stages de courte durée.

L'année 1982 a été pour le Service une année particulièrement active et chargée. En particulier, les constructions nouvelles, en cours d'édification ou en programmation vont permettre, si les créations d'emplois suivent, de développer considérablement les activités de restauration du Service, dont l'objectif à moyen terme serait, selon les voeux du Ministre, de parvenir au sauvetage de quelques 2.000 titres par an.

Frantz SCHMITT

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Cinémathèque Royale

Rapport d'activités exercice 1982

Acquisitions et préservation

A titre de dépôt, venant des producteurs, distributeurs, la Cinémathèque a acquis au cours de l'exercice sous revue, 777 longs métrages et 298 courts métrages, détaillés dans le tableau ci-après :

	Titres	Copies	Coul.	N/B
Nég. L.M. 35 mm	27	27	8	19
Nég. L.M. 16 mm	3	3	2	1
Nég. C.M. 35 mm	32	32	23	9
Nég. C.M. 16 mm	75	75	65	10
Marron L.M. 35 mm	1	1	-	1
Marron C.M. 35 mm	-	-	-	-
Pos. L.M. 35 mm	633	1.255	1.064	191
Pos. L.M. 16 mm	113	157	32	125
Pos. C.M. 35 mm	173	264	187	77
Pos. C.M. 16 mm	18	18	17	1
Totaux	1.075	1.832	1.398	434

Par voie de tirage, la Cinémathèque a acquis 480.064 mètres de film qui se décomposent comme suit :

329.522 mètres de positif noir et blanc
51.110 mètres de positif couleur
64.397 mètres de négatif noir et blanc
25.361 mètres de lavande
9.674 mètres de Gevachrome (16 mm).

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Ces tirages représentent 203 titres et 206 copies de films.

Dans ces chiffres sont repris 35.062 mètres de films nitrate transférés sur pellicule de sécurité.

Au total, la Cinémathèque s'est donc enrichie cette année de 1.278 titres de films en 2.038 copies, dont 1.432 en couleurs et 606 en blanc et noir.

En dépit du manque de personnel, 8.084.700 mètres de films ont été vérifiés et 567.570 mètres (202 copies) ont été comparés (soit 94 longs métrages et 7 courts métrages). 144.900 mètres de pellicule ont été nettoyés, 32.700 mètres dépolis et 33.600 mètres repolis.

350 films, soit 207 longs métrages et 143 courts métrages, ont été vus par des chercheurs dont les motifs allaient de la thèse universitaire à la conception d'émissions de télévision.

En outre, 500 films ont été catalogués exhaustivement.

Documentation

En 1982, la salle de lecture a accueilli 1.043 chercheurs qui ont consulté 1.691 livres, 1.797 volumes de périodiques et 1.436 chemises de coupures de presse.

La bibliothèque a acquis cette année 1.194 livres, 115 volumes ont été reliés. 177 périodiques en cours de parution ont été régulièrement reçus, 82 catalogues de festivals et 72 publications annuelles ont complété nos collections et 869 volumes de périodiques ont été reliés.

Le dépouillement de périodiques se fait de la façon suivante :

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72 titres par la FIAF Periodical Indexing Project
73 titres par la Cinémathèque pour son usage interne
4 titres par la Cinémathèque pour le compte de la FIAF
25 publications annuelles
66 catalogues de festivals
soit, au total, 240 titres.

En outre, le dépouillement de FILM COMPLET du n° 1 (1922) au n° 1424 (1933) et de CINEA-CINE (1923-1927) a été repris et complété.

Le service de coupures de presse a examiné régulièrement 31 quotidiens et hebdomadaires non cinématographiques.

Enfin, Harry Kümel a fait don d'une collection de documents se rapportant à ses films. Celle-ci inclut des scripts annotés, des dossiers de production, des photographies et une importante correspondance.

Publications

Souhaitant participer plus activement aux travaux de la Fédération, la Cinémathèque a proposé de se voir confier la réédition, complétée et corrigée, du CATALOGUE DE FILMS MUETS dont les membres de la FIAF détiennent une documentation. Déjà, la Cinémathèque Royale avait réalisé les trois précédentes éditions dont la dernière date de 1977.

Les travaux en vue de la préparation de la quatrième édition du Catalogue sont en cours. A ce jour, 19 cinémathèques ont répondu, dont 11 ont renvoyé les fiches qui leur avaient été adressées (au total, 1.587 fiches, soit ± 840 nouveaux titres par rapport à l'édition de 1977).

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Cinédécouvertes et Prix de L'Age d'Or 1982

Cette année encore, le Musée du Cinéma a attribué 5 prix d'un montant de 100.000 FB chacun, à des films de qualité en quête d'un distributeur en Belgique. 28 films inédits, en provenance de 18 pays, ont participé à la compétition qui s'est déroulée en juillet. Le Jury de compétition belge a couronné les films suivants : AKALER SANDHANE, de Mrinal Sen (Inde), les films suisses E NACHTLANG FUURLAND, de Clemens Klopfenstein & Remo Legnazzi et REISENDE KRIEGER de Christian Schocher, SEKKA TOMURAI ZASHI, de Yoichi Takabayashi (Japon) et SPLAV MEDUZA, de Karpo Godina (Yougoslavie).

Le 9ème Prix de L'Age d'Or, créé également à l'initiative de la Cinémathèque, a eu lieu en décembre au Musée du Cinéma. Parmi les 26 participants, le Prix, d'un montant de 200.000 FB, a été attribué au film OUTSIDE IN, de Stephen Dwoskin (Grande-Bretagne - RFA), par 3 voix contre 2 voix à ROTE LIEBE, de Rosa von Prauheim (RFA). Le Jury international de compétition était composé de Walerian Borowczyk (Pologne), Louis Marcorelles (France), René Micha (Belgique), Richard Roud (USA) et Anna-Lena Wibom (Suède).

Projections et rétrospectives au Musée du Cinéma

Inaugurant le jeu des "cinémathèques imaginaires", Chris Marker a été invité à établir notre programme de janvier où l'intérêt passionné pour les réalités sociales et politiques contemporaines voisine avec l'onirisme et l'anticipation sophistiquée.

Une série intitulée Hollywood, les années 70, a eu pour ambition de donner un complément d'information, à partir de films méconnus, peu montrés ou inédits en Belgique de cette période ; au total, un portrait d'ensemble d'une crudité sans illusions excessives, à travers "un cinéma crépusculaire de la fuite et de la violence".

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A l'exact opposé, se situe Camp & Kitsch, une série en 13 chapitres aux titres qui résument le propos : De Wilde à Warhol, quelques idoles Camp / Mae, Marlene et le sexe / Camp et politique / Les limites du bon goût / Les jeunes cinéastes allemands / Acteurs camp / Satire, parodie et dérision / Fantaisies fantastiques / Aux frontières du kitsch / Le camp érotique / Films-cultes et anti-oscars.

En collaboration avec la Cinémathèque nationale bulgare, nous avons pu présenter un panorama de 20 ans de cinéma bulgare, et, avec le concours de l'Ambassade du Portugal, 7 films marquants de l'histoire du cinéma sonore portugais, sorte de prélude à une rétrospective plus importante qui fait partie de nos projets.

Robert Wise a été notre hôte et a présidé à un hommage que nous lui avons rendu, en 38 films.

Outre notre classique Anthologie du Cinéma qui continue à drainer un jeune public, 150 acteurs célèbres ont été le leitmotiv d'une partie de notre programmation du mois d'avril au mois de mai.

A signaler encore nos séances de Nouveaux films belges, un choix de 24 films inspirés par 14 écrivains flamands, un hommage à Ingrid Bergman, Raymond Bussières, Patrick Dewaere, Henry Fonda, William Holden, Ulla Jacobsson, Celia Johnson, Curd Jurgens, Grace Kelly, Robert Montgomery, Eleonor Powell, Romy Schneider, Natalie Wood, ainsi qu'à Raymond Rouleau, récemment disparus.

Enfin, sous le signe de la biennale Europalia, dédié à la Grèce qui venait de faire son entrée dans le Marché commun, nous avons présenté, du 1er octobre au 30 novembre, 175 programmes qui se distribuaient selon cinq thèmes : la tragédie portée à l'écran ; la mythologie grecque popularisée par des films à grand spectacle,

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le complexe d'Oedipe, archétype puisé aux sources d'une oeuvre millénaire, l'Oedipe Roi de Sophocle, dont nous avons recherché la trace dans des oeuvres cinématographiques contemporaines ; un hommage à des acteurs, réalisateurs, etc. grecs ou d'origine grecque qui se sont illustrés dans le cinéma mondial ; enfin, thème central de cette programmation, une rétrospective du Jeune cinéma grec, de 1951 à 1982, réalisée avec l'aide du Centre du cinéma grec à Athènes. Ce panorama comptait 67 films dont les oeuvres complètes de Cacoyannis, Koundouros, Voulgaris et Angelopoulos, et une quinzaine de films de production tout à fait récente (1980-82).

Les cours d'analyse cinématographique se sont poursuivis (20 leçons par an, une série en français, une série en néerlandais).

Pendant la journée, le Musée du Cinéma a accueilli (visites guidées, projections) une quarantaine d'établissements de l'enseignement secondaire et universitaire, une dizaine de compagnies théâtrales et a été sollicité par les services culturels des Ministères.

Le Service National des Ciné-clubs y a présenté 47 films de long métrage au cours de 6 week-ends de projection à l'intention de dirigeants de ciné-clubs.

Nouvelle salle de projection réservée au cinéma muet

En 1982, année du 20ème anniversaire du Musée du Cinéma, s'est concrétisé un vieux rêve : celui de disposer d'une petite salle permanente où seraient montrés uniquement des films muets. Cette nouvelle salle de 30 places a été inaugurée le 13 décembre. A raison de deux programmes par soirée, on y montrera annuellement quelque 700 films muets. Il a été prévu que chaque film sera accompagné au piano. A cet effet, nous avons réuni, non sans peine, une petite équipe de pianistes qui semblent s'intéresser à ce type d'improvisation musicale.

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La Cinémathèque Royale espère pouvoir non seulement compléter sa collection de films muets, mais surtout l'améliorer, et contribuer ainsi à une meilleure connaissance et à la préservation de cette époque faste du cinéma. Il va sans dire qu'elle fait appel à l'inestimable collaboration des membres de la FIAF.

Film summer school 1982

Avec le concours de la Cinémathèque, ce stage cinématographique d'été a été organisé par le Service national des Ciné-clubs, au mois d'août, dans les Ardennes belges. Le stage comprenait trois parties : un cours d'analyse cinématographique, l'oeuvre complète de Raul Ruiz qui avait été invité à présenter ses films et une confrontation des comédies françaises et américaines, dans les années 30.

Visites reçues

La Cinémathèque a reçu la visite d'un certain nombre de collègues et de chercheurs étrangers, parmi lesquels on peut citer :

Pierre Rissient (France) : cinéma allemand des années 30
Francis Courtade (Cinémathèque de Toulouse, France) : expressionnisme allemand
Maud Linder (France) : Max Linder
Anne Jespersen (Université de Copenhague, Danemark) : films de Elisabeth Bergner
Isa et Jerzy Toeplitz (Pologne)
Jon Gartenberg (The Museum of Modern Art, USA) : échanges bilatéraux
Kong Lian (Cinémathèque chinoise, Chine) : échanges bilatéraux
Ho Tsen Kan (Cinémathèque chinoise, Chine) : échanges bilatéraux
Leo De Boer (Skoop, Pays-Bas) : films de Marguerite Duras et de Robert Bresson
Stuart Liebman (Queens College, City University of New York, USA) : films de Jean Epstein

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Robert Wise (USA)
Kristin Thompson (University of Madison, Wisconsin, USA) : cinéma des années 20,
David Brodwell (University of Madison, Wisconsin, USA) : la Nouvelle Vague
Christian Dimitriu (Cinémathèque suisse) : visite d'information
Raymond Borde (Cinémathèque de Toulouse, France) : visite de courtoisie
Rolf Lindfors (Cinemateket, Suède) : visite de courtoisie
David Francis (National Film Archive, Grande-Bretagne) : échanges bilatéraux
Anna-Lena Wibom (Cinemateket, Suède) : échanges bilatéraux
Monica Tegelaar (Film International Rotterdam, Pays-Bas) : Jean Renoir
Anella Manalo (Film Center, University of the Philippines) : stage
Pavlos Zannas (Centre du cinéma grec, Grèce) : rétrospective grecque.

Budapest

Rapport d'activité
de l'Institut des Recherches du Film
et Cinémathèque Hongrois
de l'année 1982

Acquisitions, conservation

Longs métrages : 300 titres, 9.275 titres en somme
Films d'actualité et courts métrages : 316 titres, 20.850 titres en somme
Transfert sur pellicule de sécurité de films nitrate :
218 positifs
3 positifs contretype
83 négatifs contretype
Enrichissement de photos : 9.467, 125.545 photos en somme
Enrichissement d'affiches : 385, 14.452 affiches en somme
Enrichissement de plans de décor : 9 films (116 plans)
Enrichissement de plans de costumes : 2 films (35 plans)
Enrichissement de partitions et de mises en place musicales : 9 films (79 pages)

Catalogage, documentation

Filmographie de films de fiction : 372 titres
Filmographie de courts métrages : 381 titres
Fiches de description : 616 films
Fiches de documentation et fiches spéciales : 8.635
Fréquentation de la bibliothèque : 407 personnes ont demandé 1.259 dossiers et 110 documentations complètes
Prêt de photos et d'affiches : 708 photos, 2 affiches

Projections et manifestations

Nous avons programmé les cycles suivants à notre "Musée du cinéma" (Filmmúzeum) :

- Les années du cinéma parlant : 1953, 1954-55, 1956-57, 1958-59
- Interprétations de : Henry Fonda, Vittorio Gassmann, Virna Lisi, Danielle Darrieux, Katherine Hepburn, James Mason, Irene Dunne, Geer Mason, Gyula KABOS, Katalin KARÁDY, Gyula CSORTOS, János SÁRDY
- Le film musical
- Rétrospective des films de la Nouvelle Vague
- L'oeuvre de David Lean
- Le fantastique dans le film
- De la collection des Archives
- "Les saisons de notre amour"
- De l'histoire du western
- De l'histoire de la comédie
- De l'histoire du film d'aventures

283 ciné-clubs fonctionnaient cette année en Hongrie, dont 107 pour des jeunes et 64 à Budapest.

Nous avons organisé deux cours de perfectionnement pour les animateurs de ciné-clubs, nous avons poursuivi notre projet de quatre ans appelé "Académie de la Cinématographie".

Notre Institut a été fondé il y a 25 ans; nous avons célébré ce 25e anniversaire avec une séance scientifique et une projection solennelle au Filmmúzeum.

Publications

- Portraits de
  Jacques Tati par Károly SZALAY
  John Cassavetes par István KARCSAI KULCSÁR
  Jean Gabin par György NEMLAHA
  Alfred Hitchcock par Károly NEMES
- Filmtudományi Szemle :
  1981. No.3. "Espace de film - décor de film"
  1981. No.4. "Le réfléchissement de la réalité hongroise d'aujourd'hui dans la cinématographie hongroise"
  1982. No.1. "Le film hongrois en 1981"
- Gábor SZILÁGYI (éd.), A népszerű-tudományos film (Le film de vulgarisation scientifique).
- A tömegművészetek szemiotikájának problémái (Problèmes de la sémiotique des arts de masse).
- Nemzetközi Filmtájékoztató : Nos. 1981.12. - 1982.12.
- Filmévkönyv 1981 (Almanach des films hongrois, 1981).
- Magyar Filmtudományi Intézet és Filmarchívum 1957-1982 (Institut des Recherches du Film et Cinémathèque Hongrois, 1957-1982).
- Jenő KIRÁLY (éd.), Film és szórakozás (Film et divertissement).
- Heti filmhíradók filmográfiája 1945-1970 (Filmographie des films d'actualité hebdomadaires, 1945-1970). I-II.
- Gyula BÍRÓ, A szürrealizmus (Le surréalisme).

Recherches

Nous avons poursuivi les recherches de théorie et d'histoire

de film, centrées sur la culture de film et la cinématographie hongroises. Nous avons réalisé un projet de recherche sur le réalisme dans le cinéma et Tibor HIRSCH en a préparé un volume. András RÉZ a écrit un essai sur les "Perspectives de l'acquisition de la culture cinématographique à l'école" (manuscrit). Nos collègues ont contribué à de diverses publications de l'Institut et d'autres éditions.

Relations internationales

Nous avons entretenu des relations permettant des échanges de films avec les cinémathèques suivantes : Bolgarska Nacionalna Filmoteka, Filmoteka Polska, Československý Filmový Ústav de Prague et de Bratislava, Gosfilmofond, Archives Nationales de Films de la République Démocratique Populaire de Corée.

Nous avons invité à la Cinémathèque Hongroise deux fois deux personnes de la RDA, deux fois deux de la Tchécoslovaquie, deux fois une de la Pologne et de l'URSS, deux personnes du Cuba et de la République Populaire de Corée.

Nos collègues ont fait des voyages d'étude dans les pays suivants : URSS, Tchécoslovaquie, RDA, RDP de Corée : a part cela, Mme Márta LUTTOR est allée à Bruges /FIAF/, M. István MOLNÁR à Solothurne /FIAF/ et Mme Borbála DRASKOVICS à Tampere /FICC/.

Budapest, le 7 mars 1983.

Buenos Aires

FUNDACION
CINEMATECA ARGENTINA

Buenos Aires

ACTIVITIES REPORT - 1982

ACQUISITIONS

Argentine Production

42 Feature films (a total of 105 prints) part of which were deposited by the producers and/or directors.
5 Documentaries
200 Reels of T.V. commercials.
11 Excerpts of films from the 40's and 50's, of which to date has not been possible to recover complete prints.

Foreign Production

15 Feature films
1 Documentary

PRESERVATION

We work with a small lab to which when necessary we give advice and suggestions for new tests and tasks in accordance with our requirements. The situation in Argentina is rather difficult at the moment and all imported materials are at sky high prices. As a consequence, there is a shortage of film, especially black and white, which delays the process of copying and restoration.

CATALOGUING - DOCUMENTATION - RESEARCH

This work has been reinforced by the cataloguing of 18,000 reels which are lodged in the deposit we have in the outskirts of Buenos Aires city. The "Centro de Investigación" Argentine Cinema Research Center is working on the preparation of the complete credits of all Argentine films produced since the start-up of the cinematographic industry in this country. This is a deep rooted task which had never been undertaken in the past. The only recopilation work available reaches up to 1958 and was carried out by Domingo Di Nubila. Between 1976 and 1980 Jorge A. Martin published 5 yearbooks. The work being carried out by our Research Center is of great dedication and detail and will represent a valuable reference for the future.

FILM SHOWINGS

During 1982 we continued with the film showings in the two theatres we have been co-operating for many years. Among others we have organized the following programs: New Yugoslav Cinema; Early Mexican Sound Films; John Huston Retrospective; Science Fiction Films; Andrzej Wajda; Krysztof Zanussi; French Cinema Not Released in Argentina; Argentine Directors (Juan José Jusid, Oscar Barney Finn, Lautaro Murua, David José Kohon, Rodolfo Kuhn, Mario David, Lucas Demare, Mario Soffici, Alberto Fisherman, Hector Olivera, Fernando Ayala) and the prelease of "La muerte de Sebastián Arache y su pobre entierro" produced in Argentina 1972-1977, which, due to his characteristic it will be very difficult to commercialize. This film was directed by Nicolas Sarquis.

Free admittance noon shows

- With a quite numerous audience we presented cycles especially dedicated to the Argentine short films and a review of the cinematographic work of Argentine documentarists.
- Cinematographic experiences in Super 8.
- A panorama of German silent cinema, organized by the Stiftung Deutsche Kinematek and coordinated by Miss Eva Orbanz.

EXHIBITIONS

A circulating exhibit of POSTERS OF ARGENTINE CINEMA (1934-64) and TANGO MUSIC SCORES ESPECIALLY WRITTEN FOR ARGENTINE FILMS the latter accompanied by the presentation of a film entitled THE TANGO IN THE MOVIES, produced by the Cinemateca Argentina and directed by Guillermo Fernández Jurado and Rodolfo Corral, was exhibited in more than 20 different cities throughout the country.

BUDGETARRY MATTERS -RELATIONS WITH COVERNMENTAL AUTHORITIES

The Cinemateca Argentina is not sponsord or subsidized by the Government or by any other entity and is financed by its own resources, which in spite of the unfavourable econmic situation affords us a more or less normal performance, but it is true that due to financial reasons some projects are delayed.

Our closest relation with the authorities is in the Municipal area since one of the halls where we put on our shows in co-participation is owned and run by the Municipality. This relation has been satisfacfory to all intents and purposes.

INTERNATIONAL RELATIONS -(FIAF AND OTHERS)

There has been interchange with the Cinemateca Uruguaya, Cinemateca do Museu de Arte Moderna de Rio de Janeiro, Cinemateca Brasileira(Sao Paulo), Filmoteca Nacional de España, Filmoteca de la UNAM, Deutsche Stiftung Kinematek. Also, we sent posters of Argentine films to a contest in Cuba.
Three members our Executive Committee attendes the XXXVIII FIAF Congress and its respective symposiums in Oaxtepec.

VISITORS

We were visited by:
-Miss Eva Orbanz of the Deutsche Stiftung Kinematek.
-Miss Maricarmen Figueroa Perea(Cineteca Nacional-México)
-Mr. M. Martinez Carril(Cinemateca Uruguaya)
-Mr. Stephen Schiff, american film critic who came to B.A. to present the JOHN HUSTON RETROSPECTIVE.
-Director Jeanine Meerapfel who presented her film "MALOU".
-Swiss, frenc, dutch and swedish documentarists who were searching argentine films.

SPECIAL EVENTS

The "Leopoldo Torre Nilsson Prize" instituted by us was awarded for the fourth time. A special jury is in charge of determinating who is the person that has most contributed to cinematographic culture in this country. The prize was awarded to Delia Garcés who apart from having been an outstanding actress her work in support of young filmmakers from her position as a member of the Board of the National Endowment for the Arts made her the best candidate.

PRODUCTION

The Cinemateca has begun production of a film that lapses 30 years of Argentine cinema, from the first film with optical sound, "TANGO"(1933), up to 1963. This project is being financed by the Citibank.

Buenos Aires, February 28, 1983

Paulina Fernández Jurado

Canberra

NATIONAL LIBRARY OF AUSTRALIA

NATIONAL FILM ARCHIVE
OF AUSTRALIA

REPORT 1982

Introduction

Film and television production in Australia in 1982 was erratic! The year began well with 36 features nearing completion and ended with few in release and only 3 in production. Some of these unreleased films have already reached the National Film Archive for preservation. Because Australia does not produce large numbers of feature films, the Archive seeks to preserve each feature film produced.

Australia does generate large quantities of television programs. For instance, between 500 and 800 hours of drama are produced annually, most of this in the category of "soap operas" which could be compared to low budget, low quality feature films produced in other countries. The preservation of television material is therefore an important part of the Archive's activities. Planning for special facilities for video received greater priority in 1982.

Australian documentary film and television production increased more than 70% in 1982 and it seemed that most of the increase required the support of the Archive. Film footage libraries, including television film libraries, are not adequately organised to retain and make available footage. As a consequence the Archive is often used as the first source for filmakers and television producers seeking stockshots and archival footage. This demand became so heavy in 1982 that it was necessary to introduce stringent access restrictions from July onwards, to ration available staff resources and allow more attention to be turned to acquisition and preservation needs.

Funding and facilities remained inadequate. A new storage room operating at 18 degrees C, 50% RH became available late in the year, and the transfer of color acetate material from unsuitable warehouse premises began. Approval was given to develop a major data base for the Archive, which will enable greater control and access of the Archive's collection; it is expected to be

operational in November 1983. By the end of the year, the nine full-time staff positions were all filled. Temporary assistance was provided from 15 part-time, untrained personnel deployed from elsewhere in the National Library. A major survey to investigate the disposition and inadequacies of film archiving in Australia, conducted by an independent research organisation, was begun and will be completed in early 1983. The Archive continued to maintain a high public profile through the year, especially in connection with its nitrate search-and-rescue project, THE LAST FILM SEARCH.

ACQUISITIONS

During 1982 approximately 2,000 film titles and 1,000 videotape titles were acquired. In addition more than 500,000 feet of film was acquired through THE LAST FILM SEARCH project. This included many hundreds of additional titles.

Significant titles acquired include:

THE LAST WAVE
DON'S PARTY
THE GETTING OF WISDOM
BREAK OF DAY
F.J. HOLDEN
SUMMERFIELD
CENTRESPREAD
THE FOURTH WISH
MAHLER
WHAT'S UP DOC?
THE 39 STEPS
ENTER THE DRAGON
THE MELBOURNE STORY
KING OF KINGS
TYPHOON LOVE
MAMBA

The indexing and listing of film documentation by a special team of 7 persons was a major achievement in 1982. The organisation and listing of these materials has now enabled more reliable figures on holdings to be reported.

Stills	310,000
Lobby cards	48,000
Scripts	5,000
Posters	41,000
Publicity items	183,000

THE LAST FILM SEARCH

This project, funded by a consortium of commercial sponsors, had its first full year of operation with spectacular results. About 500,000 feet of nitrate film was recovered from all over Australia, and about twice that amount located. Much of this was physically retrieved by the SEARCH's travelling field officer who covered about 60,000 kilometres on his itinerary through 5 Australian states.

The SEARCH became a media phenomenon: on television it was the subject of two major national documentary programs, numerous spots on current affairs, news and entertainment programs, and hundreds of radio and press items reported on its progress. By the end of the year there would be few Australians who have not heard of the SEARCH in some way. In turn, the publicity has raised national awareness of film preservation problems.

The book, AUSTRALIA'S LOST FILMS, by Ray Edmondson and Andrew Pike, written to aid awareness of the SEARCH, was launched in March by former Prime Minister, Gough Whitlam.

PRESERVATION

Servicing access demands for section of release printing had, by 1982, risen to consume 90% of staff resources available for preservation work. The decision to impose access restrictions to reverse this trend, and the filling of a third full-time preservation position, made it possible by the end of the year to clear the backlog of access requests and to redress this imbalance.

The availability of part-time, temporary staff to assist in preservation and collection control work placed a heavy supervisory load on the small permanent staff, minimising the throughput of preservation copying but allowing for an expansion in other tasks - especially the examination, re-numbering and recanning of the nitrate collection preparatory to an expanded rate of copying in 1983. To this end also, attention was given to the development of in-house de-shrinkage treatment to enable nitrate film to be copied on unmodified liquid gate step printers at commercial laboratories.

USAGE

Demands from film makers and television producers had risen to 100% higher than two years previously, while staff and facilities had remained static. Access restrictions introduced in July suspended access to preservation, duping and nitrate material, and labor intensive services such as section printing or research.

Though these restrictions caused serious problems within the film and television industry, they were necessary to prevent collapse of access services from overload, and complete distortion of the Archive's operations.

Access enquires averaged 100 per month over the year. Some of the projects serviced were:

TV series

"The Blainey View" - series on Australian history
"Peach's Gold" - history of goldmining in Australia
"The Migrant Experience" - immigration to Australia
"The Dismissal" - drama series on events surrounding the Whitlam government in 1975
"Life and times of General Douglas MacArthur" - Canadian series

Documentaries and feature films

"For Love or Money" - women and work in Australia
"Lousy little sixpence" - aborigines in NSW
"Jazz Scrapbook" - retrospective view of music in Melbourne
"The Adelaide Story" - 150th anniversary of South Australia
"Undercover" - David Elfick feature
"Kitty and the Bagman" - Don Crombie feature

Film series or festivals

"Legends on the screen" - Australian cinema of the 1920's
"The Face of Australia" - Australian cinema retrospective, presented during the Commonwealth Games in Brisbane
"Cinema Australia 1896-1957" - special presentation at the World's Fair, Knoxville, Tenn., USA
- other presentations in Europe

BUDGET AND FUNDING

The government-provided preservation/acquisition budget for 1982/83 is $250,000, a rise of 60% on the previous year. The real growth in funding, despite price rises of 20% in laboratory charges, film stock and videotape is still insufficient to allow implementation of an adequate preservation program, or even to ensure the survival of the bulk of the nitrate holdings.

Cataloguing

For most of 1982 no cataloguing for the Archive was possible due to the lack of staff. One staff member has been allocated to cataloguing. First priority is being given to cataloguing newsreel film.

Because the Archive has such an enormous cataloguing backlog an alternative approach has been developed which will provide effective control over material held and still provide some access by subject, production details and contents. Developmental work will commence in March 1983 and it will be operational in November 1983. By mid 1985 all films currently held in the Archive should be recorded in the automated data base.

VISITS AND VISITORS

Three colleagues from neighbouring countries spent one month (July) training at the Archive. They were Miss Samsiah Mohammed (National Archives, Malaysia), Mr Slamat Siahaan (Sinematek Indonesia), Mr Supardjo (Department of Information, Indonesia).

Mr Roger Easton, Chief, Technical Operations at the National Film, Television and Sound Archives of Canada, spent a month at the Archive in October advising on the development of video preservation facilities. A report has been presented to the National Library Council for the establishment of video facilities.

The head of preservation, Dr Henning Schou, and the Curator, Mike Lynskey, attended the FIAF Congress in Mexico and visited colleagues in Europe, North American and Asia.

Caracas

CINEMATECA NACIONAL VENEZUELA

RAPPORT FIAF 1982

1.- ACQUISITIONS:

Pendant l'anné 1982 la Cinemateca Nacional n'a pu pas augmenter sa collection de filmes, livres, magazines, photos, affiches, etc., du aux problémes economiques du CONAC (Consejo Nacional de la Cultura), organisme duquel nous dependons directement.-

2.- PRESERVATION ET CONSERVATION:

Nous avons fait un travail minimum de preservation et conservation des filmes parce que nous n'avons pu pas solutionner les graves problémes derivés de n'avoir pas un lieu physique approprié. Nous avons seulement fait un travail de révision du matériel pour disposer - dans les cas necessaires.-

3.- CLASSIFICATION, CATALOGATION, DOCUMENTATION.

Nous avons arrivé en ce moment au 70% dans l'élaboration d'un catalogue géneral de nos filmes.

On a realisé aussi un catalogue des affiches en collaboration avec les étudiants de l'école d'Archivologie de l'Universidad Central de Venezuela. Egalement on a realisé un catalogue de photographies avec un group d'étudiants du Seminaire d'Archives Cinematographiques dirigés par la Professeur Carmen Luisa Torres, qui appartient a notre - staff. Pour ces travailles, nous avons appliqué les nouveaux normes - ISBD, pour l'ellaboration des fiches de cataloguement.

On a commencé la reliure du matériel de notre archive suivant les catégories de régisseur, acteur, producteur. Nous avons relié 12 travailles. Nous avons a peu prés 200 affiches archivés.

Nous avons également realisé l'indexation et la reliure des découpures de la presse relatives au cinema venezuelien étant donné la fréquente demande des usages de la Bibliotéque.-

4.- PROJECTIONS:

Nous avons une salle avec capacité pour 350 spectateurs et nous faisons deux projections par jour pendant 6 jours á la semaine et une - projection enfantin les dimanches. Pendant 1982, l'assistence a eté ap-

.../...

proximativement de 67.400 spectateurs (34.335 adultes, 23.420 étu-- diants et 9.615 enfants). Nous avons fait aussi la Premiére de douze courtmétrages venezueliens, en appuyant de cette maniére le developement des nouveaux cineastes.-

5.- EXPOSITIONS ET PUBLICATIONS:

On a fait une édition de 1.000 affiches allusives au 7éme Festival International de Cinema Super-8. Pour le meme évenement, on a édité 5.000 exemplaires d'une magazine de 25 pages.

Nous avons organisé avec la Galería de Arte Nacional une exposition sur le cinema d'animation du cineaste venezuelien José Castillo; une exposition d'affiches du Canada et avec l'Ambassade de France, une exposition d'affiches du Festival de Cannes.-

6.- BUDGET ET RELATIONS INSTITUTIONELLES:

La Cinemateca Nacional de Venezuela est un etre descentralisé qui dépend directement du CONAC. En conséquence, notre budget est réglementé et administré par eux.

Nous avons rélations trés étroites de cooperation avec les divers Ambassades et Instituts Culturels accredités. Pendant l'anné 1982 nous avons programmé en collaboration avec les Ambassades de France et de l'Inde; avec l''Institut National de Cinema Canadien, avec l'Alliance Francaise, le Goethe Institut et l'Association Culturelle Humboldt.-

7.- RELATIONS INTERNATIONALES:

La Cinemateca Nacional a participé dans les suivants évenements internationales: 2éme Séminaire d'Archives Filmographiques d'Amérique Latine et du Caribe, en Méxique; le XXXVIII Congrés de la Fédération International d'Archives des Filmes 1982, Méxique; 25éme Festival de Leipzig, 24 Festival de Bilbao, VIII Festival de Huelva.-

8.- ACTIVITEES SPECIALES:

La Cinemateca Nacional de Venezuela a participé activement á la réalisation du 2éme Festival National de Cinema á Mérida en Décembre 1982.

.../...

Comme d'habitude, pendant le mois d'Aout, nous avons organisé le 7éme Festival International de Nouveau Cinema Super-8 en utilisant notre salle pour les projections, forums et réunions.

Le Canal Culturel de TV de l'Etat, Canal 5, transmet chaque - sémaine un programme ("Cinemateca del Aire") conduit par notre Directeur, Monsieur Rodolfo Izaguirre.-

***

María A. Vargas de Ríos
Conservador

Dacca

FILM INSTITUTE AND ARCHIVE
MINISTRY OF INFORMATION
GOVERNMENT OF THE PEOPLE'S REPUBLIC OF BANGLADESH
787, DHANMONDI R/A, ROAD NO.9/A (OLD NO.19)
DHAKA

REPORT FOR THE YEAR 1982

INTRODUCTION

Since the establishment of the Film Institute and Archive in the year of 1978, under development scheme and after completion of its 1st phase the function of the Film Archive was started officially from 1st July, 1980. For the establishment of the permanent complex we have already submitted scheme for the Film Institute and Archive (FIA) to the Ministry of Information for kind approval. It is obvious from growth in both acquisitions and use that the Film Archive's role within the film industries, film art students and film societies became increasing.

STAFF

There was no change in the administrative setup in the year 1982. We hope some new posts will be added in the re-organisation setup in the year 1983 including a post of Deputy Curator as the volume of the Archive's activities is increasing.

BUDGET

Total budget grant for the Bangladesh Film Institute and Archive during the year had been Taka 23,50,000/- equivalent to US$ 1,00,000/-.

Contd.... P/2

ACQUISITION OF FILMS

Upto 31st December, 1982 total collection of films was as detailed below:-

Items	Collection as on 31-12-1981	Jan. to Dec.'82	Total as on 31-12-1983
Feature Film print	47	18	65
Feature Film (Neg.)	148	31	179
Short Films	333	22	355
Dupe Negative	Nil	12	12
Total			611

OTHER ACQUISITION

The details of other acquisition such as books and periodicals on film, still photos, posters, scripts, song-books etc. are as given below:-

Items	Collection as on 31-12-1981	Jan. to Dec.'82	Total as on 31-12-1983
Books on film	1921	59	1980
Posters	1143	146	1289
Song-books	165	1	166
Still photo	4590	630	5220
Periodicals	1826	545	1471
Film festival materials	128	17	145
Shooting scripts	314	51	365
Misc. on film	306	476	792

Contd... P/3

The following are the significant additions to the Archive:-

BANGLADESH

(1) Phalanka by Rajen Tarafdar, (2) Shimana Periye by Mr. Alamgir Kabir, (3) Dumurer ful by Satya Saha (4) Golapi Ekhon Traine by Amzad Hossain, (5) Abar Tora Manush Ha by Khan Ataur Rahman, (6) Chutir Ghanta by Azizur Rahman, (7) Titas Ekti Nadir Nam by Ritwik Ghatak, (8) Shareng Bou by Abdulla-Al-Mamun, (9) Aashikkhito by Satya Saha, (10) Harano Din by Mustafiz, (11) Jibban Thekey Neya by Zahir Raihan and (12) Meghe Dhaka Tara by Ritwik Ghatak.

FOREIGN

Old and classic Indian film of Promathesh Barua's 'Devdas', first released in the year of 1935, "Dhruba" made in India, first released on 1st January 1934, in which National Poet late Kazi Nazrul Islam co-directed, music and acted. 3 feature and 6 short films have been donated by the National Film Archive of the People's Republic of Hungary. The films were personally presented to this Archive by His Excellency Dr. Ferenc Turi, the Ambassador of the People's Republic of Hungary in Bangladesh, Dhaka.

TRAINING

Till December, 1982, 3 (three) Film Appreciation Courses were completed with the following subjects:-

(1) History of the cinema, (2) Film Criticism, (3) Screenplay Writing, (4) Film Direction, (5) Motion Picture Photography, (6) Editing, (7) Acting, (8) Audiography and (9) Art Direction.

Contd... P/4

2nd Film Appreciation Course was scheduled from 3rd January, 1982 with 80 students and out of which only 22 students successfully passed in the final examination and were awarded Certificates of merits. There were five written papers each of 100 marks and 50 marks in Viva test covering all the subject mentioned above in the final examination. The pass mark was 50% of each paper separately. 3rd Film Appreciation Course was started from 5th September, 1982 with 60 students and on successful completion of the course and examination, 17 students passed successfully.

It is noted that with the successful candidates of the Film Appreciation Courses, an advanced Film Appreciation Course also introduced in the year of 1982 and hope it will be completed very soon.

Foreign trained and well known personalities of the film industry of Bangladesh were engaged as lecturers. Some foreign film makers were also invited as guest lecturers.

FILM SOCIETIES

Film Societies are regularly screening national and international films to their members. Some of the Societies arranged seminars, discussion on films, international film movements, festivals etc. in the Film Archive's Auditorium.

FILM SHOWS

As the Film Institute and Archive has not yet collected sufficient number of foreign films, it had to borrow films from the Embassies in Bangladesh for illustration to the students of the Film Appreciation Courses and for the members of the Film Societies, Cultural Institutions and film makers.

Contd.... P/5

Almost every day, we are screening films. During the year we have screened 208 times which have been seen by about 29,120 persons.

VISITORS

Within the short time of the establishment, the Film Institute and Archive has gained popularity and many distingueshed guest visited this organisation and highly appreciated.

ACKNOWLEDGEMENT

We are very much thankful to those who have kindly donated or given us films on loan and allaied materials, publications on film etc. for our preservation and various members of the International Federation of Film Archive for sending us their publications and other materials regularly. Some of the members of the FIAF have already expressed their willingness to donate some films to our Archive for which we are negotiating to collect as soon as possible. We are grateful for this kind offer of donation of film to our newly established Film Archive. In this, we are also greateful to FIAF for their kind and sympathetic co-operation in all respects to build up our Archive.

(A. K. M. ABDUR ROUF)
CURATOR

Habana

CINEMATECA DE CUBA
ANNUAL REPORT
(1982)

Theatre and TV showings

During this year, 4353 showings were presented to film archive audiences in Havana (three daily showings, all year 'round) and in other 25 towns throughout the country (three showings a week, also all year 'round).

Thru our weekly television program, called Cinemateca de Cuba in TV, broadcasted every Monday evening, 52 films were shown to a nation-wide audience. According to official surveys, this program stands fourth place in popularity amongst Cuban TV audience.

The most successful theatrical programs, according to our daily attendance records, and particularly among the younger audience (over 15), are those appearing in the enclosed annex 1.

Cinemateca de Cuba's film showings are regarded as of high quality cultural interest and very popular. At the last meeting of the Cuban film critics to choose the best films shown in the country during 1982, a special mention was dedicated to the Cuban archive showings.

Film acquisition

A total of 89 features and 26 short films of international production were acquired this year, while the domestic film industry donated us 7 features, 38 documentaries, 8 animations and 50 newsreels of recent production. Some of these films are listed in the enclosed annex 2.

Restoration and revision

During this term, 25670 reels in 35mm and 951 reels in 16mm were revised, while 742 reels in 35mm were given full restoration work in the workshops of our conservation department. We still lack personnel to fulfill the many diverse preserva-

tion tasks demanding our film collection of largely over 6,000 prints. Fortunately we do not keep nitrate prints.

New premises

Due to economic difficulties still prevailing, our project dealing with the construction of new general premises has been now posponed until 1984-85. Notwithstanding, blueprints and other plans continue to be enriched and improved meanwhile. Last November the director of the Cuban film archive together with architect in charge of this project, visited the Archives du film at Bois d'Arcy, as guests of the French government. They availed of the opportunity to discuss at large with our colleagues, Mr. and Mrs. Frantz Schmitt, as well as with their engineers and technitians, all about their vaults and general premises. This experience proved to be most benefitial to our project in particular and to the relation in other fields of collaboration between our institutions as well.

Lending of films

A total of 1177 prints were lent this year to educational and cultural institutions, primarily to filmmakers, for noncommercial purposes. This service has been rendered free of charge up to now, but we keep on studying formulae to charge even if a small fee to help us cover depreciation of stock and other handling expenses, which seems only fair considering nowadays econonomic problems

Documentation

A steady growing number of domestic and foreign users come to our documentation department, looking for information and documentation mainly about Cuban and Latin American film. This year some 850 such requests were taken care of. A lot of job is originated likewise every year in our documentation department around the preparation and celebration of the Latin American film festival, which every December takes place in our permanent film theatre. Furthermore, a lot of filmmakers, historians, distributors, reviewers and other specialists avail of their stay here to ask for documentation on the history and current development of film in the area. All these services are also given free of charge, up to the moment.

During this period, 662 new documentation dossiers and cards on films, cineastes or film subjetcs were opened. Also some 300 new entries of periodicals were registred

and 524 films were screened and reviewed for documentation purposes. Contributions to PIP were maintained in a regular fashion

International relations

During 1982 the director of the Cuban archive visited his colleagues in Budapest, Prague, México, Bois d'Arcy, Lausanne and Madrid, and a representative from our technical department attended the yearly reunion of technicians from socialist archives, held this time in Moscow.

Cinemateca de Cuba actively participated in the XXXVIII FIAF Congress and II Seminar of Latin American moving images archives held at Oaxtepec, México, during May and June 1982. The Cuban archive presented a total of three activities reports covering the period 1979-81. The director of the Cuban archive read a paper on the subject "The forgotten cinema of Latin America", while Miss Teresa Toledo, our head of documentation, delivered another conference on "Investigation and documentation experiences and methods in developing film archives", both at the request of our host, the director of Filmoteca UNAM. Also at Mr. Casanova's request, Miss Toledo stayed a few days in Mexico City, after the Congress, visiting and discussing documentation methods with the staff at Filmoteca UNAM. Collaborations were also continued with diverse international projects coordinated by various FIAF commissions.

Availing of the opportunity that many of uor colleagues from Latin America and some from Africa had come to the film festival in Havana, a special reunion was held in our premises, to discuss bi-lateral and multi-lateral collaboration amongst our Archives as well as our next congress in Stockholm. Attendace to this meeting included representatives from Angola, Brazil, Chile, Ecuador, México, Panamá, Puerto Rico and Cuba. There was also present Miss Cecilia Küng, in representation of Pro Helvetia, from Zürich, who offered details about a ~~Swedish~~ Swiss film retrospective that will start touring Latin American film archives around mid 1983.

A few days later, a regular meeting of FICC's Latin American branch was held also at our premises headed by Mr. Jean Pierre Brossard, Secretary General of FICC (Federation Internationale de Cine Clubs).

Through the kind collaboration of Cinémathèque Française, we were able to show in September 1982 an outstanding selection of 20 French films including masterpieces such as Renoir's **La chienne**, Feuillade's **Judex** (24 parts), Feyder's **Les nouveaux** mes-

sieurs, etc. The prestigious filmmaker and member of the Cinémathèque Française's administration council Mr. Pierre Kast, together with Mr. Pierre Tesson, film reviewer from Cahiers du Cinéma, attended the opening.

The director of Cinemateca de Cuba wishes to express hereby his gratitude to the many colleagues who sent their inmediate answer and willingness of collaboration to our request regarding the Buñuel homage retrospective which was organized and presented by the Cuban archive on occasion of the Latin American film festival. Special thanks are due to Cinémathèque Française, Filmoteca Española, Filmoteca UNAM and Filmoteka Polska. This manifestation was regarded as an important cultural event in the opinion of the festival delegates and other participants.

Héctor García Mesa
Director

January 1983

SOME FILM SERIES OF OUTSTANDING SUCCESS SHOWN BY CINEMATECA DE CUBA DURING 1982

THEATRE IN FILM (19 films)

among others:

FRÖKEN JULIE, Alf Sjöberg, Sweden
DEATH OF A SALESMAN, Laszlo Benedeck, USA
MUTTER COURAGE UND IHRE KINDER, Peter Palitzsch, Manfred Wekwerth, DDR
O PAGADOR DE PROMESSAS, Anselmo Duarte, Brazil
IL GABBIANO, Marco Bellocchio, Italy
KOROLJ LIR, Grigori Kozintsev, URSS
MARAT SADE, Peter Brook, England

CUBAN FILM CRITICS' SELECTION (out of the most outstanding films released in the country in 1982) (12 films)

among others:

BARRY LYNDON, Stanley Kubrick, England
MOSKVA SLIEZAM NE VERIT, Vladimir Menshov, URSS
DIOS LOS CRIA, Jacobo Morales, Puerto Rico
GAIJIN, CAMINHOS DA LIBERDADE, Tizuka Yamasaki, Brasil
LA PROVINCIALE, Claude Goretta, France
MAN MASTE JU LEVA, Margareta Vinterheden, Sweden

FILMS FROM THE FEDERAL REPUBLIC OF GERMANY (14)

among others:

SOMMERGÄSTE, Peter Stein
DER PLÜTSLICHE REICHTUM DER ARMEN LEUTE VON KOMBACH, Volker Schlöndorff
GELEGENHEITSARBEIT EINER SKLAVIN, Alexander Kluge
WOYZECK, Werner Herzog

LUDWIG, REQUIEM FÜR EINEN JUNGFRÄULICHEN KÖNING, Hans Jürgen Syberberg.
SCHWESTERN ODER DIE BALANCE DES GLÜCKS, Margaretha von Trotta
DER AUFSTAND, Peter Lilienthal

FILM IN THE SEVENTIES (58 films)

among others:

AGNUS DEI, Miklos Jancso, Hungary
SOLDIER BLUE, Ralph Nelson, USA
SOLARIS, Andrei Tarkovski. URSS
LA CHARME DISCRET DE LA BOURGEOISIE, Luis Buñuel, France
WESELE, Andrzej Wajda, Poland
IL GIARDINO DEI FINZI CONTINI, Vittorio de Sica, Italy
KOZIAT ROG, Metodi Andonov, Bulgaria
THE GODFATHER, Francis Ford Coppola, USA
VOSJOZHDENIE, Larisa Shepitko, URSS
PADRE PADRONE, Paolo y Vittorio Taviani, Italy
MY BRILLIANT CAREER, Gill Armstrong,Australia
PROVA D'ORQUESTRA, Federico Fellini, Italy-France
FAMILY LIFE, Kenneth Loach, England
SAO BERNARDO, Leon Hirszman, Brazil
CRIA CUERVOS, Carlos Saura, Spain
DERSU UZALA, Akira Kurosawa, Japan-URSS
QUEBRACHO, Ricardo Wüllicher, Argentina

THE FRENCH FILM

NAPOLEON, Abel Gance (new version)
MR. KLEIN, Joseph Losey
MOI, PIERRE RIVIERE, René Allio
PEAU D'ANE, Jacques Demy
VIOLETTE ET FRANÇOIS, Jacques Rouffio
JAMAIS PLUS, TOUJOURS, Yannick Bellon

THE BRITISH FILM (20)

among others:

ROOM AT THE TOP, Jack Clayton
LOOK BACK IN ANGER, Tony Richardson
SATURDAY NIGHT AND SUNDAY MORNING, Karel Reisz
THIS SPORTING LIFE, Lindsay Anderson
THE SERVANT, Joseph Losey
LORD OF THE FLIES, Peter Brook
SEANCE ON A WET AFTERNOON, Bryan Forbes
THE KNACK, Richard Lester

LE CINEMA FANTASTIQUE (38 films)

among others:

DAS KABINETT DES DR. CALIGARI, Robert Wiene, Germany 1919
KÖRKARLEN, Victor Sjöström, Sweden 1920
NOSFERATU, EINE SYMPHONIE DES GRAUENS, Friedrich Murnau, Germany 1922
METROPOLIS, Fritz Lang, Germany 1926
LA CHUTE DE LA MAISON USHER, Jean Epstein, France 1928
FRANKENSTEIN, James Whale, USA 1931
DR. JEKYLL AND MR. HYDE, Rouben Mamoulian, USA 1932
THE MUMMY, Karl Freund, USA 1932
KING–KONG, Ernest Schoedsack, Merian C. Cooper, USA 1933
LA BELLE ET LA BETE, Jean Cocteau, France 1945
THE THING FROM ANOTHER WORLD, Christian Nyby, USA 1951
VYNALEZ ZKAZY, Karel Zeman, Czechoslovakia 1957
HORROR OF DRACULA, Terence Fisher, England 1958
THE MUMMY, Terence Fisher, England 1958
REKOPIS ZNALEZIONY W SARAGOSSIE, Wojciech J. Has, Poland 1964
SOLARIS, Andrei Tarkovski, URSS 1971

LE CINEMA COMIQUE (25)

among athers:

THE KID, Charles Chaplin, USA 1921
NAVIGATOR, Buster Keaton, USA 1924
THE GOLD RUSH, Charles Chaplin, USA 1925
THE GENERAL, Buster Keaton, USA 1926
PYSHKA, Mijail Romm, URSS 1934
GO WEST, Edward Buzzell, USA 1940
ARSENIC AND OLD LACE, Frank Capra, USA 1944
THE LADYKILLERS, Alexander Mackendrick, England 1955
EL COCHECITO, Marco Ferreri, Spain 1959
EL ESQUELETO DE LA SRA. MORALES, México 1960, Rogelio A. González
DIVORZIO ALL'ITALIANA, Pietro Germi, Italy, 1961
TOM JONES, Tony Richardson, England 1963
LA MUERTE DE UN BUROCRATA, Tomás Gutiérrez Alea, Cuba 1966
JABBERWOCKY, Terry Gilliam, England 1977

CINEMA FRANCAIS DOCUMENTAIRE ET DE COURTMETRAGE (80)

among others

LES ANNEES LUMIERE, Jean Chapot, 1972
LE ROYAUME DE FEES, Georges Méliès, 1902
LE VOYAGE A TRAVERS L'IMPOSSIBLE, Georges Méliès, 1904
LA DAME AUX CAMELIAS, Henri Pouctal, 1911
FIEVRE, Louis Delluc, 1921
ELDORADO, Marcel L'Herbier, 1921
PARIS QUI DORT, René Clair, 1923
L'ETOILE DE MER, Man Ray, 1928
A PROPOS DE NICE, Jean Vigo, 1930
MAMY WATER, Jean Rouch, 1954
PREMIERE NUIT, Georges Franju, 1958
L'OPERA MOUFFE, Agnès Varda, 1958
LE MAITRE DE MONTPELLIER, Roger Leenhart, 1960

14–18, Jean Aurel, 1962
RENAISSANCE, Walerian Borowzyk, 1964
VERSAILLES, Albert Lamorisse, 1967
LE DIAMANT, Paul Grimault, 1971
AURELIA STEINER, Marguerite Duras, 1979
RAILS, Manuel Otero, 1979

MARILYN MONROE IN MEMORIAM (18)

among others:

THE ASPHALT JUNGLE, John Huston
CLASH BY NIGHT, Fritz Lang
GENTLEMEN PREFER BLONDES, Howard Hawks
RIVER OF NO RETURN, Otto Preminger
THE PRINCE AND THE SHOW GIRL, Laurence Olivier
SOME LIKE IT HOT, Billy Wilder
MARILYN, editing Pepe Torres, USA 1963

THE ITALIAN FILM. POST–WAR PERIOD. (1945–1959) (25 films)

among others:

ROMA CITTA APERTA, Roberto Rossellini, 1945
PAISA, Roberto Rossellini, 1946
LADRI DI BICICLETTE, Vittorio de Sica, 1948
FABIOLA, Alessandro Blasetti, 1948
MIRACOLO A MILANO, Vittorio de Sica, 1950
LE NOTTE BIANCHE, Luchino Visconti, 1952
SENSO, Luchino Visconti, 1953
LA STRADA, Federico Fellini, 1954
IL GRIDO, Michelangelo Antonioni, 1956
LA GRANDE GUERRA, Mario Monicelli, 1959

RESUME OF FILMS ACQUIRED DURING 1982 (incomplete)

Latin America

INDIA, A FILHA DO SOL, Fabio Barreto, Brazil
ELES NAO USAM BLACK–TIE, Leon Hirszman, Brasil
ALSINO Y EL CONDOR Miguel Littín, Nicaragua–Cuba–México–Costa Rica
TIEMPO DE REVANCHA, Adolfo Aristaraín, Argentina
SIMPLICIO, Franco Rubartelli, Venezuela
TANGO, Jorge Cedrón, Argentine–France
YO NO LO SE DE CIERTO. . .LO SUPONGO,Benjamín Cann, México (video cassette)
LA SORPRESA, Alicia Carriazo, Uruguay–España
OS HERDEIROS, Carlos Diegues, Brazil
UNA ARAÑA EN EL RINCON, Edgar Numa, Ecuador
MONTONERA, Gustavo Corral, Ecuador
LA ESCUELA, Reinaldo Zambrano, Chili–Switzerland
EL PUENTE, Reinaldo Zambrano, Chili–Switzerland
MASA, Eduardo Guislaín, Perú
NA BOCA DA NOITE, Walter Lima Jr., Brazil
TE DIGO QUE NO ES UN ANIMAL, Taller de Cine Octubre, México
TIEMPO DE LOBOS, Alberto Isaac, México
MISTERIO, Marcela Fernández Violante, México
LA SEDUCCION, Arturo Ripstein, México
MACUNAIMA, Joaquin Pedro de Andrade, Brazil
EN LA TRAMPA, Raul Araiza, México
UNA LEYENDA DE AMOR, Abel Salazar, México
LINEA DE TORMENTO, Jorge Pinto, Colombia
PRIMERA CONCLAT, Adrián Cooper, Brasil
AQUI HAY CORAJE, Pedro Rivera, Panamá
¿Y SU MAMA QUE HACE?, Grupo "Cine Mujer", Colombia
INSURRECCION CULTURAL, Jorge Denti, Nicaragua
CIMARRONES, Carlos Ferrand, Perú
BOLIVIA, EL TIEMPO DE LOS GENERALES, Jorge Giannoni, Argentina

LINHA DE MONTAGEM, Renato Tapajós, Brasil

VENEZUELA TRES TIEMPOS, Carlos Rebolledo, Venezuela

CAPOEIRA, Alain Fresnot, Brasil

ESO LES CUENTO YO, Oscar Chaparro, Venezuela

BRUJOS Y CURANDEROS, Jupan Francisco Urrusti, México

LAS PIRAÑAS, Nora de Izcue, Perú

CRONICA DEL CARIBE, Taller de animación A. C., México

SEÑORITA, Rafael Vargas, Nicaragua

CHARROTITLAN, Carlos Mendoza, México

SANAUD (Voltaremos), José Antonio Barros, Brazil

MEOW, Marcos Magalhaes, Brasil

LEDEZMA, EL CASO MAMERA, Luis Correa, Venezuela
SO, Junior Carone, Brasil

NUEVO HOMBRE, NUEVA IMAGEN, Joaqín Mercado Puerto Rico (video–cassette)

MULHERES DA BOCA, Cida Aidar e Inés Castilho, Brasil

LA OTRA CARA DEL ORO, Rafael Vargas, Nicaragua

LA DECISION DE VENCER (Los primerosfrutos), Colectivo Cero a la Izquierda, El Salvador

ABRIL O LOS BAQUEANOS DE LA CONVERSA, Bernardo Cequera, Venezuela

PRIMERO DE MAYO DE 1929 EN RIO BLANCO, Anónimo, México

BLACKBOARDS OF THE PEOPLE, José Letelier y Joshua Reichek, Chili (video Cassette).

International

KOYAANISQATSI, Godfrey Reggio, USA

WHAT COULD YOU DO A NICKEL?, Jeffrey Kleinman, Cara de Vito, USA

AMERICA FROM HITLER TO MX, Joan Harvey, USA

EMPIRE DU SOJA, ENGRENAGE DE LA FAIM, Didier Bertrand, France

EL SALVADOR, PORTRAIT OF A LIBERATED ZONE, Michael Chanan, Peter Chappell, England

RUPERTO MENDOZA, Peter Nestler, Sweden

BRUBAKER, Stuart Rosenberg, USA

LA DAME AUX CAMELIAS, Mauro Bolognini, France–taly

ONE FLEW OVER THE CUCKOO'S NEST, Milos Forman, USA

AMERICAS IN TRANSITION, Obie Benz, USA

BLACK JACK, Kenneth Loach, England
DON GIOVANNI, Joseph Losey, England
TRE FRATELLI, Francesco Rosi, Italy
MISSOURI BREAKS, Arthur Penn, USA
LE PETIT MARCEL, Jacques Fansten, France
SATURN 3, Stanley Donen, England
ONE MAN, Robin Spry, Canada
HEATWAVE, Phillip Noyce, Australia
MANDINGO, Richard Kline, USA
ALAMBRISTA, Robert Young, USA
MEPHISTO, István Szábó, Hungary
BIZÄLOM, István Szábó, Hungary
SOLO SUNNY, Konrad Wolf, DDR
LIUBIMAIA ZHENSCHINA MEJANIKA GAVRILOVA, Piotr Todorovski, URSS
FÁBIAN BÁLINT TALALKOZÁSA ISTENNEL, Zoltán Fábri, Hungary
KONCERT, Jan Schmidt, Czechoslovakia
UTKÖZBEN, Márta Mészáros, Hungary–Poland
DIE STUNDE DER TÖCHTER, Erwin Stranka, DDR
O SPORT, TY MIR! OLIMPIADA–80, Yuri Ozerov, URSS
UTEKY DOMU, Jaromil Jires, Czechoslovakia
PUGOWITZA, Jurgen Brauer, DDR

Helsinki

SUOMEN ELOKUVA-ARKISTO
(Finnish Film Archive)
Helsinki, Finland

A C T I V I T I E S R E P O R T 1 9 8 2

1. ACQUISITIONS OF THE YEAR

During the report year the bill regarding the statutory deposit of films to the Archive, which had been drafted the previous year, was somewhat amended - but the introduction of the bill to the parliament was again postponed to the next year. In its present form the bill now covers both film material and videograms, and if it is passed in the parliament it shall probably become valid from the beginning of 1984.

During 1982 the Archive acquired 78 foreign feature films as depositions. The total size of the film collections of the Finnish Film Archive may still today only be expressed with rough estimates: ca. 3 000 foreign and 700 domestic feature films. In addition to this we have some 14 800 items of short films. A reliable statistical system has not yet been developed to cover all our collections.

The book library of the Archive now comprises some 11 000 books and pamphlets. During the report year 612 new books were acquired. 152 periodicals were received as yearly subscriptions and complimentary copies. As a

general rule books are acquired by purchasing, but some parts of the library have been received as donations.

At the end of 1982 our document collections consisted of 19 623 document files on individual films and some 5 500 files on film personalities. Our stills collections comprised ca. 80 000 domestic and some 1 100 000 foreign stills. The size of our poster collections grew to 19 000 on domestic and to 40 000 on foreign films.

The entirely new collection of complimentary copies of videograms got started during the report year. It is to be expected that in the coming years this collection will grow to substantial volume as the new forms of the moving image gain ground.

The collections of the Archive additionally consist of some scripts, dialogue lists and a few technical museum objects.

2. PROGRESS IN THE FIELD OF PRESERVATION

The amount of nitrate positive material preserved during the report year reached some 28 000 metres and of nitrate negative material 102 000 metres, which brings the total amount of nitrate material salvaged during the report year up to 130 000 metres. By the end of 1982 some 1 630 000 metres of the domestic nitrate material had been recopied, which means about 77 % of the total existing amount. During the report year experiments

and tests regarding colour preservation were continued.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The central object in the development of cataloguing and documentation has been the practical application of the new methods. In data gathering and cataloguing due consideration has been given to the fact that in the near future information processing and retrieval will be computerized. The emphasis during the report year was still on the cataloguing of films with the addition of videocassettes received as complimentary copies. As a new activity the subject classification of domestic documentary films was started using the Universal Decimal Classification. The systematic cataloguing of the collection of scripts also received special attention.

The research activities still remained mostly historically orientated with emphasis on domestic works. During the report year the planning of Filmografia Fennica, the national filmography, continued and it may be assumed that the first part which deals with the production of the 1950's will be published in 1985. Among the research subjects during 1982 which will later be reported in book form in our publication series one may mention the life and works of Risto Jarva, the history of the French cinema, and the Black List period in the American cinema.

4. FILM SHOWINGS

The main series of the archive film showings during the report year was continued in Helsinki as usual in the Joukola cinema theatre. As a general rule nine showings were arranged per week and thus the number of performances in 1982 in Helsinki reached 420. The size of the yearly audience in Helsinki came up to 61 498 visits.

Our regional film showings were successfully continued in seven other cities: Jyväskylä, Tampere, Turku, Oulu, Joensuu, Rovaniemi and Iisalmi. The total number of performances in 1982 in these regional showings was 131, and the yearly audience in the seven cities reached some 18 000 visits.

Among the central themes in the main series in Helsinki one may mention the extensive retrospective on "film noir", The American Musical, Rock Cinema, Underground Cinema, directors and their women, French film adaptations of great novels, and the biographical film. Director Retrospectives were based on Murnau, Tod Browning, Julien Duvivier, Alain Tanner, Fassbinder, and Jean Rouch whom we also had the pleasure to see as a visiting guest. Among actors whose works were well exemplified we saw Ingrid Bergman, Charles Chaplin, Marlon Brando, Jeanne Moreau, Marilyn Monroe, young Jean Gabin, Henry Fonda, Nikolai Cherkassov, Emil Jannings, Alec Guinness and Lon Chaney.

5. EXHIBITIONS - PUBLICATIONS

During the report year no larger exhibitions were arranged with the

exceptions of a few small-scale exhibitions of posters and periodicals in a Helsinki cinema theatre lobby.

In the A-series of our publications, which covers extensive monographs on film history and aesthetics, a selection of Jerker A. Eriksson's film reviews and essays was published with the title "Epäilyksen varjo" (Shadow of a Doubt) and edited with an introduction by Matti Salo. Next item in this series was a study on the films of Marilyn Monroe with the title "Marilyn - alaston naamio" (Marilyn - A Naked Mask) written by Antti Alanen. Also in the B-series, which supports the themes dealt with in our film showings, two books were published in 1982: "Satyajit Ray", which was based on the original texts of Marie Seton, and "Seinä vastassa" (High Wall), which is an introduction to the sources of the Hollywood Film Noir and was written by Matti Salo.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget in 1982 was 3 833 000 marks (= $ 710 000), which was allocated as follows: salaries 1 617 000 marks, film showings 570 000 marks, other expenses 1 481 000 marks, and equipment 165 000 marks.

The permanent personnel was at the end of the report year 25 persons. The total area of various premises was 2 336 m^2. The planning work still continued on the project of the Pasila art institute building, which eventually should provide the Finnish Film Archive with an area of some

2 800 m^2.

Suomen elokuva-arkisto (Finnish Film Archive) became a state institute on the 1st of March in 1979 and belongs to the administrative branch of the Ministry of Education. Of the various governmental authorities the National Board of Antiquities and Historical Monuments, the National Archives of Finland, and the Ministry of Education are represented on the Board of the Finnish Film Archive. The various functions and duties of the Archive are stipulated by on act and a statutory order.

7. INTERNATIONAL RELATIONS

In May/June the FIAF General Meeting and Symposium in Mexico were attended by Juhani Saarivuo, the Chairman of the Board, and Olli Alho, the Director. Representatives of the Archive also participated in some international film festivals and made a few study trips to some FIAF member archives.

In connection with the programme acquisition for our film showings we were in contact with many FIAF member archives. As a part of the international bilateral cultural exchange programmes "Weeks of Finnish Cinema" were arranged in some twenty countries. More extensive retrospectives were arranged in U.S.A., Federal Republic of Germany, German Democratic Republic, Soviet Union, India, and Italy.

Jakarta

ACTIVITIES REPORT ON

S I N E M A T E K I N D O N E S I A

(1982 - 1983)

The only achievement that has been accomplished by Sinematek Indonesia is, that it has survived until today. It is not lifeless, but disabled to undertake almost any significant activity. The reason for this is, that it lacks any institution whatsover to rely on.

The Sinematek Indonesia is under the jurisdiction of the Special Territory Government of Jakarta. The year 1978 for Sinematek Indonesia should have been the date of having ceased to exist. Due to change of the Jakarta Government Policy, the subsidi it had obtained so far, was discontinued. However we were asked to go ahead with funding from proceeds of the lease of our equipment.

The National Film Council, a body under the Department of Information, came finally to our aid. The Council's interest in the well-being of the Si - nematek caused us to submit a report, promising that the following years we would increase our activities. The main obstacle yet to be resolved, even until today, is the statutory position of the Sinematek : the transfer from being under the jurisdiction of the Jakarta Government to that of the National Film Council. This has its financial consequences. The National Film Council's money contribution is restricted to cover only the salaries of the employees, the amount of which even by Indonesian standard is far too low, and the cost of preserving the properties that we own.

The drafting of Law on Film Development has been finalised. Some articles therein deal with the development of the Sinematek. But the process of the official enactment of the Law has been postponed several times.

How about the aid from the Indonesian Film Circles ? The Indonesian Film Industry has indeed made progress in the production of sufficient number of films between 50 - 70 a year - but its condition is still unstable. The year 1982 produced only 47 films.

The film people's attention is still focussed on how to maintain their livelihood, seeking ways to market their films etc. They all agree on the importance of a Cinematheque, but there is not one who cares to support it on a long term basis, the reason of which is quite obvious. The film people themselves face problems that have to tackled day by day.

Interest in the Sinematek is shown occasionally, whenever consultations are needed, for example to select films to be discussed on the item " film retrospection " at one of film festivals abroad or by foreign visitors who are keen to know more about Indonesian films. Anyone who has seen the Sinema - tek Indonesia, could only say : "deplorable ". One exception was a guest from Australia, Mr. Mike Lynskey who offered : "In what way can I be of help to you ?" My timid answer was : "In case you are able to send us even worn-out books on film which your library wants to get disposed of will be appreciated. This will be a big contribution to us ".
Prior to this, the National Film Archive of Australia has granted us the film "Indonesia Calling" and recently it provided one of our staff-member with the opportunity to attend an orientation course for one month in Australia.

Our activities this year are confined to enlarging our collection and the arrangement of certain functions with no cost involved or just a small expenditure.

C o l l e c t i o n

This year's collection of films has increased "reasonably" through deposits, with no prior selection carried out or payments incurred. What is most important to us is to stimulate public interest to deposit their films with us and to safeguard any national film production which we can get hold of.

Hardly all subscriptions to magazines, newspapers have been stopped. Similarly photographs and sound-recordings cease to be undertaken. Clippings are obtained from contributions.

I T E M S	Number of collected items till Dec.81	Additions during 1982
FEATURE FILMS	188	28
NON FEATURE FILMS	215	6
PHOTOGRAPHS/SLIDES	21.556	673
SOUND RECORDINGS :		
INTERVIEW, DISCUSSIONS ETC	392	0
B O O K S	2.298	206
S C E N A R I O S	1.912	532

S e r v i c e s

1. A great deal of visitiors to our library are researchers who use our documentations as their sources. However the number of books has not increased substantially.

2. In August 1982 we participated in the Indonesian Film Festival by arranging historical photographs and documentation collection exhibition.

3. Supplying films for educational programmes, film clubs in various cities and taking part in discussions (sometimes we merely acted as liaison. However recommendations by Sinematek Indonesia are beginning to be taken into account).

4. Giving assistance to writers on Indonesian Films or to those who wished to elaborate on film as resource material. In 1982 there were two dissertations to obtain Ph.D in politics, the most important resource materials being provided by Sinematek Indonesia.

O t h e r s

1. In July 1982 a staff member of Sinematek Indonesia obtained a fellowship to attend a brief course at the National Film Archive of Australia. He was able to absorb considerable knowledge, useful for furthering the development of Sinematek Indonesia. In fhis framework we managed to persuade our Government to send one additional person to attend the same course togehter with our staff member.
The person concerned - from the Documentation Division of the Information Department - has submitted excellent recommendations to the Government on the need to fully support the development of Sinematek Indonesia.

2. We also received a contribution from the German Embassy in Jakarta a PREVOST editing table for 16 mm films, type 560. The equipment was in disorder, but we managed to repair it and is now of much use for the preservation of films .

———oOo———

Jakarta, February 1983

H. MISBACH Y.BIRAN
SINEMATEK INDONESIA
PUSAT PERFILMAN H.USMAR ISMAIL
JAKARTA SELATAN - INDONESIA

København

Report for 1982

Acquisitions of the year

244 prints and negatives were included in the museum's film collections. The films were acquired from Danish producers and distributors, on an exchange basis with foreign filmarchives and from the museum's own negatives.

The museum received a special grant of 500.000 Danish crowns (about 60.000 dollars) for the making of 35mm masterprints from the original 35mm nitrate negatives of the Danish sound films from 1930 to 1952. This is the first step in the preservation of these films and in the coming years the museum shall receive an annual grant for this work. Almost all of the original negatives from this period are deposited in the museum.

The library has acquired 1006 books and is subscribing to 352 periodicals. It has been visited by 5050 and 6749 books have been lent out.

The stills department has received 81.507 stills from the Danish distributors. 15.311 of these stills have been catalogued and included in the collections. Duplicate stills have been sent as gifts to a number of foreign film archives.

The poster collections now hold 13.620 catalogued posters.

Preservation

The most important progress in the field of preservation was the beginning of the preservation of the Danish sound films from 1930 and until 1952, when the laboratories began using safety stock. About 225 feature films were produced during this period and in the museum has been deposited material on almost all of these films. For most of the films we have the original negatives, and we are now making 35mm safety masters from the original negatives. This work is due to a special grant (see above) and it shall be finished within the next 8-10 years. The technical check-up of these masters puts a lot of work on our technical department. But besides this the technical department has viewed 1795 reels of 16 and 35mm prints. 3166 reels of nitrate film were tested and 493 reels of deteriorating films were controlled to observe if the deterioation was progressing.

Cataloguing - Documentation - Research

The acquired films have been catalogued and the cataloguing work of the library and documentation department has been carried on. These departments have been used extensively by film-historians, journalists and students. The museum has put its cinema at the disposal for bona fide groups of students and individual scholars for 480 hours during 1982, and 342 different films have been shown. About 5000 spectators have attended these showings.

Film showings

The museum has shown 229 feature films and 9 short films at 434 showings in

the museum's own 150-seat sinema. The films were shown to members of the museum and the attendance is still growing. The films were seen by 27.544 spectators and the number of members was 3981. The films were shown at 12 weekly performances from January to May and from September to December.

Among the larger series were a presentation of the Italian cinema 1940-55 (35 films), a retrospective of the films of Rainer Werner Fassbinder (26 films) and series on Cary Grant (26 films), Marlene Dietrich (19 films), Carl Th. Dreyer (16 films and 6 shorts), The Family in the Japanese Film (16 films), Don Siegel (16 films), James Ivory (15 films) and the Bulgarian cinema (15 films).

At the museum's branch in Århus 35 films were shown at 54 performances, attended by 1784 spectators.

The museum has loaned 1442 films to Danish films clubs, associations, universities, schools atc.

Exhibitions - Publications

The museum's permanent exhibition has been visited by approximately 10.800 guests. 56 groups have visited and have been informed about the exhibition. From March to June the museum presented a Carl Th. Dreyer-exhibition at The Royal Library in Copenhagen. Part of this exhibition was presented in Barcelona in October in connection with "Setmana International de Cine de Barcelona". The museum's Asta Nielsen-exhibition was presented in Flensburg in March-April, and several smaller exhibitions have been organised at various places in Denmark during 1982.

The museum has published 5 issues of the periodical "Kosmorama". Four programme leaflets were published during the year and the museum continued its collaboration with The Danish Library Service in publishing a year book, containing full credits on all feature films and a number of short films, presented in Danish cinemas and on Danish Television during the period July 1st 1981 - June 30th 1982.

The museum published number 18 of "New Books on Film/TV, which contains a selected list of books, acquired by the library from January 1977 to December 1980.

Budgetary matters - Relations with governmental authorities

The economical situation is getting more and more critical for the museum, and it is foreseen that the museum is forced to cut down on its activities in 1983. A special grant for the museum is only for the preservation of Danish films.

During 1982 there was a revision of the Danish law on cinema, but as to the museum there was only one slight alteration in the law, which should make it easier for the museum to acquire short films and films, which are not in the general commercial distribution.

International relations (FIAF and others)

The museum has exchanged films on short and indefinite loan with a number of foreign film archives. A total of 92 exchanges have taken place during 1982. The museum has sent 43 films (2 on permanent loan) to foreign film archives, and has received 49 films (4 on permanent loan) from foreign film archives.

Among the foreign guests at the museum in 1982 were M. Charles Tesson from Paris, who studied the films of Carl Th. Dreyer, and mr. Lutz Becker from London, who attended a presentation of his films at the museum in October.

Karen Jones participated in a meeting in the Documentation Commission in Bruxelles in April, and Karen Jones and Lars Ølgaard participated in a meeting in the Documentation Commission in London in October. In November Karen Jones was in London to discuss matters concerning the FIAF Periodical Indexing Project.
Mr. Asbjørn Skytte was invited to Barcelona in October to organise a Carl Th. Dreyer exhibition.

Ib Monty

February 1983

La Paz

ACTIVITIES REPORT FOR 1982

It is important to point out, that 1982 has been a most difficult year for our country and specially for film activities, this as consequence of great political an economical problems. Related to the last we point out that our currency in a lapse of eleven months, has been devaluated in the order of 1500%. Cinema admission tickets have been increased a 600%, the import of movie pictures decreased a 30%, assistance of public to cinemas decreased a 40%. This last circumstance is also due to the boom of video cassettes in Bolivia, the proliferation of video loan clubs, as well as piracy of films for this purpose.
In this advise panorama, we must present the activities of the Cinemateca Boliviana which, nevertheless all difficulties, has had a blooming and growing year.

ACQUISITIONS OF THE YEAR

FILMS

Los VIII Juegos Deportivos Bolivarianos(Bolivia/1977)
Twelve O'Clock High (Henry King/1949)
Battleship Sebastopol (V.Vassiliev)
Road House (Jean Negulesco/1948)
On The Threshold of Space (Robert D. Webb/1956)
Richard The IIIth.(Laurence Olivier/1955)
The Battle of Brittain(Frank Capra/1943)
Spelbound (Alfred Hitchcock/1945)
Al Capone (Richard Wilson/1949)
The Cow Boy And The Lady (Curtis Bernhardt/1948?)
Tiahuanacu (Rolf Muller/Bolivia/1916)
Laredo From Bolivia (ICB/1959)
Hoodlum Empire (Joseph Kane/1956?)
Revolución (Jorge Sanjines/1963)
El Clamor del Silencio (Jorge Ruiz/1979)
Il Bell'Antonio (Mauro Bolognini/1960)
Dream Boat (Claude Binyon/1952)
Manhattan Odyssey
Beyond The Horizont
La Grande Guerra (Mario Monicelli/1959)
Sommaren Med Monika (Ingmar Bergman/1952)
This Is Your World
Easy Street (Charles Chaplin)
Wiener Madeln (Willie Forst/1945)
Lets Make it Legal (Robert Sale/1951)
Nine very Old Nitrate Reels most from the Pathe Production
Four Nitrate Reels from the local production
34 Reels of Documentary films most of them from the local production

OTHER MATERIALS

32 Books
62 Magazines
49 Posters
670 Stills
418 Clippings
800 Slights
180 Press Books, film programs etc.

PROGRESS IN THE FIELD OF PRESERVATION

During 1982 we have reached an agreement of co-operation with UNESCO, through which this organization will provide the Cinemateca with a minimum outfit for the Archive Department and particularly for the preservation of films.
As for our side of this agreement, we have begun works of remodelation of our instalations, in order to gain the neccessary space for the placing of this equipment.
The final agreement was reached during the visit of Dr. Christopher Roads, expert in Design of Audiovisual Archives, who was send to our country by UNESCO.
The enlargment of space has made it possible an wil increase in the future, that other sections of the Archive Department, such as the poster files and stills are able to work in better conditions, suitable to the recomendations of FIAF and the experience of other Archives.

CATALOGUING-DOCUMENTATION-RESEARCH

In this field we can point out that we are about to conclude the elaboration of an internal handbook of operations, pointing out the working methodology in different areas of documentary cataloguing.
This handbook has been based on different publications of FIAF, on consultations with other Archives and on the experience, we obtained with our assistance to several specialized seminairies. All these elements have been adopted to or own conditions and neccessities. The object of this document is to forsee the neat growing of the Archive in its different sections, to allow any new personnel the neccessary consultations for an efficient work and to avoid that the documentation should be handled not on a cientific, but an empiric basis.
All our labour ofiling and cataloguing up to the present, has of course observed the norms we establish in this handbook.

FILM SHOWINGS-A SUMMARY

During 1982 whe had the screenings of 11 film Cycles. 84 Films were part of these cicles an 12 of these 84 films were shown for the first time in our country.
The Cicles were:
Rock in the Movies (13 films)
The Crisis of the Couple (7 films)
Three French Films (3 films)
Science Fiction II (10 Films)
Person and Society (10 films)
Robert Altman (4 films)
The Western (11 films)
Cinema and Erotism II (11 films)
Martin Scorsese 05 films)
Spanish Cinema (3 films)
French Cinema (6 films)
55.636 persons assisted to the screenings in our auditorium.

EXHIBITIONS-PUBLICATIONS

During 1982 we have been able to re-commence our program of publica-

tions and through the year we edited 6 pamphlets, 4 of them refering to Cycles shown in our auditorium, onte to the activities of the Cinemateca and one to the history of Bolivian Films between 1970 and 1982. Also we edited 3 documentary file cards and published for the second consecutive year a complete statistic study, refering to films, distributed and exhibited in Bolivia.
We co-auspiciated an exposition about Bolivian Film History at the University, and took part at this exhibition with nearly 70 photographies, most of them about our silent movies.

BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

In spite to the above mentioned crisis and the significative growing of our Archive, for the first time, since the creation of the Cinemateca, we had a very samll superavit during 1982. And we think that this fact is due to the increased prestige of our institution, thanks to which we have been able to obtain some contributions from private sources, as well as new members of our institution through membership by "Friend of the Cinemateca" which enables them to take advantage of our facilities by annual payment of a samll sum.
The relations with governmental authorities have been kept at a cordial leve. The new government, who took over on October 10-1982, has frequently pointed out their interest of co-operation to the Cinemateca and general Film activities.
During past December, the Consejo Nacional Autónomo de Cine (CONACINE) in which the Cinemateca participates, has been created. This organization will supervise, coordinate and promote all Film activities in the country.
The first advantage we had from this organization is the admittance to the archives of Televisión, where at the moment we are preparing an inventary of all existing film material, which as decided already will be deposited at the Cinemateca for preservation.

INTERNATIONAL RELATIONS

During 1982 we assisted to the II Latin American an Caribbean Seminary of Archives of Moving Images, which took place in Oaxtepec (Mexico). Our Assistance was made possible thanks to the Filmoteca of the UNAM and we think that the experience we lived there, has been and will be of great value for us. Thanks to the co-operation of the same organization our assistance to the Congress of FIAF was also made possible.
We have maintained a constant and satisfactory contact and relations with coleagues of similar institutions of neighbor countries, specially with our fellow workers from the Cinemateca Uruguaya, whose co-operation we sant to poin out publicly.
To the above mentioned visit of Dr. Roads, we want to add the visits of Miss Maricarmen Figueroa of the Cineteca Nacional de Mexico and Mrs. Nelly Camargo Regional Director of UNESCO, during the year of 1982.

MISCELLANEOUS

We have continued with our task of diffusion of Film Culture, organizing and taking par in different courses of study an deminaries in

La Paz and other cities of the country.
Thanks to the co-operation of the University TV Channel, during five months we had at our disposition a weekly program, Sunday nights, during which we explained and promoted the labour of the Archive. The results have been very encouraging and we think that a great part of success of the last year, was due to this propaganda campaign, allowing better understanding of our work, to a lot of people.

La Paz 20/2/83

PEDRO SUSZ K.
DIRECTOR

Lausanne

CINEMATHEQUE SUISSE
3, Allée Ernest Ansermet

1003 Lausanne

RAPPORT D'ACTIVITE POUR 1982

1. Installée dans ses nouveaux locaux en octobre 1981, la Cinémathèque suisse dresse avec son bilan de 1982 son premier bilan d'une pleine année d'activité dans une situation qui l'obligea, sans grande augmentation budgétaire, à transformer considérablement son activité: trois projections quotidiennes six jours par semaine exigent un plus nombreux personnel, par exemple,puisque nous avons présenté plus de 400 films en 900 séances (env. 40'000 spectateurs) l'information étant assurée par 10 brochures mensuelles, servies avec abonnement.

   Ce travail nous a conduit à l'organisation de cycles (Hommage à 20th Century Fox, Rétrospective Michel Simon, Melville, Demy, de Oliveira, Ivens, Kast, semaine soviétique, intégrale Humberto Solas, films ethnographiques, etc) avec une exposition Joris Ivens (en collaboration avec Jan de Vaal), une exposition sur le cinéma suisse avant 1964, une exposition Michel Simon à Vevey.

   Nous avons reçu de nombreuses personnalités, en particulier J.L. Godard, Manoel de Oliveira, Robert Pansard-Besson, Michel Andrieu, Boris Lehman, Laetitia Comba, Georges Luneau, Jean Rouch, Pierre Rissient, Pierre Kast, Joris Ivens, Marceline Loridan, Jacques Ledoux, Raymond Borde, André-Marc Delocque-Fourcaud, Olga Ostroumova, Jan de Vaal, de nombreux cinéastes suisses qui ont visionné des films ou présenté leurs oeuvres en première (privée ou publique). Cette première activité d'institution enfin transformée en service public nous paraît offrir un bilan positif, même si nos moyens financiers demeurent faibles.

2. Au cours de 1982, nous avons acquis par dépôts ou achats:

900 titres de longs métrages
700 titres de cours métrages

soit 10'500 bobines

ce qui portait nos collections de films au 31 décembre 1982 à

8'365 titres de longs métrages
7'100 titres de courts métrages

soit 15'465 titres

sans compter les actualités étrangères, bandes annonces et collection complète du Ciné Journal suisse.

Au cours de la même année, nous avons classé

55'000 photographies
2'000 affiches (modèles différents)
10 appareils anciens

ce qui porte nos collections à

548'000 photos classées
23'500 affiches classées
230 appareils anciens

et 400 livres
600 numéros de revues
100 numéros épars.

Le catalogue précis de la bibliothèque (un responsable à mi-temps) se poursuit; elle comporte env. 10'000 volumes.

Le personnel compte 14 personnes.

La subvention fédérale fut pour 1982 de Fr. 427'500.- (+ Fr. 90'000.- pour tirage des films primés); celle du Canton de Vaud fut de Fr. 100'000.- et celle de la Ville de Lausanne de Fr. 150'000.- (+ env. Fr. 170'000.- en locations et services).

Le Directeur:

Freddy Buache

Lausanne, 14.2.1983

Lima

UNIVERSIDAD NACIONAL AGRARIA

TELEFONO 35-2035 - APDO. 456 - LA MOLINA LIMA PERU

CINEMATECA UNIVERSITARIA DEL PERU
(University Cinemateca of Peru)

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Secretary :Saturno Cáceres P.

Conservation and Archive :Celestino Reyes Huamán ,Cirilo Poma Lapa

The activities of the CINEMATECA UNIVERSITARIA DEL PERU were carried in 1982 in accordance with the economical resources assigned, the possibilities of its infrastructure, its film stock and the collaborations received.

The Cinemateca's 1982 budget has been lower than 1981. This problem,due to certain limitations with which the University was affected during the year ,did not affect substantially the functions and objectives of the institution, but it did lower in a slight way the activity of the previous year.

The principal work was concentrated in the following areas:

1.-The Film Archive
2.-Programs Shown in Lima
3.-Colaboration with the Activities offered by Cine Clubs and other Entities dedicated to the Difusion of Cinematographic Culture
4.-Colaboration with Cinematographic Courses offered by the Cinematographic Shop, Universities and the Central Reserve Bank

1.-ARCHIVE AND PRESERVATION

The filing systen in the housing lent by the Agricultural University of La Molina has been maintained in the conditions set forth in last year's report An average of eighteen 35 m.m., black and white films have been acquired.

2.-DIFUSION

1-PROGRAMS OFFERED IN THE AUDITORIUM OF THE MINISTRY OF PUBLIC EDUCATION, IN COLLABORATION THE MINISTRY'S CINE CLUB.

1-CYCLE: CREATORS OF CINEMATOGRAPHIC ART

1- LA GRANDE ILLUSION . Jean Renoir
May 4, 1982
2-LOLA MONTES. Max Ophüls
May 5, 1982
3-THE TRIAL / LE PROCES. Orson Welles
May 6, 1982
4-KVINNORS VANTAN. Ingmar Bergman
May 7, 1982
5-UGETSU MONOGATARI. Kenji Mizoguchi
May 8, 1982
6-DIE TAUSEND AUGEN DES DOKTOR MABUSE. Fritz Lang
May 11, 1982

2-INGMAR BERGMAN CYCLE

1-TILL GLADJE
June 15, 1982
2-KVINNORS VANTAN
June 16, 1982
3-SOMMAREN MED MONIKA
June 17, 1982
4-EN LEKTION I KARLEK
June 18, 1982
5-SOMMARNATTENS LEENDE
June 19, 1982
6-SCENER UR ETT AKTENSKAP
June 20, 1982

2-PROGRAMS OFFERED IN THE AUDITORIUN OF THE NATIONAL AGRICULTURAL UNIVERSITY LA MOLINA

1-CLASICS OF FRENCH MOVIES

1-LA GRANDE ILLUSION . Jean Renoir
April 15, 1982

2-CASQUE D'OR . Jacques Becker
April 22, 1982
3-PORTE DES LILAS. René Clair
April 29, 1982
4-MOUCHETTE. Robert Bresson
May 6, 1982
5-JULES ET JIM . Francois Truffaut
May 13, 1982
6-LOLA MONTES. Max Ophüls
May 2o, 1982

2-FRENCH MOVIES

OFFERED WITH THE COLLABORATION OF THE FRENCH EMBASY'S CULTURAL SERVICES

1-CELUI QUI DOIT MOURIR. Jules Dassin
May 27, 1982
2-LE MIRACLE DES LOUPS. André Hunebelle
April 6,1982
3-LES PARENTS TERRIBLES. Jean Cocteau
April 13, 1982
4-LE CERCLE ROUGE. Jean Pierre Melville
April 2o, 1982
5-LE CAPITAN. André Hunebelle
April 27, 1982
6-CADET ROUSSELLE. Andre Hunebelle
May 4, 1982
7-LE MILLON . René Clair
May 11, 1982
8-MIQUETTE ET SA MERE. Henri-Georges Clouzot
May 18, 1982
9-LE MIROIR A DEUX FACES. André Cayatte.
May 25, 1982

3-MOVIE MASTERS

1-A NOUS LA LIBERTE . René Clair
June 8, 1982
2-EL CAPOTO. A. Lattuada
June 1o, 1982
3-SATURDAY NIGHT , SUNDAY MORNING . Karel Reisz
June 17, 1982
4-L'ANNE DERNIERE A MARIENBAD. Alain Resnais
July 8, 1982

3-SWEDISH MOVIE CYCLE

1-THE WIND BLOWS OUTSIDE . Ake Ohberg
September 9,1982
2-FROKEN JULIE. Alf Sjöberg
September, 16, 1982
3-HON DANSADE EN SOMMAR. Arne Mattson.
September 30, 1982
4-ALSKARINNAN . Vilgot Sjöman
October 7, 1982
5-STIMULANTIA. Ingmar Bergman, Jorn Donner, Vilgot Sjöman, Gustav Molander, Hans Abramson, etc.
October 14, 1982

4-S.M. EISENSTEIN CYCLE

1-BRONENOSEZ PATIOMKIN
October 21, 1982
2-OKTIABR
October 28, 1982
3-STAROE I NOVOE
November 25, 1982
4-ROMANCE SENTIMENTALE .-BEZHINE LOVJ.
December 2,1982
5-ALEKSANDR NEVSKI
December 9,1982

5-CLASICS OF FRENCH MOVIES

OFFERED WITH THE COLLABORATION OF THE FRENCH EMBASY'S CULTURAL SERVICES

1-VIVRE SA VIE. Jean Luc Godard
Setember 14, 1982
2-LES ANGES DU PECHE. Robert Bresson
September 21, 1982
3-QUATORCE JUILLET. René Clair
September 28, 1982
4-LES CHOSES DE LA VIE. Claude Sautet
October 12, 1982
5-LES GRANDES MANEOUVRES. Rene Clair
October 19, 1982
6-L'ATALANTE (LE CHALAND QUI PASE). Jean Vigo
October 26, 1982
7-LA CHIENNE. Jean Renoir
December 7,1982
8-L'ANNE DERNIERE A MARIENBAD. Alain Resnais
December 14, 1982

3-PROGRAMS OFFERED IN THE AUDITORIUM OF THE LIMA MUSEUM OF ART.

1-HOMAGE TO RENE CLAIR

OFFERED WITH THE COLLABORATION OF THE FRENCH EMBASY'S CULTURAL SERVICES

1-A NOUS LA LIBERTE
April 16, 1982
2-LES GRANDES MANEUOVRES
April 17, 1982
3-LE DERNIER MILLIARDAIRE
April 24, 1982
4-LE SILENCE EST D'OR
April 25, May 8, 1982
5-LE MILLON
May 1
6-LA BEAUTE DU DIABLE
May 2 , 1982
7-QUATORZE JUILLET
May 22

2-ORSON WELLES CYCLE

1-CITIZEN KANE
October 3, 1982
2-MAGNIFICENT AMBERSONS
October 10, 1982
3-LADY FROM SHANGHAY
October 17 and 24, 1982

4-PROGRAMS OFFERED IN COLABORATION WITH "MELIES" CINE CLUB.

1-THE GREAT CINEMATOGRAPHIC POEMS

1-MEN OF ARAN . Robert J.Flaherty
April 3 and 4, 1982
2-DER LETZTE MANN. F.W. Murnau
April 10 and 11, 1982
3-ZEMLIA A.Dovchenko
April 17 and 18, 1982
4-TABU F.W.Murnau
April 24 and 25, 1982
5-RASHOMON. A.Kurosawa
May 1 and 2, 1982
6-L'AVVENTURA. Michelangelo Antonioni
May 8 and 9, 1982

2-SILENT ART

1-LA PASSION DE JEANNE D'ARC. Carl T. Dreyer
May 15 and 16, 1982

2-SEPT ANS DE MAL IEUR . Max Linder
July 15 , 1982
3-UN CHIEN ANDALOU and L'AGE D'OR Luis Buñuel y Salvador Dalí,-MENILMONTANT. Dimitri Kirsanoff
August 7 and 8; September 18 and 19, 1982

3-HOMAGE TO GEORGE MELIES, IN THE 80th ANIVERSARY OF LE VOYAGE DANS LA LUNE"

Offered with the collaboration of the French Embasy's Cultural Services

1-LE VOYAGE DANS LA LUNE G.Meliés.-L'ANNE DERNIERE A MARIENBAD . Alain Resnais.
July 3 and 4 , 1982
2-L'HOMME DE LA TETE DE CAOUTCHOUC .G.Meliés.-L'ATALANTE . Jean Vigo
July 10 and 11, 1982
3-LE MELOMANE. G. Meliés.-LA KERMESSE HEROIQUE. Jacques Feyder
July 17 and 18, 1982
4-LES 400 FARCES DU DIABLE . G. Meliés.-LES ANGES DU PECHE. Robert Bresson
July 24 and 25, 1982
5-LE ROYAUME DE FEES .G.Meliés.-VIVRE SA VIE . Jean-Luc Godard
July 31 and August 1º, 1982
6-LES DEUX ANGLAISES ET LE CONTINENT. Francois Truffaut
October 23 and 24, 1982
7-LA CHIENNE. Jean Renoir
October 30 and 31

5-PROGRAMS OFFERED WITH THE CENTRAL RESERVE BANK

1-CLASICS OF SOUND MOVIES

1-DER BLAUE ENGEL, Joseph von Sternberg
May 5, 1982
2-THE MAGNIFICENT AMBERSONS. Orson Welles
May 12, 1982
3-PAISA. Roberto Rosellini
May 19, 1982
4-SHULTRONSTALLET. Ingmar Bergman
May 26 1982
5-THE EXTERMINATING ANGEL. Luis Buñuel
Juny 2, 1982

2-COMEDY IN MOVIES

1-MAX ET LE SOULIER TROP ETROIT, MAX ET LA ESTATUE, SEPT ANS DE MALHEUR. Max Linder
July 15, 1982
2-THE NAVIGATOR. Buster Keaton
July 22, 1982
3-THE GENERAL. Buster Keaton
August 12, 1982
4-MAX ET LA TINTURIERE. Max Linder.-UN CHAPEAUX DE PAILLE D'ITALIE. Rene Clair
August 19,1982

3-GREAT MASTERS OF MOVIES

1-PAISA. Roberto Rosellini
December 16, 1982
2-RASHOMON. Akira Kurosawa
December 23, 1982
3-SMULTRONSTALLET. Ingmar Bergman
December 30, 1982

4-MOVIES IN THE '30 DECADE

1-DER BLAUE ENGEL . J.Von Sternberg
January 6,1983
2-WESTFRONT 1918 G.W. Pabst
January 13, 1983
3-A NOUS LA LIBERTE. Rene Clair
January 20, 1983
4-TABU F.W. Murnau
January 27, 1982
5-MEN OF ARAN . R.J. Flaherty
February 3, 1982

3- COLLABORATION

Further to the activities made jointly with the Ministry of Education's Cine Club, the Museum of Art Cine Club, Meliés Cine Club and the Central Reserve Bank Cine Club, The Cinemateca Universitaria has given material to the following institutions: Major University of San Marcos (Law and Political Sciences Program, Journalism Program), Catholic University of Perú (Social Projection Direction) ,Feminine University of the Sacred Heart (Direction of Welfare and Alumni Matters), Franco -Peruvian College, Julieta Cine (Art Salon and Rehearsal, etc).

4-COLLABORATION WITH CINEMATOGRAPHYC COURSES

In permanent form, the Cinemateca has given material to the follwing: Cine-Shop (Teachers:Armando Robles Gody,Augusto Geu Rivera, Miguel Réynel S., Arturo Valero), Lima University (Teachers: Desiderio Blanco, Isaac León, Enrique Pinilla, Rafaela de Pinilla, Ricardo Bedoya), San Marcos National University (Teachers: René Weber, Desiderio Blanco, etc.) Central Reserve Bank (Teacher: Isaac León)

5-RELATIONS WITH NATIONAL AND INTERNATIONAL AUTHORITIES

1-With the Public Education Ministry and the National Institute of Culture, the relations are maintained in the most cordial collaboration.
2-International: FIAF. We have continued as observing members and maintain cordial relations with our collegues.

6-CONCLUSIONS

The University Cinemateca of Perú has continued developing its corresponding work, collaborating the diffusion, study, investigation, file and preservation since its birth.

London

NATIONAL FILM ARCHIVE, LONDON

REPORT FOR 1982

Acquisitions

In the area of feature film acquisitions, much of the year was spent on the continuing work of researching titles and materials acquired in the massive collection deposited in the Archive by Humphries Laboratories (described in the 1981 Report). We said last year that the Humphries collection represented the beginning of the "flood" of safety film coming into the Archive as a result of the major distribution companies and laboratories rationalizing their print and pre-print holdings. This flood did indeed continue in 1982, and further large collections of films made post-1951 came into the Archive's care. It seems likely that, by the end of the current year, the end of these sources of bulk-material will be in sight as most of the major collections of safety film held in the UK and offered to the Archive will have been gathered in. We predict, therefore, a much-needed relaxation of this kind of frenetic, full-time (but necessary) acquisition activity within the next year or two, enabling us to spend more time researching and examining the huge holdings of both nitrate and safety film acquired during the last decade.

The scale of the Archive's expansion in terms of film materials acquired over this period is vividly revealed by statistics recently compiled. In 1972, it was calculated that the Archive held in preservation nearly 20,000 titles. At March, 1983, this figure had grown to 75,000 titles actually recorded, not taking into account the overspill of material acquired and stored "blind", but yet to be fully examined and identified. In all, this represents approximately 150 million feet of nitrate film and over 200 million feet of acetate. It should be said that this dramatic growth in acquisitions reflects not only a greater willingness on the part of film companies to donate their holdings, but also the far more urgent and aggressive acquisitions policy adopted by the Archive in recent years, 1982 being no exception.

One important collection came from Universal in the form of pre-print material on some 70 features, including LONELY ARE THE BRAVE, NO ROOM FOR THE GROOM, MYSTERY SUBMARINE, THE CREATURE FROM THE BLACK LAGOON (3-D negatives), REVENGE OF THE CREATURE, MIRAGE, A TOUCH OF EVIL, and HIS BUTLER'S SISTER.

Miracle Films, one of the smaller UK distribution companies, donated 36 prints of their releases of the last 15 years, ranging from I AM CURIOUS YELLOW (JAG ÄR NYFIKEN - GUL) to QUIET DAYS IN CLICHY (STILLE DAGE I CLICHY) and LIVING DEAD AT THE MANCHESTER MORGUE.

UIP donated over 200 feature prints - with another 200 promised for later this year. The variety of well-known titles includes HATARI, BAREFOOT IN THE PARK, OUTRAGE, OUR MOTHER'S HOUSE, WHERE THE RIVER BENDS, THE LOVED ONE, THE LAW AND JAKE WADE, THE BLACKBOARD JUNGLE, THE AMERICANISATION OF

EMILY, THE BARRETTS OF WIMPOLE STREET, QUO VADIS, THE FIXER, IMITATION OF LIFE, SECRET CEREMONY, LES GIRLS, INADMISSIBLE EVIDENCE, PAT AND MIKE, ROMAN HOLIDAY, DAISY MILLER, MUTINY ON THE BOUNTY, KIM, PARIS WHEN IT SIZZLES, CAT ON A HOT TIN ROOF, SABRINA FAIR, THE BOFORS GUN, SECONDS, FUNNY FACE, BOOM, WILL PENNY, CHARLIE BUBBLES, SAVE THE TIGER, ZIEGFELD FOLLIES, MOGAMBO, MEDIUM COOL, YOUNG CASSIDY, THE HILL, ADALEN 31, and RANDOM HARVEST.

Renown Pictures, closing down its British operation, did so by ensuring that the NFA was given print and pre-print material on all its features, including SCROOGE, SVENGALI, THE PICKWICK PAPERS, THE ROUGH AND THE SMOOTH, and THE GLASS MOUNTAIN.

As they did in 1981, the BBC donated a large number of prints and videotapes of important feature films transmitted on television, such as THE LAST SUPPER, JULES AND JIM, QUE LA BÊTE MEURE, SINFUL DAVEY, MASQUE OF THE RED DEATH, MASCULIN, FÉMININ, MEMORIES OF UNDERDEVELOPMENT, and CATCH 22.

Two further large collections are worth noting. EMI are rationalising their print and pre-print holdings and are donating to the Archive all material in excess of their short-term needs. Thus far some 250 features have been donated, largely in the form of good pre-print material. Titles include LEFT, RIGHT AND CENTRE, EXPRESSO BONGO, CARLTON BROWNE OF THE F.O., THE ANGRY SILENCE, I'M ALRIGHT JACK, CHANG, THE SOUND BARRIER, PRIVATE'S PROGRESS, RING OF SPIES, ULYSSES, BILLY LIAR, a selection of CARRY ON films, PAYROLL, THE SMALLEST SHOW ON EARTH, THE GREEN MAN, ROMANCE OF A HORSE THIEF, and THE CRIMINAL.

We also took under the wing of the Archive some 350 prints collected over the years by the BFI's National Film Theatre, including ABOVE US THE WAVES, BLOOD ALLEY, BROKEN LANCE, CASTLE KEEP, I WALK THE LINE, SPRING AND PORT WINE, THE SWIMMER, WEST 11, THE CURSE OF THE MUMMY'S TOMB, THE FOX, THE LOOKING GLASS WAR, THE SERGEANT, THE SEVEN-YEAR ITCH, and UP THE JUNCTION.

Twentieth Century-Fox continued to donate material, such as THE ROBE and BROKEN ARROW, and individual donations included a print of JULIA from Fred Zinnemann, THE DUELLISTS from David Puttnam (who also arranged for LOCAL HERO to come into the Archive soon after its release), GANDHI from Sir Richard Attenborough, and THE EMPIRE STRIKES BACK from Gary Kurtz.

Other donations and purchases included Yilmaz Guney's SURU (THE HERD), CARNAL KNOWLEDGE, JAZZ ON A SUMMER'S DAY, CYRANO DE BERGERAC, THUNDER ROCK, THE GREAT MR HANDEL, THE LAST OF THE BLUE DEVILS, A MAN FOR ALL SEASONS, THE TAMING OF THE SHREW and 1941.

All in all, an overwhelming year of feature acquisitions - approaching in total some 1500 titles - and certainly many more than ever before.

A total of 290 documentary films and 100 public record films were

acquired during the year. There was also an increase in the amount of privately-held collections offered to the Archive, but unfortunately the number which have to be rejected sight unseen is also rising, simply because there is not the staff in this hard-pressed area of the Archive to cope with them.

Early in the year, agreement was reached with Guild, Sound & Vision, one of the main British distributors of non-fiction film, for the deposit of prints of films being withdrawn from distribution, and a similar agreement was reached with the Central Film Library. One producer with a long history of documentary film production, British Transport Films, has also been co-operating by making deposits of good printing material for selected films from its earlier holdings.

We have arranged the transfer, from the Public Record Office vaults, of a large number of public record films - though, as yet, none of these have been catalogued. The ICI Film Library has continued to deposit good material with us, as has the Rank Film Library. The United States Information Service, which ceased to distribute films early in the year, deposited its holdings with us, and the Australian Film Commission donated many prints of older titles which had been withdrawn. ICL deposited many prints of computer films: again, as yet uncatalogued and unsorted.

Co-operation continued with the UK's burgeoning regional film archives, particularly the North-West Film Archive and the Scottish Film Archive, both of which deposited material with us. There are at present three "approved" regional archives in Britain, specialising in the rescue and study of films of local interest which would not normally find their way into the NFA.

Dame Marie Rambert died during the year, and left the NFA her film collection, which charts much of the history of the Ballet Rambert company. Although we already held prints of much of the material, we now have the originals, as well as a number of items entirely new to the NFA collection.

Much time has also been spent in the effort to identify and select from the large numbers of "unidentified" films thrown up by the Archive's scheme to examine all its unsorted holdings, and the NFA's cataloguers have been willingly co-opted to help with this work.

The coming of Channel 4 TV has increased the amount of non-fiction television material to be monitored and selected. No one person can now even pretend to be able to monitor British TV non-fiction output effectively. Independent documentary production also appears to be on the increase, largely because of the spread of cheaper video production techniques. One result has been to increase the number of specially-arranged selection viewings which now have to be made for Selection Committee members. These take up a growing proportion of administrative time, and consequently there has been a large fall in the number of applications made to the producers of newly-selected films. We find ourselves selecting more titles whilst being increasingly unable to take active steps to pursue their acquisition. The pattern of acquisition is

therefore changing, and this past year's acquisitions are more or less limited to items offered to us by producers and collectors of their own accord, bearing little relation to the Archive's formal selections decided by the Committees.

The last two months of the year saw a great deal of research being put into possible strategies for the use of computer technology and word-processing, which, it is hoped, will start to be introduced in 1983. (Again, for reasons of limited staffing, this streamlined technology is essential if proper records are to be maintained for the selection and acquisition of material - without which there can be no public retrieval of Archive films.)

It is impossible - and perhaps meaningless - to make a comprehensive list of our documentary acquisitions for the year, but the following gives some idea of the range of non-fiction subjects covered by the numerous donations received:

American newsreels of 1968: CHICAGO CONVENTION CHALLENGE, THE HAIGHT '68, THE CASE AGAINST THE LINCOLN CENTER

Oil exploration: DORSET OIL (1980), EKOFISK ... ONE OF A KIND (1980)

Performing arts: LEONIDE MASSINE INTERVIEW (1972), OPERA IN REHEARSAL 1936-1938

Industry: MANUFACTURE OF JACOB'S "MARIE" BISCUITS (1924), TAMING THE THAMES (1980), SWITCHING ON AIR (1980), FACES OF INDUSTRY (1980)

Radical issues and civil rights: NIGHTCLEANERS (1975), IRELAND BEHIND THE WIRE (1974), EL SALVADOR: PORTRAIT OF A LIBERATED ZONE (1980), PRISONERS OF CONSCIENCE (India 1979)

Medicine and biology: THE STRUCTURE AND FUNCTION OF HAEMOGLOBIN (1980), A CLONE OF FROGS (1979), HEALTH HAZARDS DUE TO CERTAIN HERBAL REMEDIES (1972)

Sport: OLYMPIC GAMES 1932, BOB FITZSIMMONS V. BILL LANG (Australia 1907) and MINTER V. ANTUOFERMO (1980), JAMAICA - THIRD TEST (1960), GORDON BENNET MOTOR RACE (1903), 1966 WORLD CUP FOOTBALL

Avant-garde films: ROOM FILM 1973 and 8mm FILM NOTES ON 16mm (Peter Gidal)

Anthropology and foreign cultures: PRIMITIVE PEOPLES (1950), RAFAI FAKIRS and HYDERABAD (1928-30), WEDDING PROCESSION (China 1932), AFRICAN HOME LIFE (Kenya, Uganda, Tanganyika 1944-46)

Portraits of the famous: BORIS PASTERNAK home movie (USSR 1959)

Television acquisitions in 1982 amounted to 167 programmes from the BBC, 423 from the independent companies and all Independent Television News Bulletins transmitted in 1981. We also received 9 cassettes containing ITV advertisements. The annual grant we recieve from the Independent Television Companies Association for the purchase of commercial TV programmes was increased to £85,000 and we also received a £30,000 grant from the new Channel 4 to acquire C4 programmes. The new Channel went on the air in November 1982, so by the end of 1982 we had still not yet acquired any C4 programmes, although the Channel agreed to donate videotape copies of its first week's transmissions. As usual, our acquisitions in 1982 covered all programme categories and all ITV regions, and included some retrospective as well as current programmes. New material included Falklands coverage, the Royal Wedding and the Papal visit.

Retrospective material received included a large donation of ITV programmes from the Royal Naval Film Corporation and programmes selected from the BBC wipe-list, and negotiations were begun to enable us to receive similar wipe-lists from the Independent Companies. A series of visits by our contacts in the Independent Companies to the Archive was arranged to facilitate this agreement. An acquisition agreement was also reached with the new ITV Breakfast Channel, TVAM (launched in 1983).

The Television Officer organised a season of Monty Python television comedies at the Bristol Watershed film theatre, and at the National Film Theatre in London a selection of programmes made by the independent Trinidad and Tobago company, Banyan, was presented. The Television Officer also attended the Prix Italia in Venice and the National Video Festival in the United States, where she also visited the Museum of Broadcasting. The Assistant Television Officer attended the Edinburgh International Television Festival and the Banff (Canada) International Television Festival, where he presented a selection of British Situation Comedies.

The Stills, Posters and Designs Collection of the Archive acquired 17,200 black-and-white stills, 25,000 colour transparencies, 571 posters and 63 set designs. A total of some 20,000 copy-stills were sold and 1,351 researchers and clients visited the department, including various film and television personalities. As in previous years, the Collection was called upon by many important television programmes, among them profiles of eminent film-makers such as Laurence Olivier, Humphrey Jennings and Will Hay.

The Head of the Department, Michelle Snapes, was invited to attend and lecture at the Second Latin American and Caribbean Seminar on Film Archives in Mexico, and also attended the FIAF Congress together with the Curator, David Francis.

Preservation

During the calendar year 1982, three million feet of nitrate film were successfully copied on to safety stock. However - thanks to an

exceptional injection of extra funds and a considerable effort on the part of preservation staff - this was doubled to six million feet in the three months leading up to the end of the BFI's financial year in March 1983, exceeding by one million feet the Archive's current annual target figure of five million feet. Maintaining this target is a yearly struggle and usually depends on extra finance becoming available, often from unpredictable sponsorship sources. There is no guarantee, therefore, that the successful duping rate achieved in 1982/83 can be repeated, and we continue to campaign vigorously for inflation-protected public funding sufficient to save our sizeable nitrate collection. It is worth mentioning, as a footnote, that progress can also be held up by the difficulty of copying some films satisfactorily, so that in 1982, for example, items amounting to 150,000 feet were not duped adequately at the first attempt and had to be re-copied.

Fading colour film also continues to cause concern, but as a step in preparation for copying some of this material, we have acquired an Eastman video colour analyser. This will help to identify the colour films most in need of attention, and determine the correction required in copying. However, we also need suitably qualified staff to undertake this work.

When the opportunity arises - and this usually means when we are fortunate enough to receive special funding from commercial sponsors - the duping and reconstruction of important early British colour (or part-colour) films is tackled, and in 1982 we were able to restore and copy (often using various incomplete copies) Alexander Korda's first Technicolor feature, THE DIVORCE OF LADY X; the Technicolor musical extravaganza LONDON TOWN; George Pal's Technicolor puppet animation advertisement for Horlicks, SKY PIRATES; RADIO PARADE OF 1935, in which the surviving but incomplete colour scenes had to be supplemented with black-and-white frames; and Herbert Wilcox's VICTORIA THE GREAT, which has a final reel in Technicolor. Harold Brown has also been experimenting with the tinting and toning of silent films once shown in this form, using the original technique of passing the films through various colour dyes. Success in this area was achieved with Hitchcock's THE LODGER and the very early JEWEL THIEVES.

The Archive's continuous programme of rapid inspection and identification of material previously unsorted and unexamined (the Minumum Information Scheme) brought to light a variety of "discoveries", including Tom Mix's first film appearance, RANCH LIFE IN THE SOUTH-WEST, once thought to be irretrievably lost; rare footage of an early pioneer wild-life cinematographer, MARTIN JOHNSON: EXPLORER AND FILM-MAKER OF AFRICAN WILD LIFE; and a news item of aviatrix Amelia Earhart. Much more extraordinary was the discovery by divers carrying out salvage work on the sunken wreck of the "Lusitania" (torpedoed off the coast of Ireland in 1916) of a reel of early feature film identified as Selig's CARPET FROM BAGHDAD. Preservation staff could do no more than unwind a portion of this hopelessly deteriorated reel, but where the image was still intact, frames were rescued and copied as a historical memento of the discovery.

Various technical improvements were made at all the Archive's four preservation sites, including the building and equipping of a workshop at the technical centre at Aston Clinton, and major structural renovations at the Archive's nitrate laboratory; the purchase of a new digital densitometer and a new Lipsner-Smith Ultra-Sonic cleaning machine; and the installation of Servo controlled electric film benches to improve film handling. A less technical innovation has been the planting of 7,000 Christmas trees at the Archive's remote nitrate store, with the intention of cutting down on maintenance costs and earning some revenue from the eventual sale of the trees.

A good deal of progress has been made in the development of the Archive's video facilities, particularly with major improvements to the video inspection and recording suite, including the purchase very recently of up-to-date one-inch broadcast-standard equipment - made possible by a special grant from the government. Encouraging tests were carried out on the optical transfer of obsolete 405-lines recordings to the modern standard of 625 lines. A white deposit, meanwhile, was noted on the surface of some early videotapes, although this was rectified successfully by cleaning. The deposit is a migration of the base through the lacquer and is of concern in long-term storage of tapes.

As a useful sideline, our video staff have begun the practice of making video records of special Archive events - particularly programming events at the National Film Theatre involving well-known film-makers and personalities - as well as recording on videotape the activities of the preservation department. These informational videos are invaluable in introducing visitors to the work of the Archive.

Cataloguing

The possibility of using an in-house computer for cataloguing purposes materialized at the beginning of the year. The machine is a Jacquard J100 which is used by the British Film Institute's Membership and Publications Departments. Spare capacity on the computer was offered so that we could continue to capture Archive film records ourselves, thus eliminating the need to send records out to a bureau for keypunching and verification. This bureau method had been used for the records making up the NFA's Catalogue (Part 1) of Non-Fiction Films published in November 1980. The data capture system designed and implemented for us by Bemrose Information Services of Derby underwent many tests and after staff training the system went "live" in March 1982.

Microfilming of early British film catalogues is a project being undertaken by the National Film Archive in conjunction with World Microfilms. There are over fifty such catalogues dated before 1912 in our possession, to which have been added catalogues borrowed for filming from the Science Museum in London and the Barnes Museum of Cinematography, as well as some private collectors. When complete, it will be possible to purchase these catalogues in microform, and this will complement a similar microform publication of American catalogues of the period now being prepared in the United States.

The preparation of the FIAF publication CINEMA 1900-1906 involved us in a great deal of typing, checking and proof-reading in order to send the camera-ready pages to the Secretariat in Brussels in early February so that this two-volume work would be ready for the Congress in Mexico.

At the same time as concerning ourselves with British film and TV in the Archive, we have established a list of British feature films not in the Archive. The Missing British Films 1920-1960 have been identified by checking our holdings against Denis Gifford's British Film Catalogue 1895-1970.

Film viewing has concentrated on early films, notably the Josef Joye Collection and collections of so far unidentified material.

Access and Film Showings

As the size of the Archive's viewing collection increases, so, naturally, does the number of requests for films. Although space restricts the number of films which can be shown to students and other researchers, as well as use by the National Film Theatre, the BFI Regional Theatres, and, of course, FIAF members, a total of 2,791 films were booked out during the year, a hundred or so more than in the previous year.

Apart from our regular contribution to NFT programmes, we supplied a high percentage of prints for their Humphrey Jennings tribute, for the Ivor Novello season, and for the BBC 60th Anniversary season.

Our own Archive Nights included American musicals, miscellaneous British features, a small tribute to Ida Lupino during the May 'Women Live' event, and a season of films by Mai Zetterling. Archive Nights are now giving way to less regular screenings and special presentations: we presented programmes of cricket films and advertising shorts (both extremely popular, as usual), and a screening of 'Battle for Music' to mark the 50th Anniversary of the founding of the London Philharmonic Orchestra. Other events included a lecture given by Madame Malthête-Méliès on the work of her grandfather, and the fourth Ernest Lindgren Memorial Lecture. This year, the speaker was the distinguished documentary film-maker, Edgar Anstey, who chose to illustrate his theme of film as a record of twentieth-century social and political history with films about coalmining and miners.

Our London Film Festival contribution in November included a tribute to the late Alberto Cavalcanti, but otherwise consisted of newly printed colour material: LONDON TOWN (1946), THE DIVORCE OF LADY X (1938), and 'Primary Colours', a selection of hand- and stencil-coloured films from the early years of cinema. The part-colour historical epic VICTORIA THE GREAT (1937), restored with funds from the Mobil Oil Company, was specially presented at the NFT in January 1983 at a gala function attended by HRH Princess Margaret (who recognised one of the palace location scenes as where she normally kept her dustbins!).

Our collaboration with the Museum of London reached its 100th screening

in December with a showing of Lewis Gilbert's H.M.S. DEFIANT. We also collaborated with our FIAF colleagues, the Imperial War Museum, supplying more than thirty features for their season 'The Screen Goes to War'.

FIAF members abroad benefited from the Archive's collection too. We lent a large number of Chaplin shorts to Vienna, early shorts to Mexico, horror films to Madrid, Marlene Dietrich films to Copenhagen, Michael Powell films to Munich and Berlin, British animation to Moscow, American Film Noir, sports films, and many others elsewhere. The largest single contribution was to Lisbon, where, with our assistance, a virtually complete season of Alfred Hitchcock's films was presented. This season has since moved on to Munich. The Swedish Film Institute also played a programme of thirties British musicals, which were presented by the Deputy Curator, Clyde Jeavons.

A total of 100 new prints were made during the year, mostly of short subjects.

We were deeply saddened by the loss of Dorly Minich, Production Librarian for almost 25 years, who died suddenly in the summer. Christine Kirby, formerly the Archive's Access Officer, was recently appointed to this post.

During the year requests were received from over 200 film and TV productions for the supply of extracts from material in the Archive. Demand on the service increased substantially with the opening of Channel 4, the second independent TV channel in the UK. There is a special emphasis on the use of Archive footage in Channel 4 productions, and the company has made a grant to the Archive to fund a Research Assistant post in the Production Library. Jan Faull, who was previously Records Keeper in the Archive's Acquisitions Department for 9½ years, was appointed to this post at the end of November.

The simplified pricing structure which we reported upon last year has not been a success, unwittingly resulting in rather too much benefit to the client and a consequent loss in justifiable revenue. We have therefore implemented a revised version of this structure at an average price level which we now regard as competitive with most commercial production libraries while making discretionary concessions to programme-makers involved in serious historical work.

Exhibitions and Publications

The exhibition programmes arranged by the Stills, Posters and Designs Collection at the National Film Theatre continued throughout the year, with displays on Gainsborough Films, televisions's POLICE series, Sight and Sound's 50th Anniversary, Women and the Cinema, and Rodgers and Hart - "Words and Music".

The most important publication of the year was that of our first (and perhaps the first of its kind) Catalogue of Stills, Posters and Designs, which became available in mid-June. Published by computer methods, the

Catalogue lists over 37,000 titles of which stills and other display and research materials exist in the Archive collection, plus a cross-index of directors' names. The Collection also contributed to the BFI's first full-colour poster book, Projecting Britain, illustrating Ealing Studios' productions and posters.

Budgetary Matters

Each year funding becomes an increasing pre-occupation, and the Director of the BFI and the Curator are together gradually mastering the arts of fund-raising and political lobbying.

In both respects 1982 was a highly satisfactory year. We received £118,000 from J. Paul Getty II, the oil millionaire; £100,000 from the National Heritage Memorial Fund, an organization set up by the Government to rescue all forms of endangered national heritage; and £25,000 from the Mobil Oil Company. All these monies, and several similar small grants were specifically earmarked for restoration and preservation work and enabled us to copy several British nitrate colour films (as described above) which could not have been saved out of our Government grant.

We also made a successful presentation to the Education, Science and Arts Committee, an all-party group set up to consider the public and private funding of the arts. They felt that the Archive's nitrate duplication programme was so important that they issued a special interim report whih recommended that we should receive an additional £1.6 million in 1983/84 and similar amount in subsequent years until all our nitrate collection was safely on an acetate base.

Needless to say, the Arts Minister could not find resources of this magnitude from his arts budget, but he did give us £100,000 for acetate storage and an additional £100,000 for preservation, which we are assured will be added to our grant also in future years. And as an unexpected Christmas bonus, he gave the BFI a capital grant of £1.4 million to be spent by 31st March 1983 which enabled the Archive to buy £200,000 worth of laboratory equipment and to get £500,000 worth of Kodak film stock at 17% discount on list price.

Of course, these successes were gained at the expense of film history and film culture, more than half the Curator's time in 1982 and a similar amount of the Director's (as well as an unmeasurable amount of the Archive staff's) being spent in obtaining these resources!

* * *

London

DEPARTMENT OF FILM, IMPERIAL WAR MUSEUM

Annual Report - 1982

Apart from the normal transfer of film from government departments, most groups of acquisitions have been of relatively small items. One exception was several hundred cans of nitrate 35mm film from the London Fire Brigade which includes unique Second World War material. Amongst the miscellaneous collections were newsreels and other items from the Scottish Film Archive and some interesting amateur film shot in Yugoslavia in 1943-45. From the BBC a deposit was made of sixty-seven cans of interview material about the Christmas truce of 1914. Amongst television programmes acquired was an eight part BBC series on the training of fighter pilots.

Government costs have diminished the funds available for re-printing nitrate film, in relation to inflation in the price of film stock. Nevertheless, a steady programme of preservation of record film has been maintained. Work has also commenced on Pathe newsreel material. A special project was production of new 16mm negatives of Riefenstahl's TRIUMPH DES WILLENS, which enabled us to send a new print to the Israeli Film Archive. In general there have been difficulties in securing good quality black and white 16mm work from laboratories.

In the cataloguing field, a major change in the department's reliance on computerised information is taking place. The APPARAT software is now eight years old and consequently out-dated in terms of advances made in the industry. Moreover, the government computer centre has proved itself to be unrealiable. Roger Smither has arranged for a new package (GOS) to be put forward in association with the Museum Documentation Association. The offices of this group are located on the Museum's airfield at Duxford and use can be made of a computer centre in Cambridge.

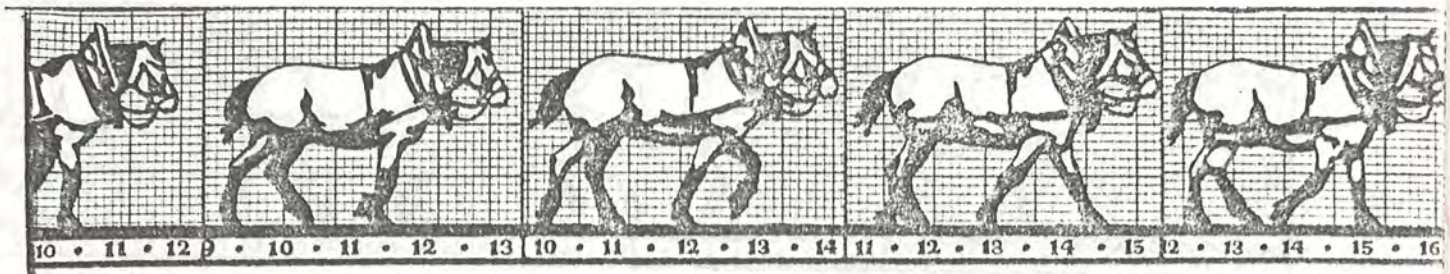
Cataloguing has been concentrated on German film, naval material and films of the First World War. Kay Gladstone visited the DDR Film Archive in return for the visit of two of their staff members and he was able to compare holdings of German documentary film. In the same excursion he also visited the Swedish Film Institute and the Swedish military film library.

From June 1982 a major exhibition was mounted on British films in the Second World War under the title of 'The Screen goes to War'. Items exhibited included documents, posters, stills and equipment. An associated film season covered most of the major British films of the period, including forty-six feature films and a large number of documentaries. The plan of both the season and the exhibition was to set the films in their historical context.

A large number of films were loaned in December 1982 to the Festival dei Popoli in Florence for a retrospective. Clive Coultass attended the festival and received a medal for the museum to commemorate the film department's contribution.

During 1982 two converted buildings with special racking and environmental controls were opened for acetate 35mm storage, with provision also for 16mm prints and sound recordings, on the museum's airfield at Duxford. A van service is available on three days each week to transfer film to and from the main building when required. A third building is due to be ready in 1985. The department's nitrate holdings remain at Hayes. It is also planned to transfer the physical handling of the 16mm distribution scheme to Duxford.

Los Angeles



The UCLA Film Archive University of California, Department of Theater Arts, Los Angeles 90024

(213) 206-8013

ACQUISITIONS

In 1982, the UCLA Archives made a great leap forward with the acquisition of the corporate records of RKO Radio Pictures, which span the years from 1928 to 1958. This collection includes scripts, contracts and correspondence, press books, scores, production schedules and memoranda, stills and distribution information.

Twentieth Century-Fox donated 20,000 script versions of 6000 feature films, and the personal papers of Charlton Heston, Rosalind Russell and Gene Reynolds were received. Additions to the papers of William Wyler and George Jenkins were also acquired.

In the broadcast area, we received 192 scripts to the Hallmark Hall of Fame series, as well as 102 Hallmark Playhouse radio scripts and accessory materials.

Our film holdings continued to grow in 1982 with the deposit of the entire nitrate film collection of the Academy of Motion Picture Arts and Sciences, as well as their Technicolor reference material collection, consisting of 12 million feet of sample reels in three-strip Technicolor. This year we also received several thousand feet of Fox Movietone and Pathe newsreels. Historically significant footage was deposited by Haskell Wexler (Chicago Democratic Convention, 1968) and Shirley Clarke (New York, 1960s). We received upwards of two hundred safety feature films in 16mm and 35mm.

The ATAS-UCLA Television Archive received several hundred new titles, including a broadly representative segment of shows nominated for Emmy awards, as well as the broadcasts of the actual award ceremonies. We also acquired several rare kinescope recordings from the early 50s.

During 1982, the UCLA Radio Archive received the Hollywood Museum deposit of more than 17,000 transcription disks and tapes. Other donations pushed the Radio Archive's annual acquisitions to over 20,000 items.

Our Collection of Television Technology and Design grew by roughly twenty major pieces of equipment, including a 1956 production model of the Ampex VR-1000, the first commercial 2" videotape recorder. Other deposits and donations included several receivers, cameras and various studio and field production equipment from the 50s and 60s.

Our recently concluded master inventory project shows that we now hold over 25,000 titles in film, 16,000 television titles and upwards of 40,000 radio programs.

PRESERVATION

With the continuing support of the National Endowment for the Arts, the Archives transferred more than 40 features and shorts from nitrate film to acetate stock. Some of

PRESERVATION (continued)

the highlights of this year's preservation effort include the following features:

THE BELLS OF ST MARYS (Rainbow/RKO, 1945) d. Leo McCarey
DARK WATERS (UA,1944) d. Andre de Toth
HOLLOW TRIUMPH (Eagle-Lion, 1948) d. Steve Sekely
LITTLE WOMEN (RKO, 1933) d. George Cukor
ONE TOUCH OF VENUS (Universal-International, 1948) d. William A. Seiter
SPECTER OF THE ROSE (Republic, 1946) d. Ben Hecht
TEMPEST (UA, 1928) d. Sam Taylor, (Vitaphone music and sound effects track restored)
WEEKENDS ONLY (Fox, 1932) d. Alan Crosland
WINTERSET (RKO, 1936) d. Alfred Santell
WOMEN OF ALL NATIONS (Fox, 1931) d. Raoul Walsh

and work continues on BECKY SHARP (Pioneer/RKO, 1935), d. Rouben Mamoulian

Among the short subjects were:

A MISUNDERSTOOD BOY (Biograph, 1913), a film by D.W. Griffith previously thought to be lost.
John Hubley cartoons: SWAB YOUR CHOPPERS and FLATHATTING (U.S. Army, c. 1942)
Popular Science Short Subjects (Paramount, 1935-1947) We have started preservation on this important series which featured the latest scientific marvels of the day, including early television broadcasting, polaroid, the Mount Palomar 200" telescope, the first computers, etc. We are preserving these subjects in color, as they were photographed in the Cinecolor process.

FILM SHOWINGS

During 1982 the UCLA Archive sponsored a tremendously diversified program. Retrospectives included the works of Josef von Sternberg, Hal Ashby, Robert Benton, Alan Pakula, and Carl Theodore Dreyer. A six-month, 113-film program entitled "Rediscovering French Film (1895-1962)" was presented in conjunction with the Los Angeles County Art Museum. Tributes were offered to Maureen O'Sullivan, Laszlo Kovacs, Herbert Ross, Ted Kotcheff, Max Reinhart, and Roger Corman. Guest speakers with films included Brazilian David Neves, Richard Pearce, Tim Hunter, Richard Benjamin, Tom Laughlin, David Green, and Garry Marshall. The Archive continues to co-sponsor Encounter Cinema, a weekly series of experimental

(213) 206-8013

FILM SHOWINGS (continued)

and independent films with the film-makers often in attendance. Highlights of this year's series included "Women Independents Survey, 1920-1970", a Tribute to Anthology Film Archives, and "American Independence," eight feature-length narrative experiments. Special series included a six part series on "Women's Work in the 80s," an eight-part program of contemporary Dutch cinema, a nine-part series entitled "Japanese Film and the Edo Period (1600-1868)," and programs on Italian Social Comedy and the cinema of Quebec. A five-part series of "Academy Documentary" was presented in conjunction with the Academy of Motion Picture Arts and Sciences. The Archive sponsored a three-day Reggae Film Festival, a three-day International Visual Music Festival, a two-part Disney Focus on Animation, and the People's Republic of China Film Festival featuring films made within the last ten years. Extra series included "Adventure Films," "Beach Film Series," "Summer Series of Musicals," and a special Henry Fonda Focus. Television programming included tributes to Taxi, World War II, Lew Hunter, Tristine Rainer, and the Hallmark Hall of Fame.

Many Archives programs are done in conjunction with the Museum of Modern Art, American Film Institute, Pacific Film Archives, Los Angeles County Museum of Art, Academy of Motion Picture Arts and Sciences, and the Academy of Television Arts and Sciences. The Archive has continued to provide classroom screenings in conjunction with the educational needs of the University.

NEW PROJECTS

An extraordinary donation from Mr. Kemp Niver of Renovare in Los Angeles has enabled the Archive to bring under the auspices of its preservation program the Library of Congress' Paper Print Project. This project is oriented toward preserving and making accessible the rich heritage of the early cinema which is being recovered from the copyright paper print materials deposited with the Library of Congress between 1895 and 1915. The UCLA Archive now has the capability of reproducing and gauge film, including rare, non-standard sizes and shrunken nitrate.

We are beginning to assemble a complete video preservation lab, based on the acquisition of a 2" VTR, so that the oldest videotape can be reproduced on stable, modern videotape in the new recording formats.

International Relations

Archives representatives participated at meetings of the Film Archives Advisory Committee, the Television Archives Advisory Committee, and the FIAF conference in Mexico City.

Luanda

CINEMATECA NACIONAL
Organismo da Secretaria de Estado da Cultura

RAPPORT D'ACTIVITÉS DE 1982

L'année de 1982 a été une année de consolidation des structures crées en 1981: mise en valeur des instalations; engagement et formation élémentaire du personnel; développement des divers secteurs: Documentation; Archives de film et Divulgation.

1. Acquisitions de l'année

- 23 films Soviétiques offerts por la Gosfilmofond.
- 7 films Cubans offerts por la Cinémathèque de Cuba.
- 1 classíque français: "A propos de Nice" de Jean Vigo, offert por la Fédération Jean Vigo.
- 1 documentaire brésilien offert par le réalisateur.
- 13 documentaires angolais - Dépôt légal.

2. Progrès dans le domaine de la conservation

Un project de construction d'un nouveau dépôt de copies positives a été realisé ainsi que la commande d'une centrale de climatisation. La construction du nouveau dépôt, l'adaptation de l'ancien et leur climatisation respective, sont prévus pour les années 1983/1984.

3. Catalogage, documentation recherche

La Cinémathèque lutte toujours avec le manque de quadres spécialisés. Pour colmater cette difficulté on fait appel a des étudiants a qui on donne une formation élémentaire. En 1982 on a réalisé un cours théorique-practique de documentation pour les 2 étudiantes chargées de l'organisation de l'archive de papier et de la Bibliothèque. En ce qui concérne le catalogage des films, une étude a été faite des publications de la FIAF spécialisés en ce domaine e, du livre "Cinémathèque Imaginaire" édition de l'Embrafilme -Rio

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Largo Luther King - Caixa Postal 3512 - Luanda - R. P. Angola

/...

de Janeiro. Un système de catalogage provisoire a été adopté, basé sur cette étude.

A la fin de 1982 notre Bibliothèque possedait:
629 titres de publications non périodiques, dont:
- 430 - livres
- 142 - brochures
- 57 - catalogues
112 titres de révues.

En ce qui concerne la recherche on a recueilli le témoignage de deux organisations liées à la creation du cinema en Angola, l'Equipe Ano Zero" et la cooperative de production de cinema PROMOCINE, ainsi que le témoignage de quelques personalités liées au mouvement cineclubiste à Luanda, dans les années 50.

4. Projections

Divulgation du cinema angolais:
- 1ère Mostra de cinema angolais à Luanda
- 1ère Mostra de cinema angolais à Cuba
- Cycle "6 Ans d'Agressions Imperialistes" à Maputo Mozambique.
- Projection d'un documentaire angolais à la "Semaine d' Afrique", à Roma.
- Participation avec des documentaires angolais dans plusieurs activités Culturelles en Angola.
- 1 Mostra de cinema angolais à Lisbonne - Portugal.

Semaines de cinema et Cycles:
- Une semaine de cinema Roumain
- " " " " Espagnol
- " " " " Brésilien
- Un cycle de cinema Mozambicain

.../

/...

5. Expositions, Publications

Exposition: 1 exposition du poster Cubain à Luanda
Publications: 3 dépliants.

6. Administration et budjet

Le budjet accordé à la Cinémathèque en 1982 a été de kwanzas : 8.558.372.00.

7. Relations Internationales

- Participation au XXXVIII Congrès de la FIAF et au Seminaire Latino-Americain et du Caribe des Archives d'Images en mouvement au Mexique.
- Développement des liens de coopération avec d'autres Cinémathèques nottament avec les Cinémathèques de Cuba, Rio de Janeiro, S.Paulo, Lisbonne, R.D.A., Comité d'Etat pour le Cinèma de l'URSS et l'Institut National de Cinema du Mozambique.

Lyon

Comité de Fondation du
Musée du Cinéma de Lyon

69, Rue Jean-Jaurès
69100 Villeurbanne
Tél. (78) 53-27-69
C. C. P. LYON 6289-48

Le 20 mars 1983.

Chers amis,

Du fait d'une lenteur administrative inadmissible et incompréhensible, tant de la part de l'Etat français que de la part de la ville de Lyon, aucun progrès n'a été réalisé, depuis 1981, pour la constitution du Musée du Cinéma. Cela, malgré nos immenses possibilités.

Notre activité s'est bornée à des conférences, des prêts de films, de documents et de photographies.

La seule manifestation importante a été notre participation aux échanges culturels entre la France et l'Algérie où nous avons présenté le "Cinématographe Lumière" et les premiers films à la Cinémathèque d'Alger.

Sans subvention, nous ne pouvons nous rendre aux congrès de la F.I.A.F. et nous le regrettons vivement.

Nous saluons très amicalement toutes les cinémathèques.

Le président:

Dr. Paul Génard.

Madrid

Filmoteca Española

Cra. de la Dehesa de la Villa s/n. MADRID -35- ESPAÑA

RAPPORT D'ACTIVITES DE 1982

1.- Acquisitions de l'année.

Nos collections de films se sont enrichies de près de mille copies, obtenues grâce au dépôt légal (production nationale et certains films étrangers doublés), aux dépôts volontaires des distributeurs et producteurs, aux échanges et achats, et par voie de tirage.

Ont été enregistrés:

- longs métrages étrangers 35 mm.: 98
- longs métrages espagnols 35 mm.: 234
- longs métrages espagnols et étrangers 16 mm.: 183
- courts métrages étrangers 35 mm.: 13
- courts métrages espagnols 35 mm.: 379
- courts métrages étrangers 16 mm.: 7
- courts métrages espagnols 16 mm.: 57

Parmi les acquisitions les plus importantes, nous pouvons signaler plusieurs primitifs dont quelques films des frères Lumière, des documentaires filmés par les franquistes pendant la guerre civile, 91.000 mètres de documents filmés sur l'exile espagnol au Mexique pendant les années 40 et 50, cinq longs métrages espagnols des années 30 et 40 que l'on croyait perdus et 250 m. du film tourné par Abel Gance en 1944 sur le torero Manolete.

Les collections destinées au Musée du Cinéma se sont enrichies de 255 pièces (vieux appareils et accessoires) dont une lanterne et un projecteur Lumière du siècle dernier.

2.- Progrès dans le domaine de la conservation.

Le projet de climatisation des dépôts a été mis à

l'étude et devra être rectifié et amélioré au cours de l'année 1983.

Mise au point artisannale d'un appareil à traction mécanique constante destiné à controler la qualité photographique et le montage de trois copies qui défilent parfaitement syncrones avec 5.800 K°.

Nous avons restauré et transferé sur acétate environ 23.000 m. de pellicule nitrate (films espagnols des années 40 et documentaires muets).

3.- Catalogage, documentation, recherche.

Nous avons pursuivi nos eforts pour compléter les dossiers de notre grand projet d'Inventaire du Cinéma Espagnol.

Par contre, le système de catalogage de nos collections de films est encore très rudimentaire.

Bibliothèque: Ses collections se sont enrichies de 822 livres, 900 périodiques et environ 850 brochures.

La salle de lecture a accueilli plus de 3.000 lecteurs.

L'acquisition récente d'une machine duplicatrice de fiches nous a permis de réorganiser notre ancien fichier selon les normes de classification et de catalogage de la FIAF et notre nouvel index de vedettes-matières.

Le personnel de ce service a suivi divers cours de recyclage pour documentalistes.

Photothèque: L'équipement technique du laboratoire a été rénové. L'accroissement des collections en 1982 a été le suivant:

13.367 photographies
2.171 cartons
8.894 négatifs
14.761 photochromes
5.720 affiches
1.671 press-books

4.- Projections.

Le nombre de projections en 1982 a été de 1.803 à Madrid (2 salles) et à Valence. Comme l'an passé, la salle principale dont nous disposons à Madrid a été louée au Cercle des Beaux Arts. Cependant un projet d'architecte a été élaboré, ce qui nous permettra un jour d'obtenir notre propre salle, tout en restaurant les plus ancien cinéma de la ville ("CINE DORÉ").

Principaux cycles et rétrospectives:

80 ans de Cinéma
Cinéma Bresilien
King Vidor (25 films)
Semaine de Cinéma de la R.D.A.
Semaine de Cinéma Soviétique
Semaine de Cinema Autrichien
La Comédie Musicale Egypcienne
CIFESA
Ottokar Runze
L'Histoire du Japon à travers le Cinéma
Cinéma Portuguais
Cinéma d'Horreur, Fantaisie et Science-fiction (160 films)
Documentaires de la R.F.A.
Cinéma de l'Inde.
Independent American Filmmakers
Budd Boetticher (18 films)
Edgar Neville.

Nous avons rendu hommage aux personnalités du Cinéma disparues pendant l'année: Henry Fonda, Allan Dwan, Romy Schneider, R.W. Fassbinder, Ingrid Bergman, Henry King, José Nieto, etc...

Nous avons colaboré avec de nombreux Festivals et manifestations cinématographiques culturelles et prêté des films aux universités et ciné-clubs.

494 films ont été montrés sur table ou en projection à 92 chercheurs et étudiants espagnols ou étrangers.

5.- Publications.

Nous avons publié les brochures suivantes:

Comedia Musical Egipcia.- Encuentros de Cine Mediterráneo de Vittel.
Budd Boetticher
Alfred Hitchcock (Seconde édition)

6.- Administration et budget.

Comme nous l'annoncions dans l'introduction de notre rapport de 1981, une loi du 24 Février 1982 ratifia la conversion de la FILMOTECA ESPAÑOLA en organisme doté de personnalité juridique et d'autonomie administrative et financière, agrégé au Ministère de la Culture. Cependant, l'approbation des nouveaux statuts a été retardée et sera

probablement remise a l'étude par le nouveau gouvernement au cours de 1983.

Notre budget pour 1982 a été établi selon les divisions suivantes:

Equipement, travaux, instalations diverses:	300.000 US $
Conservation et acquisitions:	440.000 US $
Location de la salle	58.000 US $
Recettes	130.000 US $

Les frais de personnel et une partie des dépenses de fonctionnement ont encore été couverts par le Ministère de la Culture.

7.- Relations internationales.

Nous avons reçu, en prêt limité, des films de nos collègues de Londres, Toulouse, New York. Des échanges ont été réalisés avec nos collegues de Berlin (RDA), Montevideo et Moscou.

La rétrospective de Budd Boetticher a été organisée avec Lisbonne et Paris (Cinemathèque Française). La visite de notre Directeur Florentino Soria à Montevideo à l'occasion de la présentation du cycle de la II République Espagnole a été très fructueuse, en particulier pour les échanges de films.

Nous avons reçu la visite des personnalités suivantes:

Peter von Bagh (Helsinki)
Héctor G. Mesa (La Habana)
Budd Boetticher (Los Angeles)
Jim Jarmusch (New York)
Konrad Wolff (RDA)
Ottokar Runze (RFA)
Délégations officielles autrichienne, soviétique et de la RDA.

Mexico

CINETECA NACIONAL

SECRETARIA DE GOBERNACION

DIRECCION GENERAL DE RADIO, TELEVISION Y CINEMATOGRAFIA

DIRECCION DE CINEMATOGRAFIA

MEXICO

Miembro de la FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

ACTIVITIES REPORT 1982

As you know, a fire destroyed Cineteca Nacional last March 24,1982. From January up to that date, our activities in the fields of preservation and screening were smooth enough. From March 24 on, however, our efforts aimed mainly to rescue works, as well as reorganizing our staffs.
Once we got this goal, in the middle of april, Cineteca Nacional begun to increase its film archive through a Committe whose estipulated functions - were to contact all those organizations and individuals concerned with film dealing. Negatives, positives and film documents were thus regained for - Cineteca Nacional, and now we are carryng on the hard task of restoration and cataloguing our stocks.
We have recived many affords from distributing companies, individuals and authorities, so we have now a lot of work to do.

ACQUISITIONS OF THE YEAR

During 1982, Cineteca Nacional acquired 637 films, 543 in 35 MM, and 94 in 16 MM.
46 of these films were afforded by the USRR archive. Thanks must be given too to the Comité Pro-Recuperación de la Cineteca Nacional and the film - companies in the country.

PROGRESS IN THE FIELD OF PRESERVATION

In 1982, 637 films were checked, 539 in order to determine its technical - conditions and 28 in order to be fixed for lab preservation work.

CATALOGUING - DOCUMENTATION - RESEARCH

Archive:	Film folders	620
	Film data	255
Library:	Books	164
	Magazines	116
	Film scripts	180

Research: Restoration and cataloguing of films rescued from the fire, as well as work on photographic items.

A catalogue concerning mexican film production 1967-1982 is by now prepared.

FILM SHOWINGS

Cineteca Nacional has been screening in four movie theaters at Mexico City. Also organized: -The III Forum of Cineteca Nacional, with 13 films.
-The XV International Film Review, with 18 films.
-The V International Children Cinema Week with 7 films.
Besides this, Cineteca Nacional has a daily programme in its theaters, announced in all newspapers.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The finnancial ressources of Cineteca Nacional are provided by the Federal Government. Due to the recession faced by our country, our archive has some problems but, with the support of the Government, a new building and new - vaults will be soon considered.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

Representatives of Cineteca Nacional assisted to: The XXXVIII General Assembly of the FIAF in Oaxtepec, Mexico. As well as to Berlin Festival and Cannes Festival.
The chief of our Documentation Department made a tour including several Latin American Countries. (Argentina, Uruguay, Brasil and Bolivia).
Mr. Carlos Filoteo, from our technical staff, travelled to the USRR Film archive, where he received training in film restoration matters.

LIC. LUZ MARIA OROZCO GONZALEZ

Mexico

UNIVERSIDAD NACIONAL
AUTÓNOMA DE
MÉXICO

filmoteca
unam

FIAF ANUAL REPORT (1982)

YEAR'S PURCHASES:

131 titles of films that increased our stock and among which, the following deserve special mentioning:

1.- 7 short films shot by the Brighton School, in 35 mm. result of an exchange with the British Film Institute.

2.- 19 film rolls in 35 mm. of nitrate material, among which important works can be found such as:

a) Documentary films on Colorado State, U.S.A., sponsored by Willys Overland Company C. 1920.

b) "The Harem Skyrt", North American comedy of independence. Supply Company of San Antonio, Texas, U.S.A. C. 1910.

c) "His Great Sacrifice", North American melodrama C. 1910.

d) An Italian copy "Ambrosio Torino Societa Anonima". Probably a D'Art C. film 1908.

e) A Mexican copy of P. Aveline and A. Delalande distributors, without a title. Of an Eclair Comedy.

f) "Papillon", comedy, on which we cannot supply any - - other data than its probable production date 1918.

g) "A desperate Chance", North American melodrama of the Kalen C. film, 1915.

h) El Cazador" (The Hunter), copy of an Eclair film, Paris 1910. Pathe Freres.

3.- 3 rolls on nitrate material corresponding to the years 1920 in Mexico, on political events and military manoeuvers of aviation.

4.- 7 rolls of stock shots of 35 mm. nitrate material, referring to some of the most relevant figures in Mexican politics and society of the first half of the century and among which we can find: "Vasconcelos y Otros", "Entierro Tata", "Candidatura Cárdenas" and "Plutarco Elías Calles."

5.- ¡Que Viva México!, 9 rolls of film edited by Alexandrov that we received in exchange with the U.R.S.S. Filmotheque.

6.- We received as exchange material with the National Filmotheque in Spain 12 rolls in 35 mm. of the original materials filmed by Sergei M. Einsenstein in México during 1931 and that are integrated under Einsenstein's title: Mexican Film, episodes for a study.

7.- Likewise, and thanks to the collaboration of the Cinematheque of the G.D.R., we are able at last, to have the first version of the film "Santa", which was filmed in 1917 by Luis G. Peredo.
The G.D.R. Cinematheque, after duplicating for us 5 rolls of this film, which had shrunk, presented to us a copy, of incomparable quality, of this already famous national-film of the silent times.

8.- On the other hand, a great percentage of the Latin American films that were projected during the historic seminar of the last "XXXVIII FIAF 82 Congress", held during the month of June in Oaxtepec, Morelos (México), besides enlarging our stock, has been integrated with in an exhibition program, which will be carried out, in an itinerant-fashion, through all of Latin America .

9.- And lastly, we received as a donation, 18 rolls in 16 mm. consisting largely, of newsreels called "Notimex" and "Noticinema", on industrial movie production. Besides, we received as a donation from a distributor of foreign films, 2 tons of publicity printed material (photo assemblies) of North American films of the years 50, 60 and 70.

TECHNICAL DEPARTMENT:

Towards the end of May and early of the current year, our Technical Department was forced to decrease its activities due to the fact that its facilities were moved to premises which were larger than the ones which had been previously installed, overcoming in this way some of the problems that the ever-decreasing room it had was posing. This decrease was due to the increase in our stocks.

LABORATORY WORKS:

Obtention of internegatives and positives of 289 titles.

PRESERVATION:

We revised, cleaned and identified 123 rolls of nitrate films and 66 films of nitrate material in 35 mm. We identified 43 films.

TECHNICAL CHIPS:

By means of direct vision we had:

1.- 8 chips of 16 mm. films.

2.- 123 chips of 35 mm. films.

Besides, within the general project for the production of-technical chips to feed into the computer that is going to give us catalogues of our films, we made the transcription of -- the data obtained directly from the film into the printed form and besides we got a list of all the missing data of the already transcribed chips. We got the following result:

1.- 571 chips transcribed into the printed form.

2.- 708 films partially lacking in data.

CATALOGUING - DOCUMENTS .

We carried out the works of cataloguing and documenting -- the bibliographic testimonials, and we got 1682 chips distributed among the biographical, general and moving images items.

RESEARCH.

In the UNAM Filmotheque we are carrying out the following-research:

1.- "Bibliography of World Movies in Spanish".
of Helena Almoina Fidalgo.

2.- "Norman Foster y los Otros"
of Gabriel Ramírez.

3.- "Graphic History of Mexican Movies".
of Paco Ignacio Taibo.

4.- "Mexican Documentary Movies"
of Manuel Michel.

5.- "History of Mexican Movies 1917-1970".
of Enrique Solórzano.

6.- "History of North American Silent Movies in México".
of Enrique Solórzano.

7.- "Two Countries in Latin America and Their Movies: Argentina and Peru",
of Octavio Getino.

8.- "Relationships between the Movies of México and Argentina"
of Nicolás Amoroso Boelcke.

9.- "History of the Styles in Silent Movies",
of Paco Ignacio Taibo.

EXHIBITIONS:

4403 copies were projected in 406 institutions of this -- country, both private and state, as well in cinema clubs for - students and cultural bodies depending on and independent from UNAM; events, universities and cultural centers abroad; access to our files, etc. We carried out the direct projection of --- 1011 copies of activities organized by our own institution.

EXHIBITIONS ABROAD:

In collaboration with the Ministry of Foreing Relations - in México, we sent to Paris, France, 3 short films on Mexican-art, to be projected for one month's duration.

We sen one short film on Mexican art to the U.S.S.R. We - sent the film "Empiric Midwives" (Parteras Empíricas), to be - projected during the International Festival of Scientific Mo-- vies of the International Association of Scientific Movies --- (ISFA) in Jena, Germany.

We sent a short film on Mexican art to the Mexican Embassy in Korea.

The cycle "Siete Décadas del Cine Mexicano" (Seven deca-- des of Mexican Movies) was sent to Panama in September to be - projected during the Mexican Cultural Festival.

This same cycle was projected during the month of August- in Chicago, Illinois and San Antonio, Texas, U.S.A. .

Likewise, the film "Epopeyas de la Revolución", was pro-- jected in Nicaragua City in commemoration of the Mexican Independence, during the month of September.

Likewise, a cycle on the Mexican Revolution was projected at the Universities of Boulder, Colorado and Santa Clara, California, with didactic ends.
We sent 10 films directed by Luis Buñuel, to the Portuguese Cinematheque during the month of September, on the ocasion of- the homage that this outstanding movieman received.

The film "María Candelaria" was sent as a donation during-the month of August to the Mexican Embassy in Chuna.

EXHIBITIONS IN MEXICO:

Nearly 100 film cycles were exhibited by the UNAM Filomotheque in several educational and cultural centers in our country. The following are worth mentioning:

1.- The "Eisenstein" cycle, integrated with 4 of the films edited starting with the work filmed by Einsenstein in México in 1931 and that he himself was unable to integrate in his work ¡Que Viva México!.

2.- The Cycle "Satire, Irony and Humor in the films of the Federal Republic of Germany", cycle formed with some of the-films of this line during the 70s, and that was projected-thanks to the assistance of the German Cultural Institute-Goethe.

3.- "Los Pioneros del Cine", cycle of films made by some of -- the most relevant movie makers of the starts of the movies.

4.- "Cinema, Opera and Ballet", films dealing with ballet and-opera and that were projected in collaboration with the -- French Institute for Latin America, the Goethe German Cultural Institute and the Embassies of France and Federal -- Germany.

The UNAM Filmotheque effected two shows of Scientific Cinema within which it projected films on scientific movies of France, Belgiun, Quebec, Australia, Italy, Great Britain, Germany,- Tzchekoslovakia and México.

"Retrospectiva del Cine Español" (A Retro View of Spanish-Cinema), was a cycle formed with films of the most important -- Spanish Movie makers as Summers, Buñuel, de Armiñan, Garci, Camus, Borau, Bretiu and Berlanga.

Likewise, durgin the whole of the month of September, the-UNAM Filmotheque projected in the "Jose´Revueltas" Hall, of the University Cultural Center, a retrospect of Mexican films with-27 of some of the films fundamentally of the period of the 30s-to the 70s, thus participating with its cinema material in the-First University Festival of Popular Culture organized by our - maximum study center.

Several cycles of basically Mexican and Latin American Movies were projected since the month of September in several cultural centers belonging to three civil precincts in our Distrito Federal and through and mobile cinema coordinated by the Commission for urban Development (CODEUR). And together with the Ge-

neral Office of Sociocultural Activities of the UNAM the Filmo theque has exhibited uninterruptedly, during the whole of this year, a vast program of film cycles in several different cen-- ters, schools and colleges that depend on the UNAM. These cy-- cles comprise diferent topics concerning art, culture, politics society, etc.

DISPLAYS.

Several displays been exhibited during this year 1982 in- an itinerant fashion in several cultural centers of the provin ces and the Distrito Federal.

Exhibitions such as "The Origin of the Movies" that during this year have gone through the Casa de la Cultura (House of -- Culture) of the State of Pachuca, Hidalgo, headquarters of the Photographic Casasola Files; the lobby of the Jorge Negrete --- theater of the National Actors' Association; the Cultural Cen-- ter "El Nigromante" in San Miguel Allende, the Autonomous Uni- versity of Sinaloa and the College of Science and Humanities,- Azcapotzalco Division.

His exhibition of antique movie objects that are part of - the museum stock of the Filmotheque is complemented by a cata-- log concerning the subject in question, and with lectures of -- outstanding specialista and projections of films of the primi- tive age of the movies. All this with end of offering the visi- tos an integral image of the origin of the moving theater.

Another one of the exhibitions that arose great interest - among those present was the so-called "Graphic and Movie Works- of Georges Méliés", which was presented from June 5 to August - 30 at the University Museum of Art and Science together with -- the Méliés' Friends Society in Paris and the File Service of -- Films of the National Center of Movie Theater Bois D'Arcy in -- Paris.

This exhibition, that was opened as part the parallel acti vities that the UNAM Filmotheque affected whithin the framework of the "XXXVIII FIAF Congress 82" was again displayed starting- October 11 at the Technological Museum of the Comisión Federal- de Electricidad.

The display, that has an introduction of 17 panels made by the Georges Pompidou Cultural Center in France, besides a se--- ries of Photo assemblies, pancartes, photographs, clothing dra- wings and cartoons made by Méliés himself through the whole of his creative existence, was also supported with a series of lec tures given by several outstanding experts on the sibject around the work of this supreme movieman, and also with a show of ---- films made by Méliés and several of his contemporaries as Zecca aumont, Pathé, and others.

On the other hand, within the parallel activities to the -

"XXXVIII FIAF Congress 82", three displays were shown in the - lobby of the theater of the Centro Vacacional Oaxtepec:

The first, concerning the recently copublished book by -- the UNAM Filmotheque on the film "Redes" (Nets), which has 32- photocoppergraphies of Paul Strand and Ned Scott, taken in --- 1935 during the shooting of this film. This material was selected by Mr' Agustín Velázquez Chávez, and it is a hint of the - attempt of making movies for the masses, that was first undertaken under President Cárdenas.

The second display, "El Cartel del Cine Mexicano en el -- Mundo", which has also been presented this year in the Casa de la Cultura de Mixcoac, in the Autonomous University of Guana-- juato, in the porch of the National Actors' Association and in the Government Palace of the Estado de México, is integrated - with 64 pancartes belonging to the collection of the Filmotheque of the UNAM and is besides being supported with a film cycle formed with some the most representative films of the golden era of the national movie history. And The third, "FIAF -- Imafes", consists of a collection of pictures referring to previous Congresses of the Federation. "El Cartel del Cine Cubano" is another one of the displays that, during this year 1982, have started circulating some of the culture and education centers of the Mexican Republic . This display has already visited the Casa de la Cultura de Mixcoac and the Autonomous University of Guanajuato, and it is show of 24 Cuban pancartes -- that show the movies projected in Cuba, both domestic and foreign.

Some of these pancartes are exceptional and they are part of the stock of the Filmoteca. "El Cartel como Lenguaje Gráfico" is a display of 27 graphic designs that have as a point of departure, some of the most significant films in the history - of world movies. It was inaugurated in November in the Escuela Preparatoria No. 1.

And lastly, in the lobby of this scool, there is a permanent display of photographs relative to some of the most representative films of the the Mexican silent period.

LECTURES AND COURSES:

The lecture program that the UNAM Filmoteca has organized during this year 1982 is very vast. In these lectures they have discoursed on the movie phenomenon since its plural historical aspects, its geographic aspects as well, and the social, - artistic, cultural, political, etc. too. Such as the one given by the prestigious Dr. Jerzy Teoplitz on the "Importance of -- the History of the Movies and its Methodology", lecture with- which the Dr. took possession of the extraordinary chair "José Clemente Orozco", chair in which distinguished personalities - from science, art, culture and education participate, both do-

mestic as well as foreign, and in which Dr. Teoplitz, invited-
by the UNAM Filmoteca, taught from December 7, 1981 to January
27, 1982, including the Seminar "History of the East European-
Movies, Since its Beginnings Up to 1955".

Dr. Prof. Jaime Tello, and the movie reviewer, Eduardo de
la Vega Alfaro, both collaborators of this institution, gave a
series of lectures on subjects such as "Latin American Movies"
"The Soviet Vanguard", "Postitution in the National Movies", -
"The North American Comic School", "The Proletarian Class in-
National Movies", "Mexican Folklorism in Eisensten's Work",--
"Cineclubism in México", "The Esthetics of Chaplin's Movies",-
"The Origins of the Movies", among others, which were largely-
presented in some of the universities of the provinces, cultu-
ral centers, as well as colleges and schools depending from --
our maximum study center.

Within this program of lectures, we also made the intro--
duction and comment of some film cycles devoted to certain ages
authors, etc. for example "Bergman", "Buñuel" or "Five inte---
llectual Trends of International Movies" which were presented-
in some scientific research centers in México by the reviewer-
and script-writer of movies and Head of Programs of the Filmo-
teca, Tomás Pérez Turrent.

We also had lectures presenting exceptional films and ages
which have been of relevance in the history of our movies such
as is the case of "Redes" (Nets), "Siete Décadas del Cine Na--
cional", (Seven Decades of our National Movies) and "The Orig
ins of the Mexican Talking Films", which were presented by ---
Prof. Francisco Gaytán, Head of the Technical Department of --
the Filmoteca in movie clubs of some private organizations.

We should emphasize the fact the famous French movie pro-
ducer Paul Grimault, made the presentation of his animated car
toon "The King and the Bird".

In the same way he held lectures as support to events of-
domestic and international relevence, such as were on at the -
same time the same time during the "Secon Latin American and -
Caribbean Seminar on Archives of Moving Images" and the "XXXV-
III Congress of the International Federation of Film Archives"
both events recently held at the Oaxtepec Vacation Center, Mo
relos, in June. Lectures where we had the participation of ---
outstanding specialists in some branches of the movie industry
such as the Professor Madeleine Malthete Méliés Show, and Prof.
André Gaudreault, offered before the inaugural of the "Georges
Méliés" display. On June 5 at the University Museum of Arts --
and Sciences.

Two talks around the deep meaning of the life and work of
the so-called Movie Magician "Georges Méliés":"Life and Works"
and "Narrativity and Theatrical Quality of Méliés Work".

Within this same framework of parallel activities, a cycle of lectures was held in the "Justo Sierra" Auditorium of the San Ildefonso Building, from June 3 to 16, in which we had the - participation of very well-known personalities whose experien ce and weight inside the moving images archives is unquestion able. Thus, Professors David Francis, Robert Daudelin, Miche lle Snapes, Harriet Harrison, Wolfgang Klaue, Eileen Bouser, Sam Kula, Audrey Kuperferberg, Cosme Alves Netto, Professor Manuel González Casanova, Teresa Toledo and Jorge Miguel Cou selo, who talked on some general aspects of the movie archi- ves and similar. As part of these same parallel activities, Prof. André Gaudreault spoke on June 3 in the Council Hall - of the Political and Social Sciences College of the UNAM, on the "Narrative and Temporality of the Earlier Movies", and we also held the lecture "Surrealism and Movies in France" - on June 13 that was given by Mr. Raymond Borde, Director of the Toulouse Cinematheque. This cycle ended in June 15 with a round table on "The Doings of Movie History in Latin Ameri ca" in which we had the participation of: Henry Segura, Alex Viany, Tomás Pérez Turrent and Eduardo de la Vega Alfaro.
On the other hand, June, July and August were the months du- ring which we had the aforementioned display "Georges Méliés" installed in the University Museum of Arts and Sciences. And as a complement to it, in the auditorium of this same Museum, movie producers, historians, researchers and movie reviewers as José Luis González de León, José de la Colina, Manuel Mi- chel, Octavio Getino, Nelson Carro and Javier Arévalo, who talked on Méliés and his Poetic Imagery,"The Thousand and - One Wonders of Méliés", "The Contemporaries of Georges Méli- és", and "Theatrical Quality and Imagery in Méliés Works".

We must emphasize the fact that in this same we had the - - inauguration, for the second time, of a cycle of lectures - that covered, during the whole of the month of October, "The Present and Future of the Mexican Movies". In this cycle we had the participation of distinguished personalities who - have some kind of connection with our national movie indus- try who analysed the way that the Mexican movie industry has already gone, its guidelines and current perspectives, its production and distribution, both of industrial as well as independent movies; the several experiences of commercial - and non-commercial movies; and the problems that are posed by the creation of a national movie industry.

Also, during October we had some talks on "The Concept of - Painting in Movie Creation", and the Production of an Art - Film", subjects that were dealt with during the film cycle "Plastic Arts in the Movies".
Equally, the Cuban movie producer of scientific films, Edy Pérez Tent, offered, as a guest of the Filmoteca, a series of talks around the exercise of documentary films in Cuba and his experience as a movie producer of this kind. The - talks were illustrated with the projection of some of his

films such as: "Where the Seagulls Make their Nests", The Cathodic Beams Tube, Balance, in Danger of Extinction, One Hundred Years of Youth, etc.

On his side, Dr. Jersy Teoplitz taught a course on "The History of the Movies in Eastern Europe since its Start Up to 1955 And Also a Seminar taught by Jean Douchet on the form and contents of the work of Griffith, Murnau, Lang, Sternberg,Godard Ford, Hitchcock and Buñuel. Professor Douchet is a French movie reviewer and writer; the two courses that were offered - to the promotors of cineclubs of the 16 civil precincts in - our Distrito Federal on movie history and movie industry - - training; the course that Nelson Carro taught on the French New Wave movies. Nelson Carro is a movie reviewer and also collaborator of this institution. An the course on "History of Mexican Movies" taught by Eduardo de la Vega Alfaro in the - School for Foreigners Studies of the UNAM.

In the same fashion, and so as to increase movie culture in the staff of the Filmoteca, and besides, motivating the personnel so that it will have a better grasp of what the institution is and what it represents in the University and in society and in consequence of the meaning and relevance of our work as workers of the Filmoteca. We had a series of internal courses for the staff of the Filmoteca, in which we dealt - with subjects such as the Script and Movie Producing, the - structure and contents of the film in great authors, as well as the analysis of the works and meaning of a movie archive taking as starting point the presentation and breakdown of - each one of the chapters in CIDUCAL Bulletin No. 3 by the Department Heads of the Filmoteca.

SPECIAL EVENTS:

Within the relevant activities organized by the UNAM Filmoteca, we find first of all, the "Meeting on Legislation for the Defense of National Movies", which as held from January 18 to 21 in the Dr. Efrén del Pozo Auditorium of the Union of Universities of Latin America, which activity was effected to analyze the paths that Mexico is now following comcerning present-day legislation on freedom of expression and broadcasting, - specially concerning the movies so as to make, in this way, a contribution to the undestanding of the formulation, treatment and evolution of the possible laws on the movie industry that might arise in the future.

Special attention should be drawn on the two most important - events that the UNAM Filmoteca held during this year 82, and

which were: "The Second Latin American and Caribbean Seminar on Archives of Moving Images", and the "XXXVIII Congress of the International Federation of Film Archives", two events - which were of tremendous relevance for the development and - enrichment of the relation ships among the film archives in all the world and which were a step forward in the attempt - to make the protection and safeguard of films a cultural patrimony, an indispensable and not-potponable activity in the existence of any of the peoples of the world.

The "IV National Meeting on Super 8 Movies" was another of - the relevant activities organized by the Filmoteca.
With it we tried to proceed with the objectives that since - the production of the first event of its kind in 1978 the Filmoteca has been trying to archive; promotion of the use of - format as another possibility in independent production, the creation of distribution and exhibition networks and the new possibilities that might be gained by the use of smaller technical equipment.

ACTIVITIES ABROAD:

During September, the reviewer and script-writer and Head of the Department of Programs of this Institution, Tomás Pérez Turrent, was invited by the Portuguese Cinematheque to give a series of talks around the subject "Class B movies of Luis Buñuel". Talks given in the course of the Restrospective and Tribute to Luis Buñuel, for which the Filmoteca sent 10 films

PUBLICATIONS:

Published Books..-

Militant Movies in Spain During the Franco Era, of Paulino Viota.

An Image Goes Through the World, of Julio García Espinoza.

Redes (Nets), (Coedition). 32 Photocoppergraphies of Paul - Strand and Ned Scott taken in 1935 during the shooting of the film of the same name. Materials selection by Agustín Velázquez Chávez.

In Printing.-

Méliés, articles written about the work of the famous producer .

History of Bolivian Movies, of Alonso Gumucio.

In Front of the Screens, of Helena Almoina Fidalgo.

The Law Regine of the National Movie Industry, of Virgilio Anduiza V.

In Preparation.-

Graphic History of Mexican Silent Movies, of Paco Ignacio Taibo.

Mexican Documentary Films, of Manuel Michel.

Pamphlets.-

2 sheets of the Filmoteca: University Cineclub and the - - Subjects of the Mexican Movie Industry.

Ciducal Bulletin No. 4 2nd. Age, April 82. "Film Catalogs"prepared by the Catalog Commission of the FIAF.

The Origins of the Movie Industry.

Program of activities of the Filmoteca February - March.

Latin American Bulletin of Super 8 Movies # 1 and 2.

Filmoteca Bulletins Informs of August, September, October, November. Pancartes on different events and cycles of lectures and films organized by the UNAM Filmoteca:

Chaplin: March 1942, Europe in War; The Satire, Irony and Humor in Federal Germany's Films; Movies, Opera and Ballet; - Child Movies; XXXVIII FIAF 82 Congress; Second Latin American and Caribbean Seminar on Archives of Moving Images; Georges Méliés Exhibition; Science in Images; International Show of Scientific Movies; Méliés Lectures.

Radio Production.-

Starting Monday March 8 of this year Radio Universidad Nacional Autónoma de México started broadcasting a series produced by the UNAM Filmoteca. Music in Images - through which we have tried to offer a historical and geographical musical panorama that will speak to the radio listener about the evolution, current situation and importance of the use of music in the movies, and give him thus the chance to discover this - - other face of movie production in some films and that is, music specially written for the movies.

This program is broadcast every Monday and has a duration of 30 minutes. On the other hand, through Radio Educación of Mexico, from Monday through Friday and at 8:57 and 18:57 hrs.

The Filmoteca continues broadcasting uninterruptedly since the beginnings of the year 1981 its three-minute capsules in which, briefly, and interestingly, we deal with the movie - phenomenon and its surroundings. The title ofthe program is "The Filmoteca's Minute".

MOVIE PRODUCTION.-

This year 1982, the Production Department of the UNAM Filmoteca, besides producing five films devoted to the different university actualities that are happening within our maximum - study center, produced:
Compañero Fernando, documentary film concerning the producer of the Argentinian dpcumentary movies, founder of the Movie School in Santa Fe, Fernando Birri.

Tango, film devoted to the analysis of this Argentinian musical genre and to the social and historical moments that - - witnessed its birth and through which its existence has been going through.

Manuel M. Ponce , documentary film devoted to the life and - works of this famous Mexican composer.

These three films participated in the IV Festival for New Latin American Movies, held at the beginning of the month of - December, in Havana, Cuba.

Gancho al Hígado, film devoted to the another-time World - - Champion boxer, Rubén Olivares, in his activities as boxer - and candidate for the deputation of his district.
This film was sent to the International Super 8 Movie Festival held in Caracas, Venezuela.

In Process:

We are also finishing:

Cerca de lo Lejos, film devoted to the personality and work of the Mexican poet, Elías Nandino.

Testimonios Zapatistas, documentary film. Research.
Interview to old peasants who fought next to Emiliano Zapata.

Juan O'Gorman, film on the life and work of the painter, architect, artist Juan O'Gorman.
Numbers 6 and 7 of university actualities and Tortuga Laudis film on scientific subjects that takes from this one specially its process of extinction.

And we proceed:

One film on the workers' movement in Mexico from 1929 to 1981 and another testimonial film on the history of the national movie industry seen through the activities and different - - points of view of the ones who are part of this great Mexican complex such as the technicians, producers, actors, scenographers, etc.

Milano

CINETECA ITALIANA ARCHIVIO STORICO DEL FILM MUSEO DEL CINEMA - MILANO (Italie)

RAPPORT D'ACTIVITE' POUR 1982

1. Collections

Au cours de l'exercice 1er janvier - 31 décembre 1982 nos collections se sont enrichies, par dépôts, tirages, contretypes, achats, échanges (positifs, négatifs, lavander, 35 e 16mm) de n° 101 titres de films (longs métrages et courts métrages).

En plus il faut compter une riche colléction de films des télévisions ce qui porte cette séction à un total de 4744 titres.

Le report du nitrate sur acétate s'est poursuivi, en privilégiant particulièrement la liste des 200 films italiens du cinéma muet en danger de conservation, en particulier pour le groupe des films d'avventures (Emilio Ghione, Luciano Albertini, Domenico Gambino).

Un premier lot de 5000 mètres a été contretypé et le travail poursuivra l'année prochaine.

Pour le travail de l'archive il faut signaler,la mise en marche en 1982 du programme vidéo, c'est à dire l'enregistrement sur cassette U MATIC 3/4' SONY de films classiques de nos collections pour les cours d'histoire du cinéma du "Laboratoire Filippo Sacchi" et pour des projections d'études au siège de la Cineteca.

Les résultats ont été excellents, surtout pour les films muets teintés; il a été possible d'obtenir un enregistrement vidéo sur bande magnetique en couleur avec les procédés électronnique.

Plus de 100.000 mètres de films ont été ainsi enregistré sur cassette.

Parmis les dépôts il faut signaler la conclusion d'un important accord avec la Société ABC de New York pour le depôts aux archives de la Cineteca d'un lot de films américains.

Manifestations

Parmis les manifestations de 1982 il faut signaler:

- La grande exposition des collections du "Musée du Cinéma" au M.I.F.E.D. de Milan (avril) avec plus de 200 documents, appareils, affiches, photos, livres, du cinéma muet. "Pour sauver le cinéma" était le titre de l'exposition qui avait le but de faire connaitre au grand public, aussi avec des projections de films, le problème de la conservation de l'image en mouvement. Plus de 10.000 personnes ont visité l'exposition.
- Un programme de 6 transmissions sur le cinéma muet italien "L'Italie au cinéma, entre Giolitti, D'Annunzio e Mussolini" pour la télévision de la Suisse italienne (mai). Plus de 15.000 mètres de films de l'époque du muet ont été tirés par la Cineteca Italiana pour cette émission qui était composé aussi avec du matériel documentaire très important
- Dans le hall du cinéma Teatro S.Marco de la Cineteca Italiana à Milan une exposition sur l'actrice Isa Miranda (février). Un hommage à cette vedette de l'écran qui,avant de mourir, à fait don au "Musée du Cinéma" de ses archives privées.
- Journées du cinéma yiddish des années '30 à Milan en collaboration avec "Goethe Institut" de Milan, "Communauté d'Israel" de Milan et "Rutenberg et Everett Yiddish Film Library of the American Jewish Historical Society" de New York. Films et conferences sur le cinéma yiddish (avril).
- Projections de "films ballets" soviétique en collaboration avec le "Gosfilmfond" de Moscou. A Como pour "L'Automne Musical" et à Milan pour la Cineteca Italiana. Films avec les grands danseurs de l'URSS, Galina Ulanova, Vladimir Vasilev, Iurij Zdanov, ect. (novembre)
- Semaine du cinéma espagnol à la Cineteca Italiana. Présentation des films de Basilio Martin Patino, Jaime Chavarri, José Luis Garcia, Carlos Saura, Juan Gabriel de Tharrats. Avec la collaboration de la "Filmoteca Nacional de Espana" (mai).
- Rencontre avec les cinéastes américains Cecile Starr et Aram Boyajan (octobre) à la Cineteca avec projections de films.

Consultation et réception

Les consultations ou projections au profit de chercheurs et d'étudiants de copies en bon état ont été en augmentation, bien que les moyens demeurent insuffisants.

Parmis les réceptions il faut signaler la visite a la Cineteca Italiana d'une délégation de la "Cinémathéque de Chine" de Beijing avec la directrice Gong Lian (mars)

Diffusion

Dans le courant de 1982 la Cineteca Italiana a fait un total de 395 projections de films d'archive dans toute l'Italie (projections d'étude, écoles et universités).

Bibliothèque et Photothèque

Ces deux services se sont enrichies de quelques milliers de pièce immédiatement classées. Nous avons tiré quelques centaines de négatifs des photos de la collection. En augmentation la clientèle: postes de télévisions, chercheurs, étudiants, agences de publicité, ect.

Catalogage et Publication

A la suite d'un accord avec la "Région Lombardie" la Cineteca Italiana fera paraitre en 1983 un Catalogue de films en 16mm. pour une diffusion auprès des Bibliothèques Municipales de la Région. Dans le courant de 1982 le travail a été presque terminé et la publication aura lieu au début de 1983. Le Catalogue comprendra les suivants thèmes: l'expréssionisme, l'avant-garde, le cinéma muet italien.

Conclusion

Des contacts et échanges de visites ont eu lieu en 1982 avec nos collègues italiens de la FIAF, la "Cineteca Nazionale" de Rome et le "Musée du Cinéma" de Turin. Le bilan du travail culturel de 1982 a été très positif; il existe toujours une insuffisance de moyen financier. Les rapports avec les autorités nationales et locales sont bons,et il y à bon espoir d'obtenir des meilleurs locaux pour l'exposition permanente des colléctions du "Musée du Cinéma".

Cineteca Italiana

Montevideo

CINEMATECA URUGUAYA
Lorenzo Carnelli 1311
Casilla de correo 1170
Montevideo (Uruguay)

RAPPORT 1982

En général le travail de la Cinemateca Uruguaya pendant l'année a continué les caracteristiques connues et dejà exprimées dans d'autres rapports de notre Archive. Bien sûre, nous avons fait des progrès dans le champ de la diffusion et surtout dans la préservation avec la construction des nouveaux depôts pour couleur, noir et blanc et nitrate. Dans les mois prochains nous attendons la mise en marche de notre nouvel laboratoire pour noir et blanc et couleur, 35 et 16 mm., que sera le plus adapté aux besoins d'un archive dans le pays. Tout ce travail est possible seulement avec l'apport des membres (aujourd'hui presque 10.500), parce que la Cinemateca est une institution privée qui ne reçoit pas aucune aide du gouvernement uruguayen.

1. **Acquisitions**. - Presque la moitié des films obtenus dans la période sont des titres plus ou moins récents; quelques uns d'entr'eux nous les avons reçu directement des producteurs ou de ses réalisateurs dans leurs pays d'origine. Pendant 1982 nous avons obtenu presque 300 nouveaux titres de long métrage, la majorité d'eux en 35 mm. Les difficultés dans ce champ de travail sont presque les mêmes du passé: la manque d'appui des distributeurs. Mais cet année nous avons fait un gros progrès: une des entreprises internationales a accordé avec nous quelques lignes générales pour le depôt de copies. Dans l'Uruguay il n'y a pas aucune loi de depôt legal, et jusqu'aujourd'hui le depôt de films dans la Cinemateca était un fait très exceptionnel. Aussi même, nous avons établi des contacts avec les ayant droits pour le territoire de films étrangers pour créer les voies d'acquisition de copies de films de qualité pas présentés encore à l'Uruguay.

2. **Conservation**. - Les œuvres de construction des voûtes pour la préservation sont presque finies, un an plus tôt de nos prévisions initiales. Nous manque, bien sure, l'installation de notre laboratoire, mais nous avons dejà les machines à copier et pour le développement. Nous reste, finallement, l'installation des compresseurs pour l'air froid et l'humidité dans les voûtes: cette étape sera conclue pendant l'année 1983. Les voûtes peuvent conserver 5.000 long métrages 35 mm., et nous sommes en train de prévoir dejà une extension des œuvres pour une quatrième voûte en vue de l'élargissement de nos collections.

Le transfert des originaux nitrate à matériel non famme de sécurité ont connu cette année un grand progrès. Actuellement nous avons passé à film de sécurité presque la moitié de nos films nitrate. Le travail sera terminé dans les prochains quatre ou cinq ans.

Nous avons continué la collaboration avec Cine Arte du Sodre dans le champ de la conservation. Nous avons prêté à Cine Arte notre appui pour sauvegarder le cinéma national, en leur apportant des originaux des films uruguayens les plus important pour les dupliquer, avec un travail coordiné de contretipage et préservation.

3. **Documentation**. - Le service de Documentation et la Bibliothèque ont é-

largi leur space fisique, et nous sommes en train de finir les travaux préparatoires pour la publication du premier volume d'une serie avec des témoignages et documents sur le cinéma uruguaven et sur le cinéma dans l'Uruguay. La Bibliothèque a augmenté sa collection en 343 volumes. Un équipe de recherche a commencé l'investigation sur les sources d'un cinéma national dans l'interieur du pavs aux commencements des années 20.

4. **Projections**. - Nous avons présenté en prémière exhibition 209 long métrages pendant l'année, et nous avons reçu des montres, semaines et rétrospectives par exemple, du British Film Institute, Filmoteca de España, Stiftung Deutsche Kinemathek, National Film Board of Canada, Cinemateca Argentina, HJS Filmproduktion, Embrafilme, Ministero degli Affari Esteri de l'Italie, Ceskoslovenskifilm, Romfilm, Internationes, Film Archive of Tokvo, Instituto de Cooperación Iberoamericana, Filmindia, etc. La plupart des séries et rétrospectives présentées dans les séances de la Cinemateca furent, cependant, apportées par le propre Archive. Pendant l'année nous avons fait 4.850 séances, en employant 4 salles permanentes proprieté de la Cinemateca. Dans les derniers jours de décembre, nous avons ajouté une cinquième salle, avec grand capacité et plus de mil places.

5. **Publications**. - Nous avons dû surmonter quelques difficultées pour l'édition d'une collection de livres, dû à la faillite d'un éditeur, mais nous avons publié regulièrement pendant toutel'année notre revue critique "Cinemateca Revista" et, aussi, les feuilles de documentation sur chacun des films projectés. Dans les deux galleries d'art nous maintenons des montres d'artistes, et, aussi, de documents cinématographiques.

6. **Administration, budget**. - 1982 fut le pire année dans l'histoire de l'économie de l'Uruguay. Mais il ne fut pas le pire (non plus le meilleur) dans l'histoire de la Cinemateca. Notre institution ne perçoit pas aucune aide ou subvention, et son soutien est conséquence de l'apport des ses membres et des révenus des projectijons publiques. Nous vovons avec optimisme le futur.

7. **Relations avec d'autres archives**. - Grace à la collaboration parmi les cinémathèques nous avons presenté des montres et rétrospectives d'autres pavs et nous avons envoyé à l'exterieur des series de films de notre archive. Notre collaboration est établie, en prémier lieu, avec nos collègues les plus proches géographiquement, mais aussi avec quelques cinémathèques européennes. Nous serions heureux de pouvoir surmonter les problemes créés par notre éloignement géographique.

8. **Des évenements/Divers**. - Nous avons participé en quelques manifestations internationales, et en spécial du Festival de Huelva (Espagne) avec des films de long et courtmétrage produits par le Departement de Production de la Cinemateca Uruguaya.

Aussi important pour nous: nous avons reçu la visite ici à Montevideo, de Florentino Soria (Madrid), Eva Orbanz (Stiftung Deutsche Kinemathek, Berlin), Maricarmen Figueroa (Cineteca Nacional, México), Prof. Nao-

ki Togawa (Japon), Harö Senft (réalisateur, Allemagne Ouest), Ricardo Wu licher (réalisateur, Argentine), Juraj Herz -réalisateur-, Zoroslav Zahon -réalisateur- Dagmar Veskronová -actrice-, Bretislav Pivoda -producteur- (Ceskoslovenski Film), Stephen Schiff (critique des Etats Unis).

M. Martínez Carril
(directeur)

Montevideo

CINE ARTE DEL SODRE

URUGUAY

Acquisitions - Sixty six new titles have been added to Cine Arte's collection this year. Five of them are old uruguayan silent feature and documentary films made in the twenties; the rest are sound feature films, mostly italian produced in the fifties, plus several french, american and argentine titles. The following is the complete list:

PRIMA DI SERA (Piero Tellini, 1953), LE AVVENTURE DI GIACOMO CASANOVA (Steno, 1954), LA BELLA MUGNAIA (Mario Camerini, 1955), BENVENUTO REVERENDO! (Aldo Fabrizi, 1949), BUONANOTTE AVVOCATO or LO SCOCCIATORE (Giorgio Bianchi, 1955), CANZONI DI MEZZO SECOLO (1952), LA CIECA DI SORRENTO (Giacomo Gentilomo, 1952), CRONACA DI UN AMORE (Michelangelo Antonioni, 1950), GIORNI D'AMORE (Giuseppe de Santis 1954), DOMENICA E SEMPRE DOMENICA (Camillo Mastrocinque, 1958), L'ELISIR D'AMORE (Amleto Palermo, 1941), LE INFIDELI (Steno-Monicelli, 1952), ERA LEI CHE LO VOLEVA (M.Girolami-G.Simonelli, 1953), LA GRANDE SPERANZA (Duilio Coletti, 1954), UN EROE DEI NOSTRI TEMPI (Mario Monicelli,1955) NAPOLEONE (Carlo Borghesio, 1951), IL ROMANZO DELLA MIA VITA (Lionello De Felice, 1952), GLI UOMINI CHE MASCALZONI (Glauco Pellegrini, 1953), IL SEDUTTORE (Franco Rossi,1954) MADDALENA (Augusto Genina, 1953), IL BOIA DI LILLA (Vittorio Cottalavi, 1952), LA NAVE DELLE DONNE MALEDETTE (Raffaello Matarazzo, 1953), O.K.NERONE (Mario Soldati, 1951), ALTRI TEMPI (Alessandro Blasetti, 1952), LA PROVINCIALE (Mario Soldati, 1952), IL RITORNO DI DON CAMILLO (Julien Duvivier, 1953), LA ROMANA (Luigi Zampa, 1954), IL SEGNO DI VENERE (Dino Risi, 1955), SINFONIA D'AMORE (1955), TOTO, PEPPINO E LA... MALAFEMMINA (Camillo Mastrocinque, 1956), VITA DI CANI (Steno-Monicelli, 1950), TORNA! (Rafaello Matarazzo, 1953), PANE, AMORE E GELOSIA (Luigi Comencini, 1954), ADDIO MIA BELLA NAPOLI (Mario Bonnard, 1946), ULTIMO AMORE (Luigi Chiarini, 1946), ANGELO TRA LA FOLLA (Leonardo De Mitri, 1950), BEATRICE CENCI (Guido Brignone, 1941), DOMINGO ROMANO (with Sofia Loren, Marcello Mastroianni), DOS SOCIOS EN APUROS (with Aldo Fabrizi, Peppino de Filipo) EL GERENTE GENERAL (with Silvana Pampanini, Walter Chiari), MADAME BUTTERFLY (with M. Yasigusa, M. Tanaka), SERENATA ITALIANA (with Claudio Villa, Antonella Lualdi), SU ULTIMA

NOCHE (with Amedeo Nazzari, Carla del Poggio), ZONA PROHIBIDA (with Marina Berti, Jacques Sernas).

LUCRECE BORGIA (Christian-Jacque, 1953), MADAME DU BARRY (Christian-Jacque, 1954), LA CHAIR ET LE DIABLE or IL FUOCO NELLE VENE (1953), JOCELYN or LA GROTTA DELLE AGUILE (Jacques de Casembroot, 1951), EL INSPECTOR CONOCE LA MUSICA (with Vivianne Romance).

EL DIAMANTE DEL MAHARAJA (Roberto de Ribon, 1947), EL IDOLO (Pierre Chenal, 1952), NOCHES DE CARNAVAL (with Florencio Parravicini), COTA IMPOSIBLE, LA BELLA MIMI, MELODIAS DE HOY, EL CRISTO DE LOS FAROLES, VIOLENCIA EN LA CIUDAD, BAJO EL CIELO DE ESPAÑA.

ROBOT MONSTER (Phil Tucker, 1953), FOUR-SIDED TRIANGLE (Terence Fischer, 1953), THE KID (Charles Chaplin, 1921), 200 MIL LEGUAS DE VIAJE A LA LUNA (with Sonny Tufts, Victor Jory).

Preservation - It is with great satisfaction that we have to report the end of our countertyping program, which had started a few years ago. At present all our collection of nitrate films (some 300.000 feet) has been trasnfered to acetate material. This statement refers specifically to the important collection of films which we received from Mr. Fernando Pereda, which so badly needed to be safeguarded. Therefore the above mentioned report should be understood only as the end of a chapter; countertyping work proceeds with the additions we have had since then.

Documentation - For Cine Arte this is a long range project which we have launched as an imperative need, although lacking the neccessary infrastructure and funds. In 1982 we increased this embrionic section with some 2.000 old press-books, about 50 kilos of photos, collections of old film magazines as "Revue du cinema", "L'Ecran", "Cinemonde", "Screenland", "Motion Pictures", "Photoplay", "Modern Screen", "Silver Screen", etc., and a considerable amount of clippings and related material, which - although welcomed - add to our problems in this particular area.

Film showings - Cine Arte has kept it's pattern of a weekly exhibition - every Thursday, excepting the Summer season. Last year we showed the complete works of Norman

McLaren - both in Montevideo and Punta del Este -, followed by programs devoted to french cinema, the ballet, experimental films and italian cinema. In the whole, about 40 showings which atracted 1.786 people.

Our free loan service of 16 mm. documentary and educational films was active as usual, with a total of 999 loans made through the year, which led to 3.262 screenings with an attendance of 217.448 people in Montevideo and the interior.

Eugenio Hintz
Director

Montréal

LA CINÉMATHÈQUE QUÉBÉCOISE

Musée du cinéma

RAPPORT POUR L'ANNÉE 1982

1. ACQUISITION ET PRÉSERVATION

Films: 251 longs métrages
812 courts métrages
12 séries de télévision

Le cinéma d'animation est particulièrement bien représenté dans les acquisitions de l'année 1982: 14 titres majeurs du cinéma tchécoslovaque, 82 titres produits par l'Office national du film et déposés à la Cinémathèque à l'occasion de l'inauguration de ses nouveaux locaux, 88 titres d'origines diverses acquis à l'occasion de l'exposition «L'Art du cinéma d'animation» et 2 longs métrages de première importance.

Notre responsabilité prioritaire face au cinéma québécois s'est traduite par l'acquisition des éléments de tirage de 5 longs métrages et de 16 courts métrages de production récente. Les chutes et les autres éléments divers de 83 productions récentes nous ont également été déposés.

L'ouverture de notre nouvelle salle de projection a été marquée par un cycle «Trésors des cinémathèques» qui nous a permis d'acquérir 23 films en prêt illimité d'archives membres de la FIAF.

Parmi les films étrangers acquis au cours de cette année, signalons: LIBERTY, CONVERSATIONS WITH WILLARD VAN DYKE, THE NORTH STAR, LETTRE À FREDDY BUACHE, NAZARIN, HOW A FRENCH NOBLEMAN GOT A WIFE THROUGH THE NEW YORK HERALD PERSONAL COLUMNS.

Appareils anciens: profitant de sa nouvelle implantation, la Cinémathèque a suscité cette année plusieurs dépôts d'appareils: une collection d'appareils 9.5 (caméras, projecteurs muets, projecteur sonore), des lanternes magiques, une caméra prototype fabriquée à l'O.N.F. pour répondre aux exigences des opérateurs des débuts du cinéma direct, une grue de studio, plusieurs appareils d'éclairage, un système d'enregistrement sur disque Audiograph, une valise de projection 9.5 Pathé, etc. Plusieurs de ces appareils sont exposés dans la salle d'exposition permanente qui jouxte désormais notre salle de projection.

Photos, affiches, disques: La collection de photos s'est enrichie essentiellement du fait de dons de quelques journalistes et collectionneurs privés. Quelque 500 affiches nous ont été déposées en cours d'année. La Cinémathèque a fait par ailleurs l'acquisition de quelques affiches françaises d'un intérêt exceptionnel (Max Linder, Rigadin) accompagnées de croquis de

leur créateur Daniel de Losques et de différents autres éléments (bons de commande, factures, etc.).

Malgré le budget essentiellement symbolique que nous pouvons consacrer à l'acquisition de musique de films, cette collection s'est néanmoins enrichie d'une centaine de microsillons qui comprennent des partitions, entre autres, de Pierre Janse, Georges Delerue, John Williams, Ennio Morricone, Daniel Paris, Arie Dzierlatka, Stéphanne Venne.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

Plusieurs faits importants ont marqué cette année dans le domaine de la conservation:

- les entrepôts de conservation de Boucherville ont été équipés d'étagères mobiles sur rails d'acier; ce système, dont l'installation nous a obligé à sortir tous les films des entrepôts, s'adapte aux étagères existantes et nous permet une utilisation maximale de l'espace d'entreposage - nous récupérons ainsi environ 50% de l'espace disponible.

- la Cinémathèque a enfin fait l'acquisition d'une machine à nettoyer (Lipsner-Smith CF 200).

- la photothèque possède désormais sa propre chambre noire et les travaux de reproduction pourront bientôt y être faits, nous permettant un meilleur contrôle de la qualité (sur les papiers notamment).

- la collection de scénarios a été entièrement répertoriée selon les normes archivistiques en usage et rangée dans des boîtes de carton non-acide pour en assurer la conservation à long terme.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h30 les lundi et vendredi, et de 12h30 à 20h30 les mardi, mercredi et jeudi. Depuis son installation dans les nouveaux locaux de la Cinémathèque en février 1982, le centre a accueilli quelque 2500 lecteurs. La plus grande partie de cette clientèle se compose d'étudiants des niveaux collégial et universitaire; l'ouverture en soirée a cependant permis une diversification évidente de la clientèle et plusieurs cinéphiles s'arrêtent désormais au centre avant l'une ou l'autre projection de la Cinémathèque.

La référence téléphonique s'est également accrue au cours de cette année (nous avons répondu à près de 3000 appels), de même que les demandes par écrit venant des régions éloignées de Montréal.

Au niveau des acquisitions, notre bibliothèque s'est enrichie de quelque 1300 titres de monographies. Bien que la plupart de ces livres aient été achetés en librairie, il faut signaler que cette année a été particulière-

ment riche en dons: environ 50 caisses de livres et de revues nous ont été remis au cours de l'année. Étant donné le volume important des acquisitions, nous en publions maintenant un relevé mensuel.

Enfin le travail d'inventaire des archives papier de la Cinémathèque est maintenant en marche. Le classement et l'identification des scénarios originaux sont terminés: plus de 900 titres figurent à cet inventaire. Un travail plus large est également commencé pour les différents fonds qui constituent ces archives auxquelles 17 nouveaux dépôts se sont ajoutés en 1982.

Pour garder trace du passage de nos invités, nous avons enregistré, à titre expérimental, deux vidéogrammes: le premier est constitué d'une longue conversation entre le documentariste français Daniel Karlin et le cinéaste québécois Michel Moreau; le second est fait d'extraits de l'atelier qui réunissait à la Cinémathèque le documentariste allemand Klaus Wildenhahn et quelques cinéastes québécois. Ces deux documents, réalisés par André Gariépy, adjoint technique à la Cinémathèque, sont disponibles pour consultation.

4. PROJECTIONS

Du fait de l'aménagement de nos nouveaux locaux la saison 1982 des projections publiques a commencé le 2 février. Notre nouvel horaire comprend 13 séances par semaine: 18h35 et 20h35 du mardi au dimanche, plus une matinée à 15h le dimanche. Au total nous avons présenté 493 séances régulières au cours de cette année. La nouvelle salle de la Cinémathèque compte 193 sièges places. Voici un résumé statistique de la fréquentation des projections publiques en 1982:

mois	cycle principal	nombre de séances	spectateurs	moyenne
2/82	FESTIVAL DE SCEAUX, WAJDA	54	4,790	89
3/82	SIMENON, POUDOVKINE, ALLEMAGNE DE WEIMAR	56	3,150	56
4/82	TRÉSORS DES CINÉMATHÈQUES, OUAGADOUGOU	43	2,405	55
5/82	TATI, HONGRIE, CINÉMA HONGROIS	51	2,663	52
6/82	AMÉRIQUE LATINE, IMAGES LESBIENNES ET GAIES	60	4,067	67
8/82	FILMS DE LA COLLECTION	54	2,584	48

mois	cycle principal	nombre de séances	spectateurs	moyenne
9/82	KARLIN, FONDA	52	4,199	81
10/82	HITCHCOCK ANGLAIS, ZAGREB ET OTTAWA	37	2,060	56
11/82	WILDENHAHN, MÉLIÈS	43	2,422	56
12/82	TRAVAIL INDUSTRIEL, SUÈDE DES ANNÉES 60	43	1,641	38
		493	29,981	60

En plus de ces séances régulières, la Cinémathèque a organisé, durant la relâche de juillet, 10 jours de films sur le jazz. Ces projections, intégrées au programme du Festival international de jazz de Montréal, ont remporté un énorme succès et ont fait connaître la Cinémathèque à un public presqu'entièrement nouveau.

Par ailleurs la Cinémathèque a accueilli plusieurs manifestations spéciales au cours de cette année:

- du 29 septembre au 3 octobre: LES RENDEZ-VOUS D'AUTOMNE DU CINÉMA QUÉBÉCOIS, un bilan de la production québécoise récente (56 films de long et court métrage);

- du 8 au 11 octobre: LE FESTIVAL INTERNATIONAL DU FILM SUR L'ART;

- du 29 octobre au 7 novembre: le 11e FESTIVAL INTERNATIONAL DU NOUVEAU CINÉMA (20 pays participants, plus de 40 cinéastes invités).

Chacune de ces manifestations a accueilli un public nombreux et chaque fois la Cinémathèque est redevenue le carrefour de la vie cinématographique à Montréal.

Outre les rétrospectives (WAJDA, HITCHCOCK, TATI, POUDOVKINE), les cycles nationaux (HONGRIE, AMÉRIQUE LATINE, SUÈDE) et les hommages à des festivals (SCEAUX, OUAGADOUGOU) que l'on retrouve presqu'annuellement au programme de la Cinémathèque, cette saison incluait quelques événements de caractère nouveau, par leur mode de présentation aussi bien que par leur contenu. Ainsi peut-on signaler:

- L'ALLEMAGNE DE WEIMAR À HITLER: 9 séances, incluant documentaires, actualités et grands films de fiction, présentées par Pierre Cadars. Une tentative d'évaluer comment l'Allemagne de ces années troubles se reflétait dans son cinéma.

- CINÉMA ET HISTOIRE CONTEMPORAINE: cinq rencontres avec l'historien français Marc Ferro qui proposait d'analyser certaines images de l'histoire européenne contemporaine à travers des oeuvres marquantes du cinéma de fiction (TCHAPAIEV, LA GRANDE ILLUSION, LE JUIF SÜSS, etc.).

- Un cycle TRÉSORS DES CINÉMATHÈQUES réalisé avec la collaboration de nombreuses archives de la FIAF et qui attirait l'attention des spectateurs sur le travail des archives du film en leur proposant des films rares, portés disparus, restaurés et conservés par les cinémathèques à travers le monde.

- Enfin deux rétrospectives de documentaristes de télévision, le français Daniel KARLIN et l'allemand Klaus WILDENHAHN, qui voulaient mettre en lumière un aspect de plus en plus important de la production documentaire actuelle. Les deux cinéastes étaient présents à ces projections; de plus la visite de Wildenhahn a été l'occasion d'un atelier avec une douzaine de documentaristes québécois.

La semaine d'ouverture de notre nouvelle salle (1-6 avril) a été marquée par sept jours exceptionnels de projections (cinéma d'animation, trésors des cinémathèques, avant-première d'un film québécois, etc.) gratuitement ouvertes au public.

Comme chaque année le cinéma canadien et québécois et le cinéma d'animation ont eu une place de choix dans notre horaire: avant-premières et films du répertoire national, classiques de l'animation hollywoodienne, hommage à Brdecka, hommage à Norman McLaren, cinéma tchécoslovaque, etc.

Parmi les invités accueillis à la Cinémathèque en 1982, mentionnons:

Raymond Borde (vice-président de la FIAF, France), Jutta Bruckner (cinéaste, R.F.A.), Jacqueline Buet (directrice du festival de Sceaux, France), Helen Doyle (cinéaste, Québec), Luce Guilbeault (comédienne et cinéaste, Québec), Marc Ferro (historien, France), Pierre Cadars (critique et directeur de la Cinémathèque de Toulouse, France), Gilles Carle (cinéaste, Québec), Patricia Gruben (cinéaste, Canada), Elfriede Fischinger (cinéaste, U.S.A.), Michel Moreau (cinéaste, Québec), Daniel Karlin (cinéaste de télévision, France), Jean Rouch (cinéaste et ethnologue, France), Richard Leacock (cinéaste, U.S.A.), Robert Gardner (cinéaste et anthropologue, U.S.A.), Tahar Cheriaa (responsable cinéma à l'Agence de coopération culturelle et technique, France), Mustapha Alassane (cinéaste, Niger), Fadika Kramo-Lanciné (cinéaste, Côte d'Ivoire), Michel Brault (cinéaste, Québec), Jean Arlaud (cinéaste et anthropologue, France), Asen Balikci (cinéaste et anthropologue, Québec), Madeleine Malthête-Méliès (bonimenteuse, France), Klaus Wildenhahn (cinéaste, R.F.A.), Armand Gatti (cinéaste et dramaturge, France), Marie-Claire Ropars (sémioticienne, France), Alimata Salembéré (directrice du festival de Ouagadougou, Haute-Volta), Gaston J.M. Kabore (cinéaste, Haute-Volta), William Moritz (critique et historien, U.S.A.).

5. PUBLICATIONS

La collection «Les Dossiers de la Cinémathèque» s'est enrichie de deux nouveaux numéros:

- ÉCRITS SUR LE CINÉMA: une bibliographie québécoise (1911- 1981) préparée par Madeleine Renaud-Fournier et Pierre Véronneau qui recense 1685 titres de livres, brochures et autres publications. Trois index complètent la publication.

- PROPOS SUR LES VUES ANIMÉES: regroupe la plupart des textes de Georges Méliès, ainsi que les scénarios inédits des films disparus de Méliès. Publication préparée en collaboration avec Madeleine Malthête-Méliès et Jacques Malthête.

Trois numéros de notre périodique «Copie Zéro» sont parus en 82:

- un ANNUAIRE COURTS ET MOYENS MÉTRAGES QUÉBEC 1980: volumineux catalogue qui recense et présente 501 films et que complètent cinq index;

- un ANNUAIRE LONGS MÉTRAGES QUÉBEC 1981: toute la production de long métrage en 1981 (32 films). Génériques exhaustifs, résumés du scénario et cinq index;

- un numéro spécial DU MONTAGE qui comprend notamment une table-ronde réunissant six monteurs et monteuses, neuf témoignages sur différents aspects du métier par ceux et celles qui le pratiquent, trois études sur le montage de quelques films québécois et la liste des monteurs et monteuses de tous les longs métrages québécois de 1936 à 1982.

La Cinémathèque a collaboré à la préparation du catalogue de l'exposition l'Art du cinéma d'animation, de même qu'au programme du Festival international de jazz de Montréal.

La salle d'exposition propose en permanence un certain nombre d'appareils de la collection permanente. De plus nous y avons accueilli plusieurs expositions spéciales, notamment:

- une exposition Georges Méliès (celle que nous avons pu voir à l'Université de Mexico durant le congrès de Oaxtepec),

- des photos du festival de Ouagadougou signées Guy Borremans,

- une exposition de photos de jazz.

Par ailleurs la Cinémathèque a été le maître d'oeuvre d'une grande exposition L'ART DU CINÉMA D'ANIMATION présentée au Musée des beaux-arts de Montréal du 18 juin au 5 septembre 1982. Plus de 91,000 personnes ont visité l'exposition qui a par la suite été reprise en partie à Bordeaux.

Au Pavillon des expositions de Terre des hommes, la Cinémathèque a collaboré à l'organisation d'une exposition consacrée aux origines techniques

du cinéma et à l'animateur Raoul Barré à l'occasion du 50e anniversaire de son décès. Cette manifestation a attiré durant tout l'été des dizaines de milliers de visiteurs.

6. ADMINISTRATION

L'équipe de la Cinémathèque comptait en 1982 vingt employés permanents et trois employés surnuméraires responsables du guichet.

La Cinémathèque a reçu les subventions suivantes pour l'exercice 1982-83:

- Ministère des Affaires culturelles du Québec	$347,000.
- Conseil des Arts du Canada	$130,000.
- Conseil des Arts de Montréal	$ 15,000.
- Ministère fédéral des Communications	$105,000.

Le département de documentation cinématographique fait l'objet d'un budget séparé négocié annuellement avec le ministère des Affaires culturelles: pour 82-83 ce budget s'élevait à $281,000.

Au total, le budget de la Cinémathèque pour l'exercice 82-83 était d'environ $1,070,000. (Il est à noter que ce budget inclut le remboursement de la dette liée au projet d'aménagement de nos nouveaux locaux).

7. RELATIONS INTERNATIONALES

La Cinémathèque a été représentée par Robert Daudelin et Pierre Véronneau au congrès de Oaxtepec. Robert Daudelin a également participé au séminaire des archives latino-américaines et des Caraïbes qui a immédiatement précédé le congrès. Suite au congrès Pierre Véronneau a été l'hôte de la Cinemateca de Cuba.

Le responsable technique de la Cinémathèque, François Auger, a fait un stage de trois semaines au Staatliches Filmarchiv pour se familiariser avec certains aspects du travail du laboratoire. À l'occasion de ce voyage, il a également visité la Cinémathèque Royale de Bruxelles.

Robert Daudelin a été membre du jury aux Journées cinématographiques de Carthage, à Tunis, en octobre. En décembre, il a participé à la réunion de Washington de l'Archive Advisory Committee.

Louise Beaudet, responsable du cinéma d'animation à la Cinémathèque, a préparé une rétrospective Winsor McCay pour le festival de Zagreb, de même que deux programmes de pionniers américains pour les Rencontres du cinéma d'animation de Bruxelles.

Pierre Véronneau et Louise Beaudet ont collaboré à la grande exposition d'art canadien qui s'est ouverte à Berlin en décembre.

La Cinémathèque a eu de nombreuses occasions de collaborer avec d'autres membres de la FIAF tout au long de cette année. Nous tenons à remercier de leur précieuse collaboration tout particulièrement nos collègues de Toulouse, Bruxelles, Lausanne, Berlin-RDA, Berlin-RFA, Rome, New York, Oslo et Munich.

Montréal, le 8 mars 1983

Moskva

R A P P O R T
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (FIAF) DE SON ACTIVITE EN 1982.

En 1982 le Gosfilmofond de l'URSS continuait son activité traditionnelle liée à la collecte, à la conservation, à l'élaboration scientifique et technique des films, à leur utilisation pour les besoins des recherches cinematographiques et de la production des films ainsi qu'à la propagande des meilleurs films du cinéma mondial. Pour les groupes de tournage des Studios de cinéma et de la TV créant les nouveaux films on a fait le choix des morceaux de films nécessaires et leur tirage. Comme toujours la direction principale des travaux des Sections techniques et de recherches scientifiques était: le tirage, la restauration et le complètement des films ayant une grande valeur historique ainsi que le passage des copies nitrate à l'acétate. Le Gosfilmofond de l'URSS continuait à faire le travail scientifique et de l'information, la préparation des livres de renseignement et des catalogues. Dans les cinémas du Gosfilmofond on continuait à projeter des films des maîtres du cinéma mondial. Le Gosfilmofond de l'URSS a pris une part active à l'organisation et a participé aux Retrospectives du Cinéma soviétique consacrées au 60-ème Anniversaire du jour de la formation de l'URSS. Le Gosfilmofond a effectué une série de manifestations avec la participation des Archives du Film, membres de la FIAF; les échanges de films et de Retrospectives ont été actifs.

I. ACTIVITE NATIONALE

a. COLLECTE ET CONSERVATION DES FILMS ET DES DOCUMENTS.

Nouvelles acquisitions.

En 1982 les collections du Gosfilmofond se sont completées d'une quantité considérable des films. On a obtenu 25.019 bobines des films des institutions diverses soviétiques et de l'étranger. On continuait la construcion du 12-ème block-haus.

Travaux de restauration et de préservation des films.

On a effectué le contrôle systhématique des films. On a complété les films par les morceaux et les bobines manquants. Pour les besoins de nos collections on a tire 8.739 bobines de films. On avait effectué le contrôle technique de tous les films nouvellement tirés ainsi que de chaque film qu'on a prêté.

Filmographie et cataloguisation.

On a poursuit et amélioré la collecte des données biofilmographiques pour les fichiers sur la production soviétique et étrangère. Le volume générale des travaux scentifiques et de renseignement est: 143 pages d'auteur, y compris 62 pages d'auteur d'annotations des films. Pour le fichier "objet-thème" on a fait 2020 fiches.

Archives, bibliothèque, photothèque.

En 1982 on a établi 1.408 nouveaux dossiers y compris les dossiers de films, de photos et d'affiches. 3.713 dossiers ont été com-

plétés de nouveaux matériaux, Durant 1982 on a prêté pour travail 2246 dossiers. La bibliotheque du Gosfilmofond a acquis 250 livres de cinéma.

b. POPULARISATION DE L'ART CINEMATOGRAPHIQUE.

Projection des films.

En 1982 on a poursuit la projection des films dans les cinémas du Gosfilmofond ILLUSION (Moscou), KINEMATOGRAF (Léningrad), VESNA (Tbilissi). En total le Gosfilmofond a prêté 20.223 bobimes à ses cinémas. Les Cycles thématiques ont été préfacés par conférences et allocutions, dans les foyers on a organisé des expositions. Une grande partie de manifestations a été consacrée au 60-ème Anniversaire du jour de la formation de l'URSS. Le Gosfilmofond a prêté ses matériaux filmiques pour les conférences sur l'histoire du cinéma qui ont été effectuées par le Bureau de propagande des connaissances cinématographiques de l'Union des cinéastes de l'URSS, par la Société d'instruction publique ZNANIE (Connaissances) et par d'autres institutions. Pour ces buts on a prêté 1.403 bobines de films.

On a prêté 2.756 bobines de films aux institutions cinématographiques telles que: l'Insitut des Recherches cinématographiques, le VGIK, l'Institut des Arts etc.

Dans les salles du Gosfilmofond on a projété près de 6.000 bobines de films pour les cinéastes.

Publications.

En 1982 on a travaillé sur le 1-er volume du manuel REALISATEURS SOVIETIQUES ainsi que sur le complètement et la rédaction du Catalogue annoté LES FILMS SOVIETIQUES DE FICTION (1966-1970).

c. RELATIONS AVEC LA PRODUCTION DES FILMS ET AVEC LA TV.

En 1982 le Gosfilmofond de l'URSS a continué sa collaboration active avec les Studios de production, avec les usines de tirage massif et avec la TV. On a choisi les matériaux filmiques pour les nouveaux films: LES ETAPES DU GRAND CHEMIN (le film est consacré au 60-ème Anniversaire du jour de la formation de l'URSS), LA CAUSE DU PEUPLE, LA VICTOIRE, D'OU VIENT LA MENACE A LA PAIX, TERENTI MALTZEV, LA JEUNESSE DE LA TERRE NON-FERTILE, LES VOIX DE LA TERRE et beaucoup d'autres.

La ciné-industrie, la production de films et la TV ont obtenu en prêt limité 6.382 bobines de films. La distribution a obtenu en prêt limité 2.289 bobines de films. Le Gosfilmofond en personne de ses collaborateurs a donné des consultations et choisi les matériaux filmiques à plus de 100 groupes de tournage presque de tous les Studios du pays.

Le Gosfilmofond a tiré 6.413 mille mètres de pellicule pour les Studios de production, pour les usines de tirage massif et pour la TV. On a renouvelé la bande sonore - 1.241 mille mètres, restauré - 12.773 mille mètres. Pour le passage du nitrate à l'acétate on a tiré - 1.530 mille mètres.

II. ACTIVITE INTERNATIONALE

En 1982 le Gosfilmofond avait des relations actives avec 40 Archives du Film, membres de la FIAF.En cadre d'échanges on a envoyé aux Cinémathèques étrangères en prêt illimité 107 films et en prêt limité - 102 films. On a obtenu des Cinémathèques étrangères en prêt illimité 91 films et en prêt limité - 95 films. On a envoyé aux Cinémathèques 29 photos de films, 92 revues, 933 pages de presse. On a obtenu des Cinémathèques 73 livres, 449 revues, 1.639 pages de presse, 265 affiches, 1.976 photos, 824 pièces de matériaux informatifs et des programmes.

Le Gosfilmofond a assuré par les copies de films les projections des films soviétiques dans les salles d'Archives: de la Bulgarie, du Canada, de l'Espagne, de la Finlande, de la Grande Bretagne, de l'Italie de la RDA, de la RFA, de la Roumanie et de la Tchécoslovaquie.

Le Gosfilmofond a envoyé en prêt illimité les copies de 46 films soviétiques à la Cinémathèque Nationale de Mexique dont les collections avaient beaucoup souffert de l'incendie.

On a établi des relations avec la Cinémathèque Nationale de Mosambique à laquelle on a envoyé en prêt illimité les copies de 5 films soviétiques.

Le Studio "Sojouzmoultfilm" et le Gosfilmofond ont prêté les matériaux pour l'Exposition Internationale du Dessin Animé à Montréal.

Avec l'aide de CINEMATECA DO MUSEU DE ARTE MODERNA de Brésil et de la FIAF le Gosfilmofond a fait la Retrospective des films brésiliens dans sa salle d'Archives ILLUSION à Moscou.

Avec l'aide de CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV le Gosfilmofond a fait la Retrospective du réalisateur Oldřich Lipsky dans sa salle d'Archives ILLUSION à Moscou.

Avec l'aide de THE NATIONAL FILM ARCHIV de la Grande Bretagne le Gosfilmofond a fait la Retrospective des Dessins animés anglais des années 20-30 dans sa salle d'Archives ILLUSION à Moscou.

Le Gosfilmofond a accueilli avec plaisir les collaborateurs de STAATLICHES FILMARCHIV der DDR, de CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV et de la CINEMATHEQUE ROYALE DE BELGIQUE.

Le collaborateur de la CINETECA NACIONAL de Mexique a passé son stage d'un mois au Gosfilmofond.

München

FILMMUSEUM / MÜNCHNER STADTMUSEUM

F.I.A.F. Activities Report, Fiscal Year 1982

I. Acquisitions

During 1982 the Munich Filmmuseum acquired prints of 28 long and 69 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 45 long and 3 short films.

Among the films acquired or deposited were the following recent West German productions:

DER DEPP
EINE DEUTSCHE REVOLUTION
EIKA KATAPPA
DIE FÄLSCHUNG
HITLER, EIN FILM AUS DEUTSCHLAND
KOPFSCHUSS
LOLA (Fassbinder)
DER MOND IST NUR A NACKERTE KUGEL
MOZART
NEONSTADT
NICK'S FILM (first version)
DIE PATRIOTIN
DER SCHWARZE ENGEL
DIE SEHNSUCHT DER VERONIKA VOSS
DER STAND DER DINGE
THEATER IN TRANCE
TOD IN DER WASCHSTRASSE

Other German productions acquired or deposited in 1982 are:

BERLIN ECKE SCHÖNHAUSER
DER FALL GLEIWITZ
DER GETEILTE HIMMEL
LISSY
MICHAEL
PROFESSOR MAMLOCK
RASKOLNIKOFF
SCHATTEN
DIE SCHLÜSSEL
STERNE
DER UNTERTAN

II. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on DAS CABINET DES DR.CALIGARI, NOSFERATU, DAS WEIB DES PHARAO, METROPOLIS, GEHEIMNISSE EINER SEELE, MENSCHEN AM SONNTAG and M.

The existing material has been compared with written evidence from different sources, the material has been edited, captions have been restored etc.

III. Showings

In 1982 the Museum showed about 380 different programmes in 753 screenings, 23 more than in the year before.

The main series shown in 1982 were:

"FILM NOIR" 1940 - 1955 (continued)
GERMAN FILM HISTORY I. 1895 - 1918
YIDDISH FILMS
FILMS OF THE TWENTIES
SECOND EUROPEAN STUDENT FILM FESTIVAL

Retrospectives (as complete as possible) with films by or with

MARCEL PAGNOL
HERBERT ACHTERNBUSCH
HANS JÜRGEN SYBERBERG
BORIS BARNET
JEAN EUSTACHE
PIER PAOLO PASOLINI
KARL VALENTIN
KONRAD WOLF
POWELL AND PRESSBURGER
JACQUES AND PIERRE PREVERT
RAINER WERNER FASSBINDER
ALFRED HITCHCOCK

IV. Budgetary Matters

Apart from the salaries paid by the City of Munich to the staff of the Filmmuseum - 5 plus 4/2 employees - and the assistance granted by the Munich City Museum, the Filmmuseum had at its disposition in 1982:

For screenings and other events	DM 200.000.-
For acquisitions and restauration:	DM 200.000.-

New York

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM
11 West 53 Street, New York, NY 10019
Founded 1935, private, founder member of FIAF

I. ACQUISITION

a) statistics: 277 features, 112 short films, 51 trailers, and 44 videotapes.

b) collections: The largest collection was the gift of a major distributer of foreign films, consisting of English subtitled prints in 35mm and 16mm, and including many duplicates. Preprint material was acquired for eight films in the Bulldog Drummond series, and for a dozen British features of the sound period. Twenty-two silent American slapstick comedies were added to our growing collection of this genre. Among the unusual discoveries, we acquired the original nitrate Veriscope (62mm) negative of the Corbett-Fitzsimmons Fight of 1897, produced by Enoch Rector; and the sound track negative for a 1921 sound experiment by Alexander Rankine. We negotiated the acquisition of the Thomas Brandon Collection, including rare labor and leftist documentary films, but this is technically a 1983 acquisition which will be reported in more detail next year.

II. PRESERVATION

Funding for the laboratory work of film preservation rose to new heighths in 1982, to a total of $286,622, despite initial cutbacks in the federally-funded NEA/AFI grant for this project. A supplement left over from an earlier grant period of the NEA/AFI was awarded; the New York State Council on the Arts increased their grant; and substantial sums were raised from private sources. In the spring of 1982, Warner Communications and Clint Eastwood gave us the film FOXFIRE for a premiere benefit showing for film preservation, which resulted in adding $100,000 to the fund. The chairman of the National Endowment for the Arts showed great interest in the national program of film preservation and at his request we organized a meeting, with the participation of the film archives, to outline the needs and priorities, held at the Museum on November 16. We expect this to lead to greater support in the future.

III. CATALOGUING - DOCUMENTATION - RESEARCH

a) Catalogue: With the continued financial support of a private donor, we completed our investigation of more than 110 hardware and software systems, in preparation for converting from our present computer system to one that will be more up-to-date, will be on-line, will respond to complex queries, and integrate our archival record-keeping functions with cataloguing. A condensed report of our findings is available to FIAF members

for US $25 (write to Jon Gartenberg). Based on this report, we have chosen a system called FOCUS, marketed by Information Builders, and have begun by establishing a minimum cataloguing and inventory control system before moving on to more complex information. In addition, we made good progress in the inspection and cataloguing of the backlog. Three cataloguers prepared 1,184 work sheets for input in the computer. The creation of forms for expected acquisitions and inventory control facilitated the process.

b) Film Study Center: The services were moved into new and much larger space, but much work remains to be done before they are fully operational. Neither of the two new 35mm projection rooms have been completed, and we are still lacking study tables, bookshelves, etc. Four new Lektrivers (automated filing systems) have been installed to house the vertical files and scripts, and a new small room is designed just for microfiche viewing. Not yet completed are the climate-controlled storage rooms, one for special collections, one for the 16mm print collection. The new facilities have four rooms for private viewing on flatbed viewers and one small room for 16mm projection. In addition to our Steenbeck viewers, we have bought several new 16mm RTI CineScans, a much less expensive machine that is very gentle on the prints used by researchers because it has a very slow start and stop mechanism. Ron Magliozzi was promoted to Assistant to the Supervisor, and a third staff member was added, Ed Carter. Ron spent a lot of time on the FIAF catalogue of holdings of the short silent fiction film, known as EMBRYO.

c) Documentation Collections: The Mark Del Costello Collection of film posters was purchased. This is an extremely important and valuable collection by reason of the quality of the posters and the importance of the films represented in it. There are more than 800 posters, 1898 - 1979 (only about 35 of them are from the silent period), chiefly American, but including some Italian, French, British and German posters. In addition, a complete collection of posters of the Judy Garland films was donated. We purchased a collection of 38 colored glass slides advertising films 1915 - 1925. Among donations, we were given a collection of scrapbooks belonging to the late Kay Francis; an enormous pressbook for GONE WITH THE WIND in Atlanta; three boxes of screenplays; the John Speaks Collection, a producer's copies of scripts for four films, budgets and shooting schedules for one film, and copies of Willis O'Brien's design sketches for THE LAST DAYS OF POMPEII (1935).

d) Stills Archive: A total of 6,224 stills from American and foreign productions circa 1935-80 was acquired through donation, and an additional 1,538 stills by exchange with the National Film Archive (London) and the Cinematheque Suisse. The archive continued to function in its temporary quarters without restricting services to the public.

IV. FILM PROGRAMS

The screening schedule was drastically curtailed due to the Museum's building program. The Roy and Niuta Titus Auditorium was closed for an interim period at the beginning of January and will only re-open sometime next year. Meanwhile, our new smaller cinema, The Roy and Niuta Titus Theater II, was delayed in construction and opened to the public only on November 18. The screenings listed below between those dates took place in outside facilities. Nevertheless, we are delighted with the new cinema. It contains 217 seats with wheel-chair facilities for 4 handicapped visitors; it is equipped with Super-8, two 16mm and two 35mm projectors, Dolby Sound System, variable speed projection. It has excellent sight lines and extra leg room for the seats.

SIDNEY LUMET: FILMED IN NEW YORK, January 3 & 4, 1982
SCREENINGS AT THE DONNELL LIBRARY, January 13 - May 26, 1982
(16mm prints from the Museum's archive collection)
NEW DIRECTORS/ NEW FILMS, April 16 - 28, 1982
FIREFOX Benefit Gala, June 14, 1982
JOHN BARRYMORE: A CENTENARY TRIBUTE, July 6, 1982
PARAMOUNT PICTURES: 70TH ANNIVERSARY, November 18 - 30, 1982
BEST OF ZAGREB/OTTAWA '82, November 26 - 28, 1982
RECENT FILMS FROM WEST GERMANY, December 2, 1982 - Jan. 2, 1983
SOPHIE'S CHOICE: SPECIAL SCREENING, December 4, 1982
ALAN J. PAKULA: 25 YEARS OF FILMMAKING, December 17 - 21, 1982

V. EXHIBITIONS - PUBLICATIONS

Due to the reconstruction, no film exhibitions could be held.

Eisenstein at Work, by Jay Leyda and Zina Voynow, was published by Pantheon Books in association with The Museum of Modern Art, with an introduction by Ted Perry. It drew on the Eisenstein collection of notes, sketches, letters and photos in the Museum.

VI. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES.

The department's operating budget within The Museum of Modern Art remained at the same level or higher. Information about fundraising activities and relations with government authorities is reported under Item II, PRESERVATION. As the need for more vault space arose, more of the Department's operating budget paid for vault rental, and was also increased by additional staff. Outside funding, both governmental and private, was obtained for both preservation and for acquisition.

VII. INTERNATIONAL RELATIONS

a) loans and exchanges: 25 films were lent to FIAF members abroad,

including Brussels, Helsinki, Lisbon, London (NFA), Madrid, Montreal, and Vienna (FM), as well as 16 films to FIAF archives in the U.S. (43 films were lent to other institutions in the U.S.). We'd like to thank our FIAF colleagues who lent films during the year for our frequently-postponed retrospective, "Rediscovering French Cinema," for their patience. Due to delays in completing our new cinema, this series began only in 1983. Exchanges were made with London (NFA), Copenhagen, Brussels, and Prague members, and in the U.S., with FIAF members in Rochester and Washington (AFI).

b) touring shows: The D. W. Griffith Touring Show was shown in Tokyo at the National Film Center of The Museum of Modern Art in July, and in Paris at the Centre Georges Pompidou in December 1982 through February 1983. Both institutions published books on Griffith, and in Paris there was also a small exhibition of Griffith-related materials.

c) Members of the staff participated in the FIAF Congress in Oaxtepec and in the meetings of the Executive Committee.

VIII. SPECIAL EVENTS - MISCELLANEOUS

The Film Department moved into spacious new quarters in the spring of 1982, except for the Stills Archive and the Circulation Department, which remained in temporary quarters until the completion of the Museum's building program, now scheduled for the end of 1983. But the new small cinema was only ready to open in November 1982 and many of the new facilities are still not completed, such as projection rooms and climate-controlled storage rooms. Many documentation materials remain inaccessible in dead storage. The Department was responsible for two touring shows going to institutions in the United States: "Film India" and "Rediscovering French Cinema Part I." Several locations were visited with the goal of locating new film vaults, but no decision has yet been taken.

Oslo

Norsk Filminstitutt,
Aslakveien 14 b,
P.O.Box 5, Røa,
Oslo 7, Norway.

REPORT FOR 1982.

General remarks

Even in 1982 we have had some technical problems with our new installations for acetate bl/w and colour film. However, during the last months everything has functioned satisfactory and we have reason to believe that the problems have beeen overcome.
The construction work for new offices,library and documentation and a new cinema has proceeded according to plans and we will hopefully move to the new premises during August 1983.
A governmental committee of which the director of Norwegian Film Institute is a member has worked for the last two years preparing a new law for archives in general. One of the suggestions will be compulsory deposit of films and videogrammes.
A new film reform which most certainly also will affect the work of our institution was expected in 1982, but has been delayed and will probably be presented in April 1983.

1. Acquisitions of the year

During 1982 we have received a lot of short film material and more than 2oo feature films. It is impossible to give exact figures. We have still only two persons working full time in the film archive and this means that the amount of unregistered material is still growing. During the year we received the total archive of Norway's biggest film company Norsk Film A/S. Most of the films were not properly registered and we have an enormous task ahead of us to sort it out.

2. Library - documentation

The library consists now of 1o.134 volumes. Our script collection amounts to 923. We subscribe to 11o periodicals, most of them in English. Our collection of stills, posters and documentation material is growing rapidly. We have rather good documentation on approx 16.ooo films.

3. Progress in the field of preservation

In 1982 we received approx. 2mill. crowns for preservation work. This grant enabled us to make a full restoration of 17 Norwegian feature films from the period 193o - 195o. Furthermore we restored approx. 16.ooo meters of Norwegian short film material from the nitrate period.

4. Publications

The following publications have been published in 1982 :

a) Register on Norwegian short film production 1981.

b) Information booklet on the Norwegian feature film production in 1982: NORWEGIAN FILMS/FILMS NORVEGIENS.

c) A filmography on films based on the works of the author Bjørnstjerne Bjørnson (15o anniversary).

5. Film showings

Our cooperation with the Oslo Municipal Cinemas has continued in 1982 as far as concerns the study cinema KINOTEKET, which gives two performances a day. We have also presented special series in our own study cinema, where we have given 52 performances.

6. Budgetary matters

Our budget for 1982 amounted to N. Crowns 4.3oo.ooo.
" " " 1983 amounts to " 5.oo8.ooo.

7. International relations

We were not represented at the FIAF Congress of 1982, due to unforeseen circumstances. Our librarian participated in the Workshop of periodical indexing in London.
We have had visitors from the U.S.A., United Kingdom, Germany (FRG) and from the other Nordic countries.
As in previous years we have had the pleasure of receiving copies of films from several of our colleagues, partly for deposit partly on loan for showings.
We have also been able to help some of our colleagues in their work.

Ottawa

NATIONAL FILM TELEVISION AND SOUND ARCHIVES

OTTAWA

REPORT TO FIAF 1982

Acquisitions

In 1982, NFTSA accessioned 108,485 film, video, audio, photographic and printed documents. (A document for film, video and audio is defined as ten minutes of moving image or recorded sound when played at the appropriate speed.) This compares with 81,009 documents accessioned in 1981 and argues that NFTSA must clarify its selection criteria (task now in progress). Having established the capacity to process quantity it is time we learned to distinguish quality.

As in previous years the feature film intake concentrated on Canadian productions (if we do not cherish them and preserve them for posterity who will?) and included such examples as ON L'APPELAIT CAMBODGE, THE CROWD INSIDE, DEADLINE, HEARTACHES, FROM NINE TO NINE, ESCAPE FROM IRAN: THE CANADIAN CAPER, FLICK, TO KILL THE KING, LAROSE, PIERROT ET LA LUCE, LES BEAUX DIMANCHES, LES CORPS CELESTES, MELANIE, THE AMATEUR, BACHMAN TURNER OVERDRIVE, HOMONGOUS, P4W PRISON FOR WOMEN, LA GUERRE DU FEU, THE SOLDIERS STORY, BY DESIGN, HOT TOUCH, THRESHOLD, IF YOU COULD SEE WHAT I HEAR, SUZANNE, FINISHING TOUCH, SILENCE OF THE NORTH, QUEST FOR FIRE, A FAN'S NOTES, BORN FOR HELL.

As in former years the accessions also included copies of the winners of the 1982 Montreal Student Film Festival, the 1982 Yorkton Documentary Film Festival, the 1982 Banff International Television Festival, the 1982 Toronto Super-8 Film Festival, and the 1982 Halifax Atlantic Film Festival, as well as a wide range of independant short films (40 titles distributed by the Canadian Filmmaker's Distribution Centre) and television broadcasts.

To indicate the very wide range of moving image and recorded sound documentation that NFTSA processes every year the bakers' dozen listed below have been selected from the 323 seperate media collections that were accessioned in 1982.

1. 19 titles, prints and pre-print elements, produced by Alan King, 1956-76.

2. 5 reels of 16mm film shot as "home movies" by the Bandfield Family in Ottawa in the thirties.

3. 250 hours of 3/4 - inch videocassettes of Canadian and International television programming produced in the seventies.

4. 200 hours of original audio tape recordings collected by the Canadian Centre for Folk Culture Studies.

5. 119 reels of 16mm film recording Canadian Football League games played 1973-78.

6. 7 hours of audiotape interviews concerning the history of Crawley Films Limited, recorded in 1979.

7. 42 hours of 3/4-inch videocassettes of complete-day television broadcasts as recorded by the Department of Communications.

8. 60 reels of 16mm film of interviews and film extracts as broadcast on the TV Ontario series "Saturday Night At The Movies", 1975-82.

9. 21 short films (14,000 feet) of 16mm film shot by George Black in the Yukon Territory, 1930-60.

10. 75 hours of oral history interviews conducted by the Institute of Canadian Studies on the Canadian Broadcasting Corporation.

11. 3 reels of 35mm nitrate film, c. 1910, on the Malicet Indians of New Brunswick, and on sardine packing in the region.

12. 975 reels of 16mm kinescope recordings produced by the English Service Division of the Canadian Boradcasting Corporation, 1952-60.

13. 106 reels of 16mm films and 150 audio tapes relating to the political career of Antonnio Barette, former Premier of Quebec.

Conservation

With the addition of equipment and introduction of shift work for film to video and video to video transfers the output of the Technical Operation Centre at Tunney's Pasture has expanded significantly. In 1981 some 30,325 documents were conserved, either optically or magnetically. In 1982, almost three times that number were conserved - 89,914 documents.

Optical printing continues to be a bottleneck in dealing with collections of early film, despite the acquisition of the modified printer purchased from Bytown Visual Effect. This laboratory had been the chief custom transfer house for nitrate film, the only one left in Canada outside of the National Film Board, that would handle nitrate, and NFTSA placed the owner operator under contract to maintain a minimum level of production. The effort this past quarter has been to establish a training program so that two more operators can be installed which would allow shift work to be introduced in this department as it has been elsewhere in the Operations Centre.

Cataloguing - Documentation - Research - Publications

In 1982 NFTSA placed 170,830 documents under minimum control (at the collection level in many cases), and 34,382 documents under subsequent control (ranging from item by item descriptions on preliminary date cards to full cataloguing and indexing). This represents an increase of 162% in documents placed under minimal control and reflects the very substantial increase in acquisitions that NFTSA has experienced.

Considerable progress has been made in codifying NFTSA's processing procedures so that automation can be introduced. A detailed manual of procedure is being prepared under contract with the Bureau of Management Consulting (a Canadian Government corporation) which will indicate how the accessions, technical record keeping, organization and description and public service can be automated at each stage in the process.

The major research publication in progress continued to be the Inventory of Collections and the Canadian Feature Film Index. Both these major works (the Inventory describes 1190 collections in 1956 separate entries; the Feature Film Index describes over 1,000 films) will be published in 1983.

As in former years, Jana Vosikovsa compiled and edited Bibliography of FIAF Member Publications (1982).

Exhibitions

This has been a disappointing year for the retrospective screenings that NFTSA has organized in the past in collaboration with the Canadian Film Institute's "National Film Theatre". Because of internal dissention and severe financial difficulties the Institute has been unable to function throughout much of 1982 and consequently the screenings have had to be suspended for a year. Plans are underway to re-introduce a limited program of screening in 1983.

In spite of the difficulties NFTSA's Jana Vosikovska, working in collaboration with the National Council on the Status of Women, mounted a very impressive tribute to 80 Canadian women film directors and producers. The 85 films in the programme, Canadian Women Filmmakers, complemented a major exhibit on women in Canada, 1870-1940, and provided an overview on Canadian women and Canadian society during the past forty-three years.

Relations With Governmental Authorities

As a division of the Public Archives of Canada, NFTSA is part of the

Canadian government's arts and culture program. Along with other components in the program (the National Film Board, The Canadian Broadcasting Corporation, the Canadian Film Development Corporation) NFTSA's policies and program were subject to analysis by the Federal Cultural Policy Review Committee, an intensive review of all federal government involvement with arts and culture. The results were encouraging. The Committee recommended that NFTSA receive more support in order to cope with the vast quantity of television material still in the hands of the producers, and the Committee recommended early passage of the National Archives Act, which, if it is passed as presently drafted, will make it mandatory for all producers and distributors in Canada to manufacture copies of their films and/or videotapes on the request of the Archives, at the cost of the Archives. It is obviously not as satisfactory as depôt legal, but it will allow NFTSA to acquire mint condition material systematically, without regard to copyright restrictions or legal restraints that may prevent producers or distributors from cooperating voluntarily.

International Relations

Jana Vosikovska was elected as member of the Documentation Commission and will be organizing a meeting in Ottawa of FIAF Periodical Index indexers in North and South America.

NFTSA's Director was heavily involved in FIAF and FIAT activities attending meetings in Rio de Janeiro, Oaxtepec, Mexico City, Stockholm, Paris, London and Madrid. The chief effort has been as member of the Organizing Committee for the first FIAF/FIAT Joint Technical Symposium to be held in Stockholm, 1-4 June, 1983.

Paris

cinémathèque universitaire

affiliée à la Fédération Internationale des Archives du Film

3, rue Michelet - 75006 PARIS

RAPPORT D'ACTIVITÉS 1982

15/3/1983.

Année faste pour notre Cinémathèque, qui fête en 1983 sa dixième année d'existence : nous avons reçu, pour la première fois, de la part du Ministère de l'Education Nationale (enfin conscient de nos problèmes), notre première subvention officielle. Dérisoire, certes: 10.000 F. Espérons que ce n'est qu'un début...

Nous continuons, plus que jamais, à remplir notre mission de conservation et de diffusion des films auprès des Universités. La demande va toujours croissant, ce n'est pas le développement des nouvelles techniques (magnétoscopes, etc.) qui l'a ralentie, bien au contraire!

1. ACQUISITIONS DE L'ANNEE.

Une centaine de titres nouveaux par rapport à l'an passé. Beaucoup de dépôts, publics et privés : tout récemment, par exemple, un gros arrivage de courts métrages de la production Valio/Armorial. Ainsi que de nombreuses copies de films en fin d'exploitation (dont on nous a demandé de ne pas révéler les titres pour l'instant).

2. PROGRES DANS LE DOMAINE DE LA CONSERVATION.

L'Université de Paris-I nous aménage de nouveaux locaux, mieux équipés, dans les sous-sols du Centre Tolbiac.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE.

Les étudiants (de maîtrise spécialisée d'Histoire du Cinéma) poursuivent l'élaboration d'un gigantesque fichier/catalogue, et la mise en place progressive d'un Centre de documentation, sous la direction de M. Jean-Paul Török.

4. PROJECTIONS.

Rythme intensif, cette année : environ 25 par semaine, gratuites à 80% et ne faisant l'objet d'aucune publicité extérieure à l'Université. A quoi il convient d'ajouter : 1°) une Rétrospective Renoir au Centre Georges Pompidou, en septembre 1982 (en liaison avec le Carrefour des Régions), rétrospective complète à trois titres près, et soutenue par une exposition réalisée par la Maison de la Culture du Havre.

2°) une grande rétrospective D.W. Griffith, organisée également au Centre Georges Pompidou, avec le concours du Museum of Modern Art et de M. Jean-Loup Passek (décembre 1982-janvier 1983). Cette rétrospective a été prolongée par : une Exposition, l'édition d'un catalogue (sous la direction de Patrick Brion) et un colloque à l'Université de Paris-I (Centre Malher), auquel participaient des universitaires et des historiens du monde entier (dont Mme Eileen Bowser et notre président Jean Mitry).

3°) des projections régulières à l'I.N.R.P./C.R.D.P., dans le cadre des Rencontres audiovisuelles de la rue d'Ulm ; des weeks-end au Centre Tolbiac, en liaison avec l'A.R.U.C. (Assiocation Rencontres Université/Cinéma) ; des prêts de films à de nombreux Festivals (Sceaux, Valence, Perpignan, etc.) ; des missions à l'étranger (La Réunion, Kenya, Rwanda, Tunisie, Italie).

5. EXPOSITIONS, PUBLICATIONS.

Voir ci-dessus, et ajouter 5 numéros spéciaux de "L'Avant-Scène Cinéma" (LA BANDERA, LE LYS BRISE, Orson Welles, Hitchcock, Cocteau).

Claude BEYLIE, Conservateur.

Perth

STATE FILM ARCHIVES OF WESTERN AUSTRALIA
REPORT OF ACTIVITIES FOR 1982

INTRODUCTION: In its fourteenth year of operation, this regional archive found it increasingly difficult to maintain the steady progress recorded in the three years preceding. While a good result was achieved in respect of acquisitions, the level of activity declined a little in other areas.

ACQUISITIONS: The field of interest of this small archive is restricted to material relating to the State of Western Australia, and it is therefore noteworthy that a special effort was made in 1982 to obtain a number of items from distant sources of supply. Thus, responding to solicitation, the Fairbridge Society in London presented a documentary film and off-cuts which had been produced in the 1930s to promote the emigration of under-privileged British children to the Fairbridge Farm School near Perth. From BBC-TV Enterprises one print was purchased from the Great Railway Journeys of the World series, THE LONG STRAIGHT, which concerns the Indian -Pacific train that crosses this continent. From British commercial television three prints were bought from the Whicker's Walkabout and Whicker's World Down Under series, namely the intriguingly titled THEY'RE DISHING OUT MONEY HERE - FOR NOTHING, WE HOPE WE CAN LET OFF A NICE SAFE HYDROGEN BOMB, and MANY PEOPLE CURTSY, BUT WE DON'T EXPECT IT.

Two major purchases tapped sources in the eastern states of Australia. Six titles were procured from the Commonwealth Scientific and Industrial Research Organisation (CSIRO) in Melbourne, and four productions in the television series This Rugged Coast came from a producer in Queensland.

From the home commercial market, videocassettes were purchased of three feature films of 1980-1 that were made or largely set in Western Australia - HARLEQUIN, ROAD GAMES and GALLIPOLI. In addition, a trailer of HARLEQUIN on 35mm film became the Archives' first acquisition in Cinemascope.

Six short productions, some of them chosen as samples from series, were bought from the Perth Institute of Film and Television, again on videotape.

The many donations from a variety of sources included two collections of original film that was generated for several recent productions; 100 or so reels of film represented two items campaigning for the conservation of native forests, and another 23 were the working copies for television commercials promoting a Perth-based bank.

Amateur movie-makers were again responsible for many welcome additions to stock. Four first-rate items were the work of a Perth businessman of the 1930s, and included a very competent fictional featurette. Three substantial collections represented some eminent doctors' lifelong hobbies with the movie camera. A farmer's widow presented half a dozen reels of 35mm nitrate film which she had shot on their remote sheep station in the late 1920s; however, half this footage was lost to chemical decomposition.

The most important items of equipment acquired during the year were two 16mm projectors. The newer one caters for both optical and magnetic sound, and the other, deposited on indefinite loan, is a Kodascope model of 1920s vintage which has variable-speed projection.

PRESERVATION: In addition to a few items of nitrate film promptly copied on to acetate, just a modest quantity of original safety film was transferred either on to 16mm film or videotape. There was a noticeable increase in the proportion of videotape accepted for the preservation as well as the viewing stock.

CATALOGUING; DOCUMENTATION; RESEARCH: Staffing constraints caused a reduction in the rate at which material was formally accessioned and catalogued. Documentation files built up steadily, but were accorded minimal attention.

FILM SHOWINGS; EXHIBITIONS; PUBLICATIONS: In February the Senior Librarian gave an address on '85 Years of Cinema in Perth' to a regular meeting of the Royal Western Australian Historical Society. (This will be published in 1983.) He later spoke to two other affiliated societies outside Perth and showed them archival films which included some of local interest.

At the end of the year, extensive domestic displays were mounted to publicise the imminent visit to Perth of the National Film Archive's field-officer engaged on the major project known as The Last Film Search.

As yet the Archives has no published catalogue or comprehensive listing of its own resources, but the need for such is becoming increasingly plain.

BUDGETARY MATTERS; RELATIONS WITH GOVERNMENT AUTHORITIES: The budget for purchase and copying was $A 16,515 for the year 1981-2, and a reasonable increase over this figure is assured for the financial year 1982-3.

However, it is in the realm of staffing that greater expenditure is badly needed, but for some time past the State government has halted the expansion of the whole public establishment. Fortunately, the situation was relieved by the great contribution made by an otherwise-employed film enthusiast who devoted many voluntary hours to the identification, labelling and minor repair of miscellaneous new deposits and newsfilm oddments.

RELATIONS WITH OTHER FILM ARCHIVES: The normal geographical isolation from professional colleagues was happily broken in several ways. While on leave in May and June, the Senior Librarian made brief but profitable visits to fraternal institutions in the United States and Great Britain. In November the State Film Archives and the local television stations received a first-hand account of recent developments in the usage and preservation of video-tape as a result of a visit from Mr Roger Easton of Canada's National Film, Television and Sound Archives; he came to Perth in company with Mr Mike Lynskey, curator of the National Film Archive in Canberra. Another welcome visitor from overseas, in December, was Miss Gillian Hartnoll, head of library services in the Information Division of the British Film Institute.

MISCELLANEOUS: Though the local production industry has suffered somewhat in the general economic recession, numerous film-makers both near and far have continued to call upon the growing resources of the Film Archives at a steady rate, and particularly television personnel. So far only a small proportion of the clientele has been exploiting the collection for purpose of general historical research and film study.

Users - and the staff of the Archives - at last have the benefit of ready access to videoplaying facilities, as both ½" VHS and ¾" U-matic equipment has lately been acquired by the adjacent State Film Centre.

In the Senior Librarian's absence, Mrs Beatrice Little again acted as Officer-in-charge for two months, and made a particular contribution to planning for the Archives' future technical needs. The State Film Archives Committee met six times during 1982; its membership was increased to seven by the co-option of Mr Paul Malone, the Library Board's own Photographer.

- JACK HONNIBALL, SENIOR LIBRARIAN, S.F.A.; Perth, March 1983.

State Film Archives 160 James Street, Perth, W.A.

Praha

ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV -
FILMOVÝ ARCHIV
Prague
Czechoslovakia

ACTIVITIES REPORT FOR 1982

1. Selecting and collecting films

   a/ the gathering of information for a card catalogue of films sought after was continued, based on the technical press, litterature, and screenings,

   b/ from the archive of the town of Plzeň, several hundred film-reels from the 1900-1945 period were received, described and prepared for printing on safety stock,

   c/ 1,444 acquisitions were processed, of which there were 303 prints of feature-length fiction films,
   8 negatives of feature-length fiction films,
   554 prints of short films, and
   579 negatives of short films;

2. Preservation and conservation of films

   In 1982, mold was removed from 289,000 m of films. Reprinting of films was continued as part of the operation during which nitrate films are transferred to safety stock. 533 films were reprinted in all, of which there were 70 prints of feature-length fiction films, 9 negatives of feature-length fiction films, 432 prints of short films, and 22 negatives of short films.

   The project was drawn up to reconstruct the depository for nitrate films. The reconstruction, which is to be carried out in 1983-1984, will provide air-conditioning in the vault;

3. Scientific processing of holdings

a/ the activities of the Identification and Archiving Commission were continued,

b/ films received from abroad and from private collectors were identified,

c/ work was continued to transfer historical and technical data to specification sheets, and the checking of data was pursued,

d/ work proceeded to systematize film genres,

e/ 857 prints and 1,091 negatives were catalogued;

4. How the film holdings were used

a/ Viewed by 151,697 cinemagoers, 403 feature-length fiction films and 297 shorts were screened at 1,207 film shows held in the Ponrepo archive cinema in 1982.

Each day of the week was taken up by one of the long-lasting cycles. In 1982, the cycle "Unknown Silent Films" and the cycle of documentaries "Roads to Knowledge" had been lasting ten years. As part of the latter cycle, films on art history were shown in 1982 for the second consecutive year.

A season of remakes was also continued for the second consecutive year.

In the cycle "Important Personalities of World Cinema", the films of the following of them were shown: of actors Ingrid Bergman, Zbigniew Cybulski, Nikolai Cherkasov, Fredric March, Hans Moser, Laurence Olivier, Heinz Rühmann, and John Wayne, of film directors Anthony Asquith, Juan Antonio Bardem, Boris Barnet, Robert Bresson, Frank Capra, Nikolai Ekk, Jerzy Kawalerowicz, Albert Lamorisse, Carlo Lizzani, Max Ophuels, Alain Resnais, and William Wyler, and of directors of photography Sven Nykvist and Jan Špáta.

In 1982, a new long-lasting cycle entitled "Science-

Fiction Cinema After World War II" was initiated, which was supplemented by discussions with scientists belonging to various spheres of science /physicists, astronomers, biologists, ecologists, futurologists, litterature scholars, and authors of science-fiction/.

A season of Australian films was held in co-operation with FIAF, a season of DEFA films took place in co-operation with SFA of the GDR, and a season of films by Santiago Alvarez was arranged in co-operation with the Cuban film archive.

Čs. filmový ústav - filmový archiv co-operated with Krátký film Praha /Short Film Prague/ in the making of the compilation documentaries "Via Arctic" /Via Arctic/, "Jaltská konference" /The Yalta Conference/, "Ivan Olbracht" /Ivan Olbracht/, "Marie Majerová" /Marie Majerová/, "Baťa" /Bata/, "Fotbal" /Football/, "Klub Julese Vernea" /The Jules Verne Association/, "Československo ve výstavbě" /Building Up Czechoslovakia/, etc.

5. International Relations

ČSFÚ-FA sent foreign archives 59 feature-length fiction films and 33 shorts as permanent loans, and 32 feature-length fiction films, and 18 shorts as short-term loans.

From foreign film archives, ČSFÚ-FA received 35 feature-length fiction films and 10 short films as permanent loans, and 46 feature-length fiction films, and 18 short films as short-term loans.

ČSFÚ-FA was visited by 38 persons from 15 countries. 25 staff-members of ČSFÚ-FA visited film archives in 7 countries.

6. Cataloguing and Bibliography Department

Acquisitions:

Technical film publications /of Czechoslovak or foreign origin, basic works on culture and politics, literary works put on screen, basic books on the history of culture and art, encyclopedias, foreign-language dictionaries of technical terms/	771 volumes
Technical film reviews /of Czechoslovak or foreign origin/ dailies, cultural-political weeklies and monthlies	8,750 copies
Film scenarios /of Czechoslovak films/	330 volumes
Bibliographic notes from the Czech press	2,210 items
Bibliographic notes from the foreign press	24,740 items
Cuttings from the Czech press	4,300 items
Cuttings from the foreign press	2,623 items

Loans:

Publications	4,204 volumes
Periodicals	4,038 copies
Scenarios	56 volumes

7. Documentation Department

Acquisitions:

photographs /of Czechoslovak or foreign origin, portraits of film-makers and film actors, shooting stills/	11,114 items

publicity material — 744 items

/distributors' hand-outs on Czechoslovak and foreign films, programme booklets, leaflets, foreign-language programme material, programmes of cinemas, posters/

8. Publishing Department

Interpressfilm — Nos. 1 to 12

/a monthly with technical papers translated from the foreign press/

Filmové aktuality — Nos. 1 to 24 and a special issue about the 23rd IFF at Karlovy Vary

/published for the staff, the bulletin includes news of all spheres of world cinema and a review of foreign press articles on Czechoslovak cinema/

Publications for the Ponrepo cinema

/monographs on the most important Czechoslovak and foreign film personalities, and publications characterizing individual national cinemas/

The following publications were issued:

Oliva, Ljubomír: "Retrospektiva filmů Austrálie" /"A Retrospective of Australian Films/

Urgošíková, Blažena: "Filmové návraty" /"Looking Back on Films"/

Lippert, Klaus: "Na nových cestách" /"On New Roads"/

Strusková, Eva: "Socialistický způsob života a sovětský film" /"The Socialist Way of Life and Soviet Cinema"/

"Zdeněk Štěpánek" /"Zdeněk Štěpánek"/, a reprint
"Gérard Philipe" /"Gérard Philipe"/, a reprint
Zdražilová, Milica: "F. Filipovský" /"F. Filipovský"/

Non-periodical publications:

"Filmové technické minimum" /"Basic Information on Cinema Technology"/
"XXII. MFF Karlovy Vary 1980" /"The 22nd IFF held at Karlovy Vary in 1980"/
Benešová, Marie: "Hermína Týrlová" /"Hermína Týrlová"/
"Československá kinematografie" /"Czechoslovak Cinema"/- Czech, English and French versions
"Kronika 1980" /"The 1980 Chronicle"/
Hájek, Radko: "Současná kultura filmového diváka ČSR" /"The Present State of Filmgoers' Cultural Development in the Czech Socialist Republic"/ in "Texty" No.17

The National Film Archive of the
Democratic People's Republic of Korea

ACTIVITIES REPORT FOR 1982

Thanks to the constant attention and leadership of the Government of the Democratic People's Republic of Korea the Korean National Film Archive did fine job in 1982, too.

Last year witnessed our tenth anniversary. Preparing for the celebration, we reviewed the past ten year's work and concentrated our efforts on taking measures to preserve acquired materials on a more scientific and technical basis, to catalogue them in a more detailed way and to make them more accessible to the public.

Availing ourselves of this occasion we would like to extend our sincere thanks to President Wolfgang Klaue, Gosfilmofond, Jugoslovenska Kinoteka, Filmoteka Polska, Ceskoslovensky Filmovy Ustav-Filmovy Archiv, Slovensky Filmovy Ustav, Sinematek Indonesia, Cinemateca de Cuba, National Film Archive of India, La Cinematheque Quebecoise and Oesterreichisches Filmmuseum that were kind enough to send us congratulatory telegrams and letters.

On the occasion of the anniversary the Government of the Republic supplied us with various kinds of equipment such as refrigerator boxes, projectors, vehicles and tape-recorders, and conferred citations on archivists for their distinguished services.

And we also received many congratulatory messages and telegrams from establishments and factories as well as film fans.

Greatly encouraged by this we felt a greater pride in working in the archive and renewed our determination to work harder.

1 SCIENTIFIC PRESERVATION OF FILMS

The Korean Film Archive sprang from nothing and made a remarkable progress over the past ten years.
Now it has more than 20,000 square meters of storage area, and a reliable air-conditioning system for black and white films.
Our future task is to make certain of scientific data for the permanent preservation of color films and put them into practice in the vaults.
In connection with this, technical discussions were held more than ten times and sessions of technical study made twenty times last year.
By the consultation with academicians of the Film Research Center refrigerator boxes were installed and experiments made to preserve color films at the temperature below zero and 35% relative humidity, which has made it possible for us to draw some conclusions and continue to tackle the problem with confidence this year too.
Last year we completed the screening of windows of storages in order to prevent atmospheric influence upon the temperature and relative humidity in the storages.
Physical check was made on 400,000 meters of films, of which 15,000 meters washed and repaired.

2 ACQUISION OF FILMS

The Korean Feature Film Studio and The Feburary Eighth Feature Film Studio donated our archive 40 recent productions of theirs. Among them is "Wolmido" a great success which is enjoying public acclaim. The film is based on the theme that for our people the respected and beloved General Kim Il Sung is the very fatherland, so that defending every inch of soil of the country is to protect the respected and beloved leader, and it represents the theme splendidly.

Some of the other donated films are as follows:

"The Pledge on That Day" which portrays movingly the indomitable fighting spirit of the Korean working class, "Chief Secretary of a County Party Committee" which represents a model of the Party functionaries of Juche type, "Lighthouse" and "Forest Is Waving" both of which tell of shining models of modest patriots, "War Correspondent" which portrays the lofty characters of the Korean Poeple's Army soldiers who fought devoting their youth and lives in the Fatherland Liberation War, "People of Yangjimal Village", "Road to the Front" and "Lake in Morning Glory" which serve the revolution and class educations.

The Korean Documentary Film Studio sent us "The Grandiose Festival of Glory Celebrated Splendidly amidst the Congratulations from the Peoples of the World" and 20 odd others including short films.

Our film exchange with other member archives was brisk. Tens of films were acquired from archives in Europe and southeast Asia.

3 THE ARCHIVE AND THE PUBLIC

On the occasion of our 10th anniversary various activities were held both in the viewing rooms in the premise of the archive and in the archive film theater.

We arranged the screenings of the oldest production in the cinematogrphic history of our country and other national productions on five occasions, each session being devoted to particular themes and directors.

We organized film weeks for four socialist countries on the occasion of their national holidays including the 60th anniversary of the formation of the Union of the Soviet Socialist Republics.

Public access to our films in 1982 is as follows:

--Screenings in the archive film theater

	titles	sessions	total attendance
Korean feature films	30	50	40,000
Korean documentary films	40	55	41,000
Foreign films	30	30	15,000

Tens of films were loaned also for academicians in history, literature and art, and for teaching staff and students of the Cinematography and the Pedagogical colleges.

4 FOREIGN ACTIVITIES

We sent delegations to member archives of Romania, Czechoslovakia, Poland, German Democratic Republic, Hungary and China, and received delegations from our counterparts in USSR, Poland, Hungary and GDR.

Through these brisk international activities we developed friendship and cooperation between member archives and exchanged experiences in collection and preservation of films.

5 FINANCE

Our expences are covered with the state budget. The rate of growth of our fixed property was 9% last year.

Reykjavik

KVIKMYNDASAFN ÍSLANDS
THE NATIONAL FILM ARCHIVE

SKIPHOLT 31
REYKJAVÍK
ÍSLAND

ACTIVITIES IN 1983

1. Acquisitions of the year.

The Archive received a total of 154 films during the year, including 123 new titles and items. The majority of the films are documentaries, and some of them almost raw. Only 6 feature films were received. 2 films previously believed lost came to light. One of these, "Fire Drill in Reykjavík", dated from 1906, and is the oldest known film from Iceland. The other was taken on the 1000 year anniversary of the Icelandic Althing (parliament) in 1930. Cinemateket in Stockholm donated a copy of "Salka Valka" to the Archive, but this film was shot in Iceland in cooperation with Icelandic artists in 1954. A purchase was made of a new copy of the French film "Pecheur D'Islande" from Service des Archives du Film du C.N.C., Bois d'Arcy.

Considerable additions were made to the collection of old equipment and documents, e.g. old cameras and projectors, sound equip- ment of various kinds including the plinths of two gramophones used during the last years of silent films in Iceland. Several donations were made to the Archive of old programme collections and other documents, and the Archive now contains 100 files of documents. There was not much increase in the number of books and films in the Archive.

2. Progress in the field of preservation.

The restoration of three Icelandic 16 mm feature films from 1950-54 was completed (cf. last year's report). These films were made by Óskar Gíslason who is one of the outstanding pioneers of Icelandic film. Two feature films from the same period by another pioneer, Loftur Guðmundsson, were restored, together with the nitrite film from 1906 mentioned above. The number of shelves in the film storage room was increased many times. A perforation repair kit was bought, as well as a 16 and 35 mm film splicer

3. Cataloguing - Documentations - Research.

Very little cataloguing was carried out by the Archive during the year. Several dozen films were inspected and information on film history was gathered. Information was supplied to the media and some students.

4. Film showings.

No film showings were given by the Archive during the year and it is unlikely that it will be able to do so as long as permission is not granted to recruit more staff to the Archive.

5. Exhibitions - Publications.

In collaboration with the Film Fund, the Film Archive edited and published a booklet in English introducing Icelandic films. This booklet appeared in February this year and will be mailed to our fellow FIAF members shortly.

6. Budgetary matters, relations with governmental authorities.

The Archive's budget proposal was reduced by 37% by the Appropriations Committee of Parliament, thus increasing the budget by 11% in real terms. Inflation was definitely not less than 60% last year, and therefore this development constitutes about 50% reduction in appropriations. Through further discussions with the Appropriations Committee the cut was reduced by 8%. A request for increse in staff from 0.5 positions to 1.5 was rejected despite enthusiastic support from the Ministry of Culture and Education.The increase in staff was argued extensively, both in negotiations with the Appropriations Committee and in a letter to the Bureau of Budget and Management, but without success, thereby putting the institution in a difficult situation.

The Governing Board of the Archive received a proposal for a new law on the National Film Institute, the National Film Archive and the National Film Fund for comments. This proposal has not yet been submitted to Althing. The proposal provides that the Archive will become a part of the Film Institute and be governed by its Board. The Governing Board of the Archive protested this and in their comments it was emphasized that the independence of the Archive should not be decreased in any way in the new law but rather that the law should attempt to strenghten the Archive's position by ensuring minimum staff necessary and that provisions of legal deposit would be included but the Archive would still work in close cooperation with the Film Institute.

7. International Relations (FIAF and others).

Unfortunately the Archive was unable to attend the FIAF Congress in Mexico in 1982. Assistance was given in the selection of films for a film festival planned in Switzerland this year. In other respects international relations were at a minimum.

8. Special events - miscellaneous.

Two university lectures with the curator of the Central Bank Archive visited the Archive in order to view the German documentaries taken in Iceland in 1934-35 which were donated to the Archive by the Staatliches Film Archiv der DDR. They had an interest in showing these films to students in modern history at the University of Iceland.

February 1983, Erlendur Sveinsson.

Rio de Janeiro

CINEMATECA DO MUSEU DE ARTE MODERNA
RIO DE JANEIRO
Rapport d'Activités/1982

1. Lannée 1982 signale la suite des procédés de mise-en-place des nouveaux locaux destinés à la Cinemateca dans l'enceinte du Musée d'Art Moderne. Ces nouveaux locaux ont permis une plus convenable disposition de toute l'archive papier et l'archive des films non-flammes. La nouvelle bibliothèque de la Cinemateca a été aussi reformée pour acueillir des nouvelles donations, en particulier la bibliotheque de l'EMBRAFILME (L'Institut brésilien de cinéma), qui désormais est integré à nos collections de livres.

2. Le nouveau dépôt pour filmes non-flammes a continué à reçevoir, pendant l'année, le matériel (négatif et positif) des productions brésiliennes jadis déposées dans les laboratoires commerciales de Rio de Janeiro. 2.100 bobines ont été ajoutées à la collection de films brésiliens et 1.500 à la collection de films d'autres Pays.

3. Les projets de recherche ont été developés en deux voies : (a) l'établissement d'une filmographie complète du cinéma brésilien, depuis ses origines, projet commun a d'autres organismes cinématographiques du pays, dont la Fundação Cinemateca Brasileira à São Paulo. (b) la tentative de retrouver hors du Brésil des copies de films brésiliens disparues ou bien de matériel cinématographique filmé au Brésil dans le passé. Ce projet, qu'on a nommé "Projet Fils Prodigue" a déjà donné des résultats positifs, avec l'aide, entre autres, de nos collègues de la Library of Congress, Det Danske Filmmuseum, Staatliches Filmarchiv der DDR et British Film Archive.

4. Coté projections, la Cinemateca a organisé plusieurs cycles dont on peut registrer: VARIATIONS SUR LE POUVOIR, LA CLASSE OUVRIERE VA AU CINEMA, LA NOUVELLE VAGUE 20 ANS APRES, LE CINEMA D'OCTOBRE, FEES AU CINEMA, ainsi que des rétrospectives dédiées à l'oeuvre de Alexander Kluge, Jacques Tati, Henry King, Vittorio DeSica, Ingrid Bergman, Henry Fonda et John Huston. Des panoramiques ont été dediées aux cinématographies d'Espagne, Portugal, Italie, Allemagne Fédérale et aux féstivals de Leipzig et Oberhausen.

5. Les relations avec les organismes officiels porsuivent avec des résultats positifs: l'aide annuelle dediée aux services de conservation vient d'être reconfirmée par le Ministère de l'Enseignement et Culture, à travers l'Institut de cinéma. Cette aide nous a permis d'établir plusieurs services de restauration et aussi de faire marcher l'acquisition de l'équipement téchnique destiné à la conservation.

6. À part les collaborations internationales dans le cadre du projet Fils Prodigue, le travail commun a été trés fort avec les cinémathèques du continent, surtout celles de la région Sud (Argentine et Uruguay), et aussi avec les cinémathèques d'Angola et du Mozambique.

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Rochester

FIAF Annual Report, 1982
International Museum of Photography at George Eastman House
Film Department

1. Acquisitions for the year:

A larger than usual series of gifts of films was received this year. The titles encompassed over 90 features and 75 short films covering the period 1940-1972. In addition, a gift of about 75 trailers for titles from 1977-1982 was accepted as well as an early film by actor Mickey Rooney at the age of eight, MICKEY'S WILD WEST (1928) and a film featuring Louise Brooks not previously in the collection, THE CANARY MURDER CASE (1929).

2. Preservation:

The nitrate film preservation program continued at a steady, if somewhat reduced, rate during the year. Thirty-nine titles were copied onto acetate film from 215,287 feet of nitrate originals. As in 1981 attention was given to our continuing commitment to preserve the many short silent films which are unique to our collection. These are the most difficult and time-consuming to copy.

3. Cataloguing-Documentation-Research:

Curator George C. Pratt worked on the "embryo" catalog and the silent feature catalog sending records of 897 short silent subjects to the editors of the former and 650 silent features to the latter. In addition, he traversed the

entire IMP/GEH film collection card catalogue and began the correction of these records to bring them in synch with the actual markings on the film cans and the entries on the computer list. Nitrate and acetate reels hitherto inadequately catalogued continued to be indentified and work on the selection of titles for preservation was intensified.

4. Film Showings:

Six regular series of films were organized in the Museum's Dryden Theatre. The titles of these were CINEMA FROM BRITAIN, BULGARIA AND BRAZIL; THE MALE IMAGE: JOHN WAYNE, PETER SELLERS, PAUL ROBESON; FILMS FROM POLAND: THE CINEMA OF MORAL ANXIETY plus HOLLYWOOD IN THE 50s AND 60s; FILMS ON FILM; CHINA FILM WEEK and VICTORIAN PERSPECTIVES; SEVEN STARS plus JEWISH FILM FESTIVAL and INDEPENDENT FILMMAKERS. Some special features of the year's Dryden programming included two appearances of Paul Robeson, Jr. to introduce programs of his father's films, visits of independent filmmakers some of whom also introduced Saturday programs for children as well as their own work, introductions of films in the Jewish series by members of the local Jewish community, and the preparation and performance in the Dryden Theatre of orchestral scores for three silent films, TEDDY AT THE THROTTLE (1917), HER HUSBAND'S TRADEMARK (1922), and LAUGH, CLOWN, LAUGH (1928).

THE SEVEN STARS series was dedicated to the actresses

who were given the George Eastman Award for Distinguished Contribution to the Art of Film by the Museum at its 1982 Festival of Film Artists on November 5 and the VICTORIAN PERSPECTIVES series was designed to celebrate the opening of a new Rochester museum dedicated to the decorative arts of the nineteenth century. The Victorian series combined with the five films from Mainland China broke all recent records for general attendance (9,401). Dryden series total attendance was 29,583. In addition to the regular series, the theatre was used for the following film-oriented events: film study classes from the University of Rochester and other area colleges (1,420), individual screenings for visitors and scholars (32 screenings), civic and museum groups with film interests (2,704) and senior citizen matinee films (18,003).

5. Exhibitions-Publications:

In February an exhibition of 109 film publicity portraits called FACES AND FABRICS/FEATHERS AND FURS opened in the Museum's Brackett Clark gallery. Organized by Curator George C. Pratt, the exhibition was composed mainly of publicity portraits which were once the property of Motion Picture Magazine (1911-), one of the two great American fan magazines. The exhibition, which joined the Museum's traveling exhibition program, was enhanced by the publication of a handsome catalog with 23 illustrations. FACES AND FABRICS toured to Tokyo in Fall 1982 and was dis-

played there at a new gallery, Pentax Forum, attracting an average 900 visitors a day. In March, the Museum's quarterly, Image, was completely devoted to the subject of music for silent film and included a list of music cue sheets in the collections, an article on orchestral accompaniment, and another on silent films for contemporary audiences. In November a souvenir brochure and a festival program book were published to commemorate The 1982 Festival of Film Artists.

6. Administrative and Staff:

Although there was no major budgetary growth during the year and national preservation funds allocated to the Museum decreased, money was set aside and engineering studies were conducted to improve the storage conditions for acetate master films created by the preservation program. In April staff intern Cecile Horowitz left to take a cataloging position at the Library of Congress. The vacancy was filled in September by Candace Bothwell who continues the welcome tradition of service by young interns in the Film Department during the past decade.

Recently the National Endowment for the Arts awarded a Chairman's Grant to the Museum of Modern Art to cover the cost of staff work needed to add a number of Eastman House early silent films to its distribution program. It is hoped that this form of distribution will eventually help the film collection gain more recognition.

7. International Relations:

Correspondence was conducted with a number of FIAF members and international loans were made to the Ottawa International Film Festival and to La Cinematheque Quebecoise. George Pratt and John Kuiper participated in the Symposium and 38th General Meeting of FIAF held in Oaxtepec in Mexico during June.

8. Special Events - Miscellaneous:

With financial support from the New York State Council on the Arts, the Film Department presented silent films with orchestral accompaniment in five locations around New York State (Buffalo, Jamestown, Middletown, Ithaca, and Geneseo). It presented this special program as well at Wolf Trap Farm, outside Washington, D.C. on a weekend in March. In April the Santa Fe Film Festival paid a week-long tribute to the George Eastman House Film Archive. Former Director Beaumont Newhall, a Santa Fe resident, represented the Museum at this Festival. During November the Museum held The 1982 Festival of Film Artists dedicated to seven actresses, Joan Bennett, Louise Brooks, Dolores Del Rio, Myrna Loy, Maureen O'Sullivan, Luise Rainer and Sylvia Sidney. These were the first presentation of the George Eastman Award since 1978 and involved the input of the Film Department staff and the work of over 80 volunteers in planning and execution of the event. The Museum received unprecedented local publicity and the role of film in the Museum gained high visibility.

São Paulo

RAPPORT D'ACTIVITÉ POUR 1982

1. Acquisitions de l'année

En 1982, les archives se sont considérablement enrichies (plus de 500 titres de courts et longs métrages), aussi bien au point de vue de la quantité que de l'importance de ces films pour l'histoire du cinéma brésilien. Cet enrichissement a eu surtout lieu après que le plus important laboratoire commercial du Brésil ait dirigé un avis aux producteurs leur demandant de retirer les films déjà sortis dans les circuits commerciaux. La Cinémathèque est entrée en pourparlers avec ce laboratoire et pendant toute l'année producteurs et réalisateurs ont retiré leurs négatifs de ce laboratoire et les ont transfert à la Cinémathèque. Citons, entre autres Walter Hugo Khouri, Andréa Tonacci, Ana Carolina, Rodolfo Nanni, Ozualdo Candeias, Carlos Diegues, José Mojica Marins, Zelito Viana, Arthur Omar, Roberto Santos, Francisco Ramalho Jr, Sílvio Back, Rogério Sganzerla.

De plus, au cours de cette année, ont été trouvées et acquises des copies du long métrage A ETERNA ESPERANÇA (L'espoir est éternel - 1940), film qui était jusqu'alors consideré comme disparu.

2. Progrès dans le domaine de la conservation

En conséquence de ce que nous venons de dire, l'unique dépôt climatisé dont dispose la Cinémathèque est pratiquement complet. La construction d'un nouveau dépôt ou l'adaptation de locaux adéquats s'imposent avec urgence en vue des acquisitions futures.

Cette année, le laboratoire a contretypé peu de titres, vu le manque de ressource pour l'achat de pellicule vierge. L'offre, par le British Film Institute, de film vierge permettra qu'au début 83 soient copiées environ cent bobines.

L'incendie d'un des dépôts de nitrate de la Cinémathèque - qui a détruit près de 1.500 bobines de film, dont un tiers n'avait pas été contretypé - a provoqué la fondation d'un Programme National dont les ressources devront être fournies par les Secrétariats pour la Culture de la Préfecture et de l'État de São Paulo, ainsi que par le Ministère pour l'Éducation et la Culture, ce qui - si on nous fournit effectivement ces ressources - nous permettra de contretyper tous les films brésiliens qui existent encore en nitrate à la Cinémathèque (environ 3.000). Le Programme prévoit aussi la transformation en dépôt de films d'un immeuble de la Préfecture situé dans la banlieue da la capitale.

3. Catalogage, documentation, recherche

L'équipe de catalogage a fait l'inventaire et a catalogué 4.800bobines de film, soit un total d'environ 1.300.000 mètres de pellicules. Après l'incendie, on a monté une opération sauvetage avec tout le personnel (9 personnes) du catalogage et du laboratoire de préservation qui a trié 11.400 bobines en acétate, 4.000 en nitrate, a identifié superficiellement 1.600 bobines et a révisé, en isolant les parties détériorées, près d'un million de mètres de pellicule.

L'équipe de la Documentation a terminé l'inventaire de la collection d'affiches brésiliennes (1.046 affiches originales) et a séparé les doubles en vue de dons ou d'échanges avec d'autres cinémathèques. Elle a aussi terminé la classification des photographies de films brésiliens (près 12.400 photos originales de 1.300 titres).

En 1982, on a commencé le microfilmage de la collection de coupures de journaux de la Cinémathèque et de collections privées, en commençant par la reproduction des archives personnels de Nelson Pereira dos Santos.

Le secteur de Documentation a préparé l'Annuaire 1982: relevé, résumé et classification de ce qui a été publié sur le cinéma brésilien par les principaux journaux et revues du pays.

Les travaux de la Filmographie Brésilienne ont continué et on prépare la publication de la filmographie de l'époque muette (1898-1935), qui comprendra une description systématique du contenu des films de cette période.

Parallèlement aux activités internes, on a réalisé le cours Ciné-Visions Brésiliennes 1900-1933, qui a duré trois mois et auquel ont pris part des professeurs qui travaillent à la Cinémathèque et d'autres intellectuels. L'un des buts du cours est la préparation de matériel pour la publication d'une histoire générale du cinéma brésilien.

4. Projection (resumé)

La Cinémathèque a continué à fournir des films à des cours universitaires de cinéma et à des musées, grâces à des accords. À partir de mai, la Cinémathèque a pris en charge la programmation d'un Centre Culturel de la Préfecture de São Paulo, et a présenté les cycles suivants: Cinéma Brésilien 1922-1962; Rétrospective du Cinéma Tchèque; Images du Cinéma Italien des années 70; Cinéma Expressioniste Allemand; Glauber: un an après; La Femme dans le Cinéma Brésilien; Souvenirs de René Clair; Films Inédits de Iougoslavie; Garibaldi au cinéma.

5. Publications

La Cinémathèque a publié Cine Jornal Brasileiro do Departamento de Imprensa e Propaganda 1938-1946 (Journal Cinématographique Brésilien du Département de Presse et Propagande, 1938-1946), qui comprend la liste et la classification du contenu d'environ mil bobines de films de nos archives qui documentent la période du gouvernement Getúlio Vargas connue comme "État Nouveau".

6. Administration et budget - relations avec les autorités nationales

L'inflation brésilienne a continué à grandir et l'argent reçu à partir des accords signés avec diverses institutions publiques n'a été absolument pas suffisant, soit au paiement du personnel, soit au développement des travaux des archives.

7. Relations internationales

La Fundação Cinemateca Brasileira a envoyé un représentant au XXXVIII Congrès de la FIAF à Oaxtepec.

Seoul

KOREAN FILM ARCHIVE INCORPORATED FOUNDATION
34-5, 3-KA, NAMSAN-DONG, CHUNG-KU, SEOUL, KOREA
TLX : K28385 TEL : 28-9291/5

ACTIVITY REPORT
FOR THE YEAR 1982

In 1982, this Archives achieved marked results from collecting and screening many outstanding films. Public exhibition of the collected cultural values of the films as many film makers, students and film lovers had opportunities of viewing and studying them. The Archives also launched other activities such as collection of various materials related to films, putting up displays, film cleaning, film splicing and replacement of film cans.

1. Collection of Films

During the year, the Archives collected 52 feature films and 9 cultural films, and was entrusted with storing 141 feature films thanks to active interests and cooperation desplayed by film producers, organizations and companies related to film business and film possessors. Of the films collected, the oldest is the feature entitled "The Hyperbola of Youth," which expresses friendship and affection in satire transcending the difference between the rich and the poor.

The Archives made prints of ten(10) films produced in the 1950's and the early 1960's, and additional ten(10) films selected as outstanding films in 1981, and thus the list of films in store has been expanded.

2. Production of Still Pictures

As part of the material collection project, the Archives made still pictures in the size of 60 cm x 80 cm for eighty-eight (88) films chosen as outstanding in the Grand Bell Film Festival observed every year in the country, and put them in frames, and further printed still pictures in the size of 20 cm x 25 cm, a total of 1,180 of them, for the films produced or imported during 1981.

Award-Winning Film Grand Bell Award	88 Stills (60cm x 80cm)
Film Produced in 1981	870 Stills(20cm x 25cm)
Films Imported in 1981	310 Stills(")

3. Replacement of Film Cans

To aid permanent storage of films, a total of 2,500 reels for 160 films have been replaced with new PVC cans during the year, and the remaining films will be treated equally.

4. Purchase of Editing Machines

The Archives purchased new editing machines for inspecting and splicing films in storage. The newly purchased items are listed below.

Horizontal Film Rewinds	1 Set
Editing Table	1 Set
Basket	2 Sets
Tape Splicer (35mm)	1 Set
Tape Splicer (16mm)	1 Set
Hot Splicer (35mm)	1 Set

5. Film Cleaning and Splicing

For safer storage, a total of 600,000 feet of films have been cleaned and spliced.

6. Publication of Catalogue

Under a plan of publishing a film catalogue in the early 1983, a list of films in storage, classification of the films, and collection of still pictures for the films have been completed during the year.

7. Film Show

(1) To commemorate the 60th Anniversary of Korean Film Making, the Archives observed the "Film Retrospective Week" in two local cities under active response from general public.

a) Film Show in Chonju

Period : 16 May 1982 - 20 May 1982

No. of Films Screened : 5

Film Titles : Her Wedding Day(Produced in 1956)
Romance Papa (1960)
Hidden Story Between Korean and Japanese (1961)
Sea Village (1965)
Cho-Woo (1966)

No. of Viewers : 2,256

b) Film Show in Taegu

Period : 28 June 1982 - 30 June 1982

No. of Films Screened : 3

Film Titles : Romance Papa (1960)
The Marine No Return (1963)
Sea Village (1965)

No. of Viewers : 4,220

(2) The Archives selected six(6) features from among the award-winning films of the Grand Bell Festival, and held a special screening session from 6 September 1982 to 11 September 1982 at the Archives' studio, with a view to help elevate the qualities of film-makers and to expand the viewers.
The response was great ; a total of 938 viewers filled the studio at every screening. The films shown are as follows :

a) Tyrant Yunsan (1962)
b) Dumb Samyong (1965)
c) Sea Village (1965)
d) Martyr Ahn Joong Gun (1972)
e) The Land (1974)
f) War Diary of General Yi (1977)

8. Material Exhibition

(1) As part of the commemorative program for the 60th Anniversary of Korean Film Making, the Archives held the 60 Years of Korean Film Still Picture Exhibition in two local cities, following an exhibit in Seoul.

a) Exhibition in Chonju
Period : 11 May 1982 - 20 May 1982
Quantity : 167 Still Pictures
No. of Viewers : 5,240

b) Exhibition in Taegu
Period : 27 June 1982 - 30 June 1982
Quantity : 167 Still Pictures
No. of Viewers : 2,080

(2) The Archives put up the "20 Years of Grand Bell Award-Winning Films Still Pictures Exhibit" starting from 6 September 1982, and it is still open today. The exhibition is aimed to retrospect the history of Grand Bell Film Festival through still pictures

of 20 award-winning films, to inspire zeal for film making, and to collect and preserve still pictures systematically. Response from film makers and the public was extremely great.

9. Film Loan Program

During the year, the Archives loaned out 124 feature films, 47 cultural films, and a total of 171 films for utilization for either educational or cultural purposes by Motion Picture Departments of universities and colleges, agencies and organizations related to film business and other institutions.

10. Budget

The bedget of this Archives is appropriated by the subsidy from the Motion Picture Promotion Corporation, an organization under the Ministry of Culture and Information. It has been on the increase every year, and this Archives expects to expand its projects actively thanks to a marked increase of budget in 1983.

11. International Activities

The Archives Director Lee, Jin Keun attended the 38th FIAF General Assembly held in Oaxtepec, Mexico in 1982. He then visited film archives in Mexico, Washington D.C. and New York, and discussed matters of mutual interests including film exchange program, while promoting mutual friendship.

Sofia

BULGARSKA NACIONALNA FILMOTEKA, SOFIA

ACTIVITIES REPORT FOR 1982

1. ACQUISITIONS

The film collection was enriched by 528 titles of feature and non-feature films, 358 of them of national production.

The collection of documentation materials acquired 260 books, 120 bound volumes of periodicals, 1,100 scripts of Bulgarian and foreign feature films, 250 scripts of Bulgarian short films and newsreels, 4,000 press cuttings, 5,500 stills, 1,500 posters.

2. PRESERVATION

During the year 1,526 copies were printed which ammounts to 5,077 reels, and 64 reels of nitrate film were copied on to acetate stock. Some 40,000 reels underwent technical check-up.

Work began on the reconstruction and modernization of the existing material and technical basis used for the preservation of films. As a result 108,044 reels were moved and rearranged.

3. CATALOGUING - DOCUMENTATION - RESEARCH

A. CATALOGUING

200 personality cards were made for the catalogue of Bulgarian film-makers (directors, directors of photography, art directors) with their full filmographies.

Work on the cataloguing of Bulgarian documentary and animated films was continued. 430 cards were made for the Bulgarian documentaries of the period 1944-1972, and 450 for Bulgarian animated films.

B. DOCUMENTATION

Along with organizing the newly acquired documentation material, 7, 400 articles from periodicals not included in the International Index to Film Periodicals of FIAF were indexed for the catalogue.

The Documentation Department obtained two new rooms on the basement floor, one of which is being used as a reading-room.

4. FILM SHOWINGS

The large retrospective of the Bulgarian cinema continued throughout the year. Bulgarian feature films of the period 1958-1969 were shown. All the programmes included Bulgarian short films.

The following retrospectives and cycles should also be mentioned:

- Retrospectives of the films of Vittorio de Sica, Jules Dassin,

Roberto Rossellini, Michelangelo Antonioni, Ladislas Starevitch and Gérard Philipe.

- The cycles "Dostoyevski and the Cinema" (with the kind co-operation of Gosfilmofond), "Contemporary Hungarian cinema" (guest archive: Magyar Filmtudomanyi Intezet - Filmarchivum), "Georgi Dimitrov in the Cinema" (programmes compiled of newsreels and documentaries), "Bulgaria Through the Years" (programmes of newsreels), "Days of the Soviet Multinational Cinema" (in co-operation with Gosfilmofond), "Canadian Animation 1941-1979" (with the kind co-operation of the National Film Board of Canada),"Czechoslovak Short Films" (with Ceskoslovensky Filmovy Ustav - Filmovy Archiv as guest archive).

We should like to express our warm thanks to all the archives who were so kind to assist us in the realization of these initiatives.

The University of History and Theory of the Cinema (a seminar course) and the Cinema Club "Kino i Vreme" continued their successful work.

5. EXHIBITIONS - PUBLICATIONS

A. EXHIBITIONS

An exhibition of posters for films produced by the various Soviet Socialist Republics was organized at the "Cinema Home" in Sofia to celebrate the 60th anniversary of the inauguration of the USSR.

B. PUBLICATIONS

The regular issue No. 20 (1982) of our Archive's almanach "Kino i vreme" was published, as well as a supplement to it entitled "Georgi Dimitrov in the Cinema". Two booklets were also printed: "Canadian Animation" and "Contemporary Hungarian Cinema".

6. INTERNATIONAL RELATIONS

As in the preceding years Bulgarska Nacionalna Filmoteka maintained active contacts with FIAF and its members.

Retrospectives of the Bulgarian cinema were organized in a number of countries. Thanks to the co-operation of the respective film archives, such retrospectives were held in Algeria, France, Belgium, the Netherlands and Finland.

Collaborators of Bulgarska Nacionalna Filmoteka took part in the work of the 38th FIAF Congress, and in the activities of the Documentation and the Cataloguing Commissions.

Members of our staff visited the archives and also some festivals in the USSR, GDR, Czechoslovakia, Tunisia, Poland and Hungary.

We received colleagues from the film archives and film institutes of the following countries: Hungary, GDR, USSR, Czechoslovakia and Poland.

Stockholm

CINEMATEKET/SVENSKA FILMINSTITUTET
Activities Report 1982

FILM ARCHIVE

During the year some 400 new titles, most of them feature films, have been added to our collections of now more than 8.500 titles. Most of them have been deposited by producers in Sweden and abroad.

The new computer system works very well and the catalogue has been updated and is available on 31 microfiches, with 208 pages on each fiche.

ACQUISITIONS

The following films were deposited by their owners:

Les films du Jeudi, Paris
De anklagade/L'affaire du courrier de Lyon
Yvette

Kinesiska Filmarkivet, Peking
Kung Markatta/Da no tien gu

Rank Film, London via National Film Archive
Evigt ung/Evergreen
First a Girl

Zippora Films, Boston
High School
Model
Socialhjälp/Welfare

Arando, S.A., Madrid via Sandrews
Forellerna/Las truchas

Cine International, München via Sandrews
Att beröva någon livet/Verlorenes Leben
Den starke Ferdinand/Der starke Ferdinand
Nådaskottet/Der Fangschuss

Columbia via Warner-Columbia Film AB
Ali – störst, bäst och vackrast/The Greatest
Ashanti/Ashanti
Blodig återkomst/The Farmer
Breakout/Breakout
California Suite/California Suite
Explosivt uppdrag/Billion Dollar Threat
En flicka på gaffeln/There's a Girl in My Soup
Hardcore – en brutal verklighet/Hardcore
Heta prylar/Hot Stuff
Det hårda straffet/The Last Detail
I skuggan av ett krig/Hanover Street
Isdrömmar/Ice Castles
Jesper, Blyger och lilla Elsa/Living Free
Kina-syndromet/The China Syndrome
Kom ihåg mitt namn, annars . . ./
Remember My Name
Kramer mot Kramer/Kramer vs Kramer
Kärlek på kryckor/Lost and Found
Ett liv för oss/A nous deux
Lycksökarna/You Can't Win'em All
Midnight Express/Midnight Express
Milda makter/Wholly Moses
Och rättvisa åt alla/And Justice for all
Papillon/Papillon
Robotkriget/The Humanoid
Streetfighter/The Streetfighter
Styrka 10 från Navarone/Force 10 from
Navarone
Täcknamn Odessa/The Odessa File
Udda eller jämt/Pari e dispari
1941 – ursäkta, var är Hollywood/1941

Cupid Productions, Surrey
via Svensk Filmindustri AB
Sympati för djävulen/Sympathy for the Devil

EMI, London via Europa Film
Mannen utan ansikte/The Man Who Fell
to Earth

EMI, London via Minerva Film
Nä, nu blommar de'!/Nickelodeon

F.F.C.M., Paris via Minerva Film
Bocken i familjen/Les bijoux de famille

Films Around the World, New York
via Svensk Filmindustri AB
Den lilla flickan i huset vid vägens slut/
The Little Girl Who Lives Down the Lane

Filmverlag der Autoren, München
via Sandrews
Kinesisk roulett/Chinesische Roulette

Fox via Sveriges Förenade Filmstudios
Vredens druvor/Grapes of Wrath

AB Fox Film
En brud på halsen/Le sauvage
Den fantastiska resan/The Fantastic Voyage
Johnny Firecloud/Johnny Firecloud
Legenden om djävulshuset/The Legend of Hell House
Låt oss älska/Let's Make Love
Mr Klein/Mr Klein
Modesty Blaise/Modesty Blaise
Murri-skandalen/Fatti di gente per bene
Mördare bakom dörren/Quelqu'un derrière la porte
Neptunkatastrofen/The Neptune Factor
Operation Alpha/The Day of the Dolphin
Royal Flash/Royal Flash
Snuten/Flic Story
Vampyrernas cirkus/Vampire
Zardoz/Zardoz

Greenwich Film Productions, Paris
via Sandrews
Livat på lovet/A nous les petites anglaises
Olovligt förhållande/Les mal partis

H.B. Halicki Prods., Gardena
via Stockholm Film
Blåst på 60 sekunder/Gone in 60 Seconds

Ital-Noleggio Cinematografico, Rom
via Svensk Filmindustri AB
Slutet – Mussolinis fall/Mussolini ultimo atto

Janus Film, Frankfurt via Sandrews
Ana/Cria cuervos

MGM via United International Pictures AB
Amour
Att älska är att leva/Mourir d'aimer
Bröderna Grimms underbara värld/The Wonderful World of the Brothers Grimm
La califfa
Dit röster inte når/Voices
Flykten från framtiden/Logan's Run
Going Home
Highway Queen
Hot Summer Night
Koma/Coma
Kärlek i Venedig/Anonimo Veneziano
Mordi e fuggi
One Is a Lonely Number
Our Mother's House
Point Blank/Hämnaren från Alcatraz/Point Blank
Den starkes rätt/Hide in Plain Sight
The Subject Was Roses
En söndag i New York/Sunday in New York
De tre musketörerna/The Three Musketeers
Utmaningen/The Champ
Wicked, Wicked
4.50 från Paddington/Murder She Said

Motion Pictures Finance S.A., Zürich
via Minerva
Djävulsmännen/The Klansman

Nordisk Film, Köpenhamn via Sandrews
Dynamitgubbarna/Olsenbanden ser rødt
Olsenbandet slår till/Olsen-banden går amok
Olsenbandets stora kupp/Olsenbandens store kup

Paramount via United International Pictures AB
Airport 80 – Concorde/Airport '80 the Concorde
Akta dej för sjömän/Sailor Beware
Alla tiders lustigkurre/It's Only Money
Dödsmärkt/Bloodline
Grabben är min/That's My Boy
Det grymma spelet/North Dallas Forty
Himmelska dagar/Days of Heaven
Hyresgästen/Le locataire
Häng inte här Henry Moon/Goin' South
Här var'e gangsters/The Delicate Delinquent
Inkräktarna/Prophecy
Kom så hoppar vi/Jumping Jacks
Kuliga kumpaner/The Caddy
Ormens näste/Ritratto di borghesia in nero
På varieté/Alla tiders kompis/The Stooge
Ruskiga rekryter/At War with the Army
Sgt Pepper's Lonely Hearts Club Band
Spelarna/Players
Svart söndag/Black Sunday
Upp i rök/Up in Smoke
Var finns Mr Goodbar?/Looking for Mr. Goodbar
Världens största show/Greatest Show on Earth

Roissy Films, Paris via Sandrews
Vid sidan av lagen/L'alpagueur

Statens Vattenfallsverk
Masterkopior i färg till kortfilmerna
Bergtagen
Från fall till fall
Krafttag
Massor av ånga
Den mäktiga älven

Studio 72, Paris via Sandrews
kortfilm
Libido jumping

Arne Sucksdorff
En djungelsaga
Det stora äventyret

Titanus, Rom via Sandrews
Egendom är inte längre stöld/La proprieta non e piu un furto

Universal via United International Pictures AB
Agent 86 – med rätt att göra bort sig/The Nude Bomb
Cyronerna anfaller/Mission Galactica
Dra åt peppar'n Charlie/Fast Charlie . . . The Moonbeam Rider
Frenzy/Vanvett/Frenzy
Fångade i djupet/Gray Lady Down
Fången på Zenda/The Prisoner of Zenda
Greve Dracula/Dracula
Haveriplats: Bermudatriangeln/Airport '77
Klippet/The Big Fix
Den otrolige Hulk/The Incredible Hulk
Paradise Alley/Paradise Alley
Samma tid nästa år/Same Time, Next Year
Steg för steg/Moment By Moment
Stridsplanet Galactica/Battlestar Galactica
Tio dollars-panten/Little Miss Maker
Den tysta flykten/Silent Running
Vilda västerns hjälte/Tales of the West 2
Västerns ryttare/Tales of the West 4
Wiz/The Wiz

Bo A Vibenius
Breaking Point (slutmix)
Hur Marie träffade Fredrik . . .
Thriller

Warner via Warner-Columbia Film AB
Alla presidentens män/All the President's Men
Angela/Angela

Attack mot polisstation 13/Assault on Precint 13
Blodsbröder/Bloodbrothers
Blåst på konfekten/10
Bonnie och Clyde/Bonnie and Clyde
Bullit/Bullit
A Clockwork Orange/A Clockwork Orange
Det lever igen! It lives Again
Det våras för sheriffen/Blazing Saddles
Djävulsk förintelse 2000/Holocaust 2000
Exorcisten II: Kättaren/Excorcist II: The Heretic
Den fantastiske kapten Nemo/The Amazing Captain Nemo
Fellini Amarcord/Amarcord
Från helvete till seger/Contro 4 bandiere
Fu Manchus djävulska plan/The Fiendish Plot of Dr Fu Manchu
I sista sekunden/When Time Ran Out
Ingen blåser Hooper/Hooper
Inte en chans/Straight Time
Jeremiah Johnson — indiandödaren/Jeremiah Johnson
Katastrofplats Houston/The Swarm
En liten kärlekshistoria/A Little Romance
Mannen med järnhanden/Tin ha Tai Yat Juen
Min polare Gud/Oh, God!
Mysteriet Agatha/Agatha
Poseidons hemlighet/Beyond the Poseidon Adventure
Sa jag adjö när jag kom?/The Goodbye Girl
St. Ives/St. Ives
Den sista färden/Deliverance
Skjut inte på tandläkaren/The In-Laws
Stjärnsmällen/The Main Event
Den stora dagen/Big Wednesday
Tom Horn/Tom Horn
Den vilda fighten/Every Which Way But Loose
Väninnor/Girlfriends

Peter Weiss
kortfilm
Anna Casparsson

Stig Wesslén
Den levande skogen

World Film Services Ltd, London
via Minerva Film
Jag ett monster/Countess Dracula

Video Cassettes

Avslöjandet/True Confessions
Banana Joe/Banana Joe
Bara när jag skrattar/Only When I Laugh
Blodig skörd/Savage Harvest
Cat People/Cat People
Charlie Chan och drakkvinnans förbannelse/Charlie Chan and the Curse of the Dragon Queen
Cheech & Chongs sköna drömmar/Cheech & Chong's Nice Dreams
Conan, barbaren/Conan the Barbarian
Condorman/Condorman
Crazy people/Crazy People
De sju knivarna — Omen III/The Final Conflict
Death valley/Death Valley
Den franske löjtnantens kvinna/The French Lieutenant's Woman
Den sista jakten/The Last Chase
Den sista matchen/Victory
Den siste fightern/Ruckus
Det skvallras om Nita/Raggedy Man
Det vilda racet/King of the Mountain
Det våras för världshistorien, Del I/History of the World Part I
Dirigenten/Dyrygent
En amerikansk varulv i London/An American Werewolf in London
En brud för mycket/Arthur
En tjej för mycket/Middle Age Crazy
En genomskinlig historia/So Fine
Evita Peron/Evita Peron
Excalibur/Excalibur
Experimentet/Altered States
Fish Hawk — indianen/Fish Hawk
Fixa brudar/Shifshuf naim
Flykt i natten/Night Crossing
Follow that car/Follow That Car
Fredagen den 13e Del 2/Friday the 13th Part 2
Fyra vänner/Four Friends
Fyra årstider/The Four Seasons
Före eftertanken/Before Hindsight
Förfalskningen/Die Fälschung
Första måndagen i oktober/First Monday in October
Försvunnen/Missing
Gallipoli/Gallipoli
Gangsterkrig/The Gangster Wars
Gengångare/Ghost Story
Grabben som blev miljonär/Little Lord Fauntleroy
Grannarna/Neighbors
Gregory's girl/Gregory's Girl
Grottmannen/Caveman
Gränsen/The Border
Heaven's gate/Heaven's Gate
Heavy metal/Heavy Metal
Het puls/Body Heat
High risk/High Risk
Hämnaren som gick över gränsen/The Amateur
Hämnd från andra sidan/Deadly Blessing
Idolmaker/The Idolmaker
Ingen knäcker Sharky/Sharky's Machine
Jagad till vanvett/Death Hunt
Jakten på den försvunna skatten/Raiders of the Lost Ark
Järnmannen/Czlowiek z zelaza
Kalla mig Örnie/Continental Divide
Karl-Alfred/Popeye
Kom så skrattar vi/Let's Relax
Kompis kompis/Buddy Buddy
Kung-fu/Kung-Fu
Kvartett/Quartet
Lady Chatterleys älskare/Lady Chatterley's Lover
Land och söner/Land og synir
Legenden Elvis/This Is Elvis
Livbåten är full/Das Boot ist voll
Lumparkompisar/Stripes
Mamma Albin som hemlig agent/La Cage aux Folles II
MC-riddarna/Knightriders
Mephisto/Mephisto
Micke och Molle — vänner när det gäller/The Fox and the Hound
Mickel räv och jakthunden/The Belstone Fox
Miljonstöten/Money Movers
Mitt i plåten/The Cannonball Run
Mommie Dearest/Mommie Dearest
Musse, Pluto och Co på spexhumör/Walt Disney Cartoon Carousel
Mördaren går ronden/Visiting Hours
Nattens onda öga/A Stranger Is Watching
Nedtur/Nedtur
Nick's film/Nick's Movie
Nålen öga/Eye of the Needle
När seklet var kort/Postriziny
Operation Outland/Outland
Out of the blue/Out of the Blue
Pappa till varje pris/Paternity
Pennies from heaven/Pennies from Heaven
P-nissarna/Underground Aces
Polyester/Polyester

Porky's/Porky's
Prince of the city/Prince of the City
Ragtime/Ragtime
Reds/Reds
Revansch utan nåd/Revenge
Riddaren utan namn/Princ Bajaja
Rik och berömd/Rich and Famous
Rymdhjälten Buck Rogers/Buck Rogers in the 25th Century
Rymdimperiet slår tillbaka/Star Wars V: The Empire Strikes Back
Sista sommaren/On Golden Pond
Skräcken i svarta lagunen tar revansch/Revenge of the Creature
Skrämd för livet/Dominique
Slingervalsen/Slingre Valsen
Slutstation frihet/Endstation Freiheit
Snedseglarna/Chi troa un amico troa un tesoro
Speed fever/Silver Dream Racer
Sunset Boulevard
Superman II/Superman II
Svarta mamban/Venom
Sängknoppar och kvastskaft/Bednobs and Broomsticks
Ta det månen om du kan/Shoot the Moon
Tarzan apmannen/Tarzan, the Ape Man
Undersökningen/Opname
Ur dödlig synvinkel/For Your Eyes Only
Utan ont uppsåt/Absence of Malice
Utrikesreportern/Final Asignment
Vem dödade Jennifer Collins?/Brothers and Sisters
Vi barn från Bahnhof Zoo/Christiane F. wir Kinder vom Bahnhof Zoo
Vi älskar dig skitstövel!/Tribute
Vittnet måste tystas/Blow Out
Våldsdådet/Assault
Winchester 73/Winchester 73
Är det inte mitt liv kanske?/Whose Life Is It Anyway?
Ögonvittnet/Eyewitness

Kortfilmer
Den 2000-årige mannen/The 2000 Year Old Man
Lurviga Laban/The Fuz
Kalla Ville spelar upp/Chiller Diller
Kalle Anka på högre höjder/Contrary Condor
Kalle Anka på skridskor/On Ice

The following films have been restored

Lev livet leende	1921
En perfekt gentleman	1927
Hattmakarens bal	1928
Den starkaste	1929
AB Europa Film	
Hennes melodi	1940
Kvinnan tar befälet	1942
Stopp! Tänk på något annat	1944
AB Svensk Filmindustri	
Tant Grön, Tant Brun och Tant Gredelin	1947
Sandrews Film & Teater AB	
Maria	1947
Jungfrun på Jungfrusund	1949
Lattjo med Boccaccio	1949
Terrafilm	
Ett brott	1940
Nordisk Tonefilm AB	
Stora Hoparegränd och himmelriket	1949
När kärleken kom till byn	1950
Övriga	
En stulen vals	1932
Hemslavinnor	1933
Hälsingar	1933
Karl XII (ljudversion)	1933
Luftens vagabond	1933
Gentleman att hyra	1940
I lappbjörnens rike	1940
Lillebror och jag	1940
Snurriga familjen	1940
Lev farligt	1944
Medan porten var stängd	1946
Lappblod	1948
En svensk tiger (fragment)	1948
Sampo Lappelill	1949
Från vinterviste till sommarfjäll	1951
Oppåt med Gröna Hissen	1952
Det stora äventyret	1953

Albert Engström och hans rospiggar (1941)
En augustirapsodi (1940)
En kunglig idyll (1935)
Från glada laxars land (1939)
Föreningen för svensk hemslöjd, grundad 1899 (1917 – 1939)
Halvsekel, en bilderbok om 50 år (1939)
Hu (1947)
Husqvarna Vapenfabriks AB (1939 – 1945)
Husqvarna bordsemalj (1939)
Levande forntid (1939)
Musik och teknik (1938)
Stockholmskuriosa (1934)
Tre danser 1. Fruktbarhet (1946?)
Tre danser 2. Antonius och Cleopatra (1946?)
Tre danser 3. Zigenardans (1946?)
Vinterrapsodi (1936)
Vår väg (1940)
Cloetta en modern sport (1941)
Cloetta porös (1939)
Cloetta Taragona (1939)
En rolig halvtimma och Tidsfördrif (1936)
På säkra sidan (1926)
Söderbergs Konditori-Restaurang (1937)
Personalfest på Vattberget i Insjön (1910)
Åhlén & Holm Insjön (1911)
Modern affärsorganisation (1931)
Hur en tidning kommer till (1926)
Liv (1937)

PROGRESS IN THE FIELD OF PRESERVATION

During 1981-82 we restored five silent and twentyseven sound films. All of the silent films have got new inter titles and viewing prints have been struck from the new acetate negatives.

Lost film found

HATTMAKARENS BAL, 1928, since long considered as lost, has been restored and can now be seen for the first time in 50 years.

Colour restoration finally begun

Five Swedish feature colour films were shot and copied on nitrate base. Two of them were restored during this year : TANT GRÖN, TANT BRUN, TANT GREDELIN from 1947, shot on 16 mm echta chrome original, and LAPPBLOD from 1948, shot on Technicolor separation negative.

New colour print of Stiller's EROTIKON

A grant from the Tyra and Holger Lauritzen Foundation made it possible to strike a new colour print from Mauritz Stiller's maybe most well known film, EROTIKON, from 1921.

Projects under way

A grant from the Commemorative Fund of the National Bank made it possible to start an inventory of the Swedish short films in our archives. In the past times, the feature film preservation was given priority but now we have for the first time had resources allocated to cataloguing and inspection of nitrate short films in our collections. So far, some 1200 films have been catalogued and 28 of them have been fully restored.

The Film Conditioning Apparatus

All of us know the costs and technical problems involved in providing adequate storage for our colour film holdings. Rising costs for construction and energy have made our problems even more acute. The necessity of cutting expenditure was the driving force behind the decision to develop a more economical way of storing colour film holdings. We all also know that the decisive factors for the life of colour films are : temperature control, humidity control, darkness and clean air. The problem has been to achieve them at the same time in the same space, especially if you have your colour films in a tropical or subtropical

part of the world, with quick and drastic changes as to the weather conditions.

We think we are on the right path with the construction of the FICA box and the development of the FICA method. In short, the idea is to control the relative humidity, the clean air and the darkness by drying the reels to the desired humidity in absolutely clean air and then pack them in sealed polyester bags. Once dried and sealed, all you have to worry about is controlling the temperature. And, as we all know, that is comparatively simple and inexpensive. Everybody knows how to find an icebox or a deep freezer.

The drying and sealing takes place in the FICA box, a machine developed within the Swedish Film Institute in cooperation with national and international experts in the matter. A brochure with a detailed description is available upon request.

We figure that we cut our storage costs by 2/3. We are offering this method to store films also to outside customers, our ambition is that also films not in our holdings should be stored in the best possible conditions, and we are now inviting distributors and producers this service.

DOCUMENTATION

Library

The library has acquired 889 books, 663 vols. by purchase and 226 vols. by gifts, which means that the book collection contains 27.600 vols.

Subscriptions for periodicals amount to 256.

The script collection contains unpublished script material for 1.500 Swedish films and 3.000 foreign films.

About 3.000 book loans have been registered and 9.000 items have been required from the closed stacks. 15.475 photocopies have been made.

During 1982 the library kept open to the public Monday - Thursday 10:00-21:00, Friday 10:00-19:00, and was visited by 16.800 persons.

Two lists of new accessions have been compiled.

Press Clippings

The press clippings department includes now :

- the collection of foreign films - 45.000 microfilm jackets ;
- the collection of individuals - 13.000 microfilm jackets ;
- the collection fo general subjects - around 6.000 microfilm jackets, classified under more than 700 headings.

All material on Swedish sound films but films from the 1950's has been transferred onto microfilm. At the moment we are organizing material on Swedish silent films - to be microfilmed in the next year - and the material concerning Swedish film directors. All material on Ingmar Bergman has been microfilmed.

During 1982, 24 different (Swedish and foreign) newspapers and periodicals were cut at this department. The routine service work amounted to approximately 2.000 loans.

Stills, Posters and Exhibitions

During the year, the collection of stills has increased by 353 film titles and 322 portraits. The collection includes at present 18.873 personal names and 23.687 filmtitles.
The reorganization of the archive proceeds with a detailed inventory of stills and posters of Swedish films.
The poster archive has added 1.428 titles to the holdings. The total collection amounts to some 30.000 titles.

The exhibition department has as usual supported the Film Club screenings, and has also displayed props and material from Swedish films in production.
In the Filmhouse foyer and in the Film Club theatre in the City a permanent exhibition is arranged, showing a variety of objects from our film history.

FILM SCREENINGS

During the past year, the Film Club presented about 550 different films at 998 performances. The showings were attended by around 74.000 persons. The number of registered members amounted to about 11.000 during the period. Six bi-monthly programs were published, as well as information sheets for each film and a special booklet for a Cuban film sesssion.

Special seasons were dedicated to the following persons and themes : Satyajit Ray, F.W. Murnau, Nicholas Ray, Wim Wenders, Georges Méliès, Frederick Wiseman, Marco Ferreri, Tod Browning, Asta Nielsen, Rainer Werner Fassbinder, Julien Duvivier, Cuban Films, The Family in Japanese Films, Graham Greene, Children in Films, Jazz and Blues, Horror Films, British Musicals of the 30's, A Selection from the Berlin Film Festival, A History of Film Comedy, Films on Filmmaking.

Among the special guests of the Film Club at the introduction of various seasons have been :
Enno Patalas, Munich ; Octavio Cortazar, José Antonio Gonzales and Daisy Granados, Havana ; Madeleine Malthete-Méliès, Paris ; Frederick Wiseman, Boston ; Fernando Solanas, Paris ; Wolfgang Schneider, Frankfurt ; Heinz Badewitz, Munich ; Rosa von Praunheim, Berlin ; Clyde Jeavons, London.

PUBLICATIONS

THE GREAT SWEDISH FILMOGRAPHY
1982 we were happy to publish the fourth volume covering the years 1920-1929. Volume 5 is now in the works and will appear in 1983. The volume scheduled for 1984 is number 7 and we hope to publish it in 1984. The last volume covering the years 1896-1919 will have to wait until 1986, the difficulty is of course that so much of the material is missing or incomplete.

INTERNAL RELATIONS

During 1982 the Swedish Film Institute got a new managing director, Mr Klas Olofsson, formerly managing director of the Nordic Council of

Ministers. Mr Olofsson brought new ideas of management to the Institute, the idea being to get a more coherent organization of the many different activities of the Institute. For the Cinematheque, it meant that it now consists of two divisions : one Film Department comprising archives, film restoration and screenings, headed by Rolf Lindfors, and one Documentation Department comprising library, clippings and stills and posters archives, headed by Margareta Nordström.

INTERNATIONAL RELATIONS

The year is characterized by intense contacts with many FIAF member archives, particularly those actively involved in the planning of the 39th FIAF congress and symposium. A working group consisting of David Francis, London, Sam Kula, Ottawa, and myself has been involved in planning the symposium program since the Oaxtepec congress. The working group met in Stockholm in October 1982 and met for three days with Pedro Pimenta, Maputo, responsible for the parts of the symposium aimed at delegates from newly created archives, Henning Schou, Canberra, newly elected head of the FIAF technical commission, and Wolfgang Klaue, Berlin, president of the Federation. It was decided already in Oaxtepec that the symposium ARCHIVING OF THE MOVING IMAGE IN THE 21st CENTURY would be organized in cooperation with FIAT (Fédération Internationale des Archives de Télévision). Their working group consists of Anne Hanford, BBC Film and Tape librarian, Fernando Labrada, Spanish Television Archives, Madrid, and Stellan Norrlander, Swedish Television Archives, Stockholm. The two groups had one joint session in Madrid in January in connection with the Executive Committee meeting hosted by Filmoteca Espanola.

The success of the symposium will largely depend on the contributions, ideas and dedication shown by the persons mentioned. The complexity and technical demands of the theme in question could definitely not have been dealt with by one archive only. I am truly grateful for their generous support and I hope that all participants will profit from our joint efforts to create an interesting and challenging congress 1983.

Very welcome to Stockholm !

Anna-Lena Wibom/Cinematheque

Tirana

ARKIVI SHTETËROE I FILMIT I RPS TË SHQIPËRISË

R ruga " Aleksandër Moisiu " 76 Tirana - Albania

ACTIVITIES REPORT FOR 1982

New acquisitions

During 1982 more than 650.000 meters of film were added to our archive collection. Of these,457.000 meters were Albanian production. The rest were foreign documentaries, newsreels and features.

Preservation

We transferred onto safety film over 142.000 meters of nitrate foreign films. Some of them were copied onto dupe negative. We have controlled, cleaned and accomplished the technical data cards for 3.250.000 meters of film.

Documentation and cataloguing.

All domestic collections accepted in the course of the year 1982 was deposited along with scenarios, shootings scripts, dialogue lists, post production scripts, musical scores, stills , posters and publicity leaflets with synopsis. For all collection acquired during this year we accomplished index and basic catalogue cards with synopsis. In addition the geographic filmography of Albanian newsreels for the year 1970-1980 for internal usage was just completed.

Screenings.

Over 3000 reels of Albanian and foreign shorts, documentaries and features have been at disposal of filmmakers, television producers, students of Institute of Arts, editorial boards, researchers of varius branches of art and science. Only in the archive cinema we have performed more than 150 screenings for about 1600 viewers.

Other activities.

Our Film Archive has rendered a good contribution for the organisation of 4th Festival of Albanian short film held in April 1982 with its promoting materials and prints for the festival screenings. Besides, we have participated in various film activities such as cinematography both in Albania and abroad as well as in TV programmes on preservation and imporatnce of Film Archives.

International relations.

We have had relations with FIAF and its members. We have directly come into contact with National Film Archive of India - Poona to which, according to their request we have already sent 24 features and we are waiting to receive Indian films which are to be delivered by them, as we formerly agreed. Likewise, we have corresponded with Austrian, British and German Film Archives asking them for information connected with eventual films shot by their film-makers in Albania from 1900 to 1944. We express our deep gratitude to the National Film Archive and Imperial War Museum in London and Staatliches Filmarchiv der DDR for their assistance they have given to us by sending a list of films shot by them in Albania during above mentioned period to have a print for each film.

Torino

MUSEO NAZIONALE DEL CINEMA
P.zza San Giovanni, 2 TORINO

Le Musée a ouvert en janvier une nouvelle salle (la VIIIème) dans laquelle sont exposés 300 appareils photographiques, avec leur accésoires, de la collection de Marco Antonetto, qui en a fait cadeau au Musée. Pour l'inauguration la Radio Telévision Italienne a fait une transmission spéciale sur l'histoire et la technique de la photographie. La salle de projection du Musée a présenté le cycle "La Titanus e i Nastri d'Argento" (commencé en novembre I98I) avec des oeuvres de L.Salce, F.Rossi, M.Bolognini, V.De Sica, A.Bevilacqua, M.Monicelli; un hommage à Bruno Bozzetto avec 30 courts et longs métrages; un hommage à Richard Fleischer avec IO films; une série de 5 films sur le thème "Il cinema e il risorgimento"; la série de IO "Film à revoir". Le Musée a collaboré avec la Ville de Turin à la réalisation d'un grand festival du film chinois "Ombre Elettriche", comprenant I35 films réalisés depuis I948 par la République Populaire de Chine.. En juin le Musée a partecipé à la manifestation "Sapere di Sport", organisée par la Ville de Turin, avec la rétrospective "Le Sport dans le cinéma muet", qui a été possible par le prêt des films du British Film Institute de Londres et de la Cinémathèque Royale de Bruxelles, sur la base des accords de la FIAF. En mai le Musée a monté dans le Théatre Charles Dullin de Chambéry, pour le compte de l'Association de la Maison de la Culture de la Ville, une exposition de 50 affiches de films italiens de la période I954 - I980. A New York a eu lieu le 9 et IO de mai un évenement exceptionel: la New York University a présenté, envoyée par le Musée, la copie integrale, avec couleurs originales, de "Cabiria" de G. Pastrone avec accompagnement des musiques composées en I9I4 par Ildebrando Pizzetti pour le film , executé par l'Italian-American Symphony Orchestra, et avec traduction simultanée en anglais des textes de Gabriele D'Annunzio, par un speaker.

Le Musée a partecipé à la XXXIIIème Mostra internationale du Cinéma non professionnel à Montecatini (3-IO juillet) avec une grande exposition des materiels du format réduit de I899 a I960: des appareils I7,5mm, I3mm, I5mm, 22mm, 28mm, I6mm, 9,5mm, 8mm et Super 8mm, accésoires, publicité, affiches, etc.. A' la même époque le Musée a organisé à Pistoia une exposition de 50 affiches (période I900-I925) de films italiens, francais et américains. A Spotorno le Musée a envoyé, pour un festival du cinéma muet, des films de A.Genina, G.Pastrone, Febo Mari, E.Rodolfi des années I9I5-I9I6 et a organisée une exposition d'affiches italiennes et étrangères de la période du film muet.

Du 26 octobre au I4 novembre le Musée a organisé dans le foyer du Teatro Regio de Turin une exposition dédiée à Giovanni Pastrone, pour le centenaire de sa naissance (I882-I959), et à l'activité de l'Itala Film de I905 à I9I9, avec nombreux documents originaux, photos, affiches, pubblicité, autographes, etc. Pour l'inauguration de l'expo le Musée a présenté la copie avec couleures originales du film "Cabiria". En novembre et décembre la salle de projection du Musée a présenté un cycle de "Films français à revoir" avec des oeuvres de J.P.Rappeneau, F.Truffaut, C.Sautet, C.Pinoteau et M.Misrahi. La bibliothéque du Musée a été fréquentée par 357 lecteurs et a actuellement 9.985 volumes, 2.765 revues, 2.074 disques de musique de films et 85 enregistrements de bandes sonores originales et de musiques de films.

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

3, Rue Roquelaine - 31000 TOULOUSE - Téléphone : (61) 48 90 75

RAPPORT D'ACTIVITE DE 1982

La Cinémathèque de Toulouse a connu en 1982 une évolution décisive. Ses subventions se sont accrues, son budget a doublé, elle a recruté le personnel qui lui faisait défaut. Elle dispose aujourd'hui d'un fonctionnaire pris en charge par le Centre National de la Cinématographie, qui a qualité de Directeur, de quatre employés et d'une vacataire. Mais elle a conservé tous ses bénévoles qui sont au nombre de sept et qui ont, dans la vie quotidienne de l'Archive un rôle essentiel.

Elle réalise donc une expérience à peu près unique au sein de la FIAF pour la sauvegarde et l'enrichissement de son patrimoine, elle maintient intégralement la vie associative.

1°) Acquisition et conservation des films

Ce patrimoine s'est enrichi de façon régulière et parfois spectaculaire, grâce aux dépôts des distributeurs français. Le nombre de longs métrages excède 4000. La collection de courts-métrages a bénéficié de dons des Centres Régionaux de Documentation Pédagogique et a dépassé 6000 films. La climatisation industrielle des cellules nitrate permet de conserver environ 10.000 boites de films inflammables en 35 mm à la température constante de 10 degrés. Le bilan de 1982 est donc largement positif.

2°) Documentation

Il l'est aussi pour la bibliothèque : achats multiples, dépôts et dons. L'attribution de nouveaux locaux par la Ville de Toulouse autorise à la fois l'extension du stockage et l'accueil des lecteurs. En effet, ces locaux prolongent, sur le même étage ceux que la Cinémathèque utilisait déjà.

En 1982, l'accroissement a été :

- d'environ 600 volumes
- 500 dossiers de films ou de personnalités
- 20.000 photographies
- 2.500 affiches.

3°) Projections

La rénovation de la cabine de projection a permis de reprendre les projections régulières dans des conditions agréables. Ces projections ont lieu au Centre Régional de Documentation Pédagogique, dans la salle Montaigne, 3 rue Roquelaine à Toulouse. Les programmes comportent à la fois des rétrospectives et des hommages.

Sur Toulouse, le nombre des séances a été, en 1982, de

221. En outre la Cinémathèque a participé aux manifestations suivantes :

- "L'utopie architecturale dans le film de science-fiction" (Centre Jean Vigo, Bordeaux, 19-23 janvier).
- "11° Film International" : Rétrospective Vittorio Cottafavi (Rotterdam, 22-29 janvier)
- "Rencontres de Pézenas" : Rétrospectives Fritz Lang et Jean Grémillon (16-21 février).
- "Rencontres de Saint-Etienne" (février).
- "Le cinéma allemand de la U.F.A. au Manifeste d'Oberhausen" (Goethe Institut à Toulouse, Centre Culturel allemand à Paris, janvier-février)
- "L'Allemagne de Weimar à Hitler" (Cinémathèque Québecoise, Montreal, 16-21 mars)
- "Quatre jours avec Philippe Noiret" (Carcassonne 24-28 mars)
- "Rencontres Internationales du Cinéma d'Animation" : Rétrospective Fritz Freeleng (Annecy 9-12 avril)
- "Werner Schroeter" (à Toulouse avec le Goethe Institut et la Compagnie du Grenier, 10-16 avril)
- "Fernand Léger et l'Esprit Moderne" (Musée d'Art Moderne de la Ville de Paris, 7-22 avril)
- "Nuit du cinéma burlesque" (Lyon, 12 mai)
- "Hommage à Raymond Rouleau" (Centre Culturel de la Communauté Française de Belgique, Paris, juin)
- "Les séducteurs du cinéma français" (Studio 43, Paris 2-14 juin)
- "Positif. 30 ans d'une revue" (Cinémathèque Française, Paris 23 juin-27 juillet)
- "Carrefour Animatie Film". Rétrospective Ub Iwerks (Gand, 1-4 juillet)
- "Rencontres de Prades" : Rétrospective Elia Kazan (16-24 juillet)
- "Forum du cinéma français" (Avignon, 15 juillet-10 août)
- "Rétrospective Jean Renoir" (Centre Pompidou, Paris, 1-12 septembre)
- "Rétrospective Michel Simon" (Cinémathèque Suisse, Vevey, septembre)
- "Forum des cinémas méditerranéens" (Kamarina, 27 septembre-6 octobre)
- "Aimer l'image" (avec l'I.N.A., Toulouse, octobre)
- "Rétrospective du cinéma bulgare" (Cinémathèque Française, Paris, 27 octobre-15 novembre)
- "Parfum d'Orient" (Rencontres de Carcassonne, 28 octobre-1er novembre)
- "Semaine du film documentaire de Leipzig" : Rétrospective Jean Lods (19-26 novembre)
- "Festival du Film Scientifique" : Rétrospective Jean Painlevé et Colloque sur la conservation des films (Toulouse, 22-26 novembre)
- "Festival d'Automne : Rétrospective Sarita Montiel (Paris, novembre-décembre)
- "Berlin 1981-1982. Nouvelles tendances du cinéma allemand" (avec le Goethe Institut, Toulouse, 9-16 décembre)

4°) Expositions

L'exposition itinérante de photographies et d'affiches "LE CINEMA FRANCAIS 1930-1960, VISAGES, AMBIANCES, NOSTALGIES" a sillonné la Région Midi-Pyrénées. Elle a été démontée à la fin de l'année, pour faire place à : "PARCOURS BURLESQUE U.S.A., 1910-1980".

Dès le mois d'octobre, une très vaste exposition de cinéma, destinée au Musée des Augustins à Toulouse a été mise en chantier. Elle aura pour titre "MIROIRS D'UNE CINEMATHEQUE" et elle sera inaugurée le 21 mars 1983.

5°) Publications

La Cinémathèque a édité le premier volume de"l'Index de Pour Vous, Cinémonde et Cinémiroir, 1929-1940" établi par Roger Icart et Gérard Mischler et consacré aux films français.

Elle a donné son concours aux travaux suivants :

- "Les séducteurs du cinéma français" de Pierre Cadars (Ed. Veyrier)
- "James Dean" de Jean-Loup Bourget (Ed. Veyrier)
- "Abel Gance" de Roger Icart (Ed. L'Age d'Homme, à paraître en 1983).

Enfin le "Catalogue des Films Français de long métrage, 1919-1929" de Raymond Chirat et Roger Icart est en voie d'achèvement. C'est un projet très ambitieux qui fait suite à l'Index 1929-1939 (Cinémathèque Royale de Belgique) et à l'Index 1940-1950 (Cinémathèque du Luxembourg). La Cinémathèque en sera l'éditeur et les textes devraient être donnés à l'impression au début de l'automne.

6°) Relations nationales

Les rapports de la Cinémathèque avec le Ministère de la Culture, le Centre National de la Cinématographie, le Service des Archives du Film à Bois d'Arcy, l'Institut National Audio Visuel, les autorités régionales ou départementales et la Ville de Toulouse, ont été aussi bons qu'en 1981.

Le rapprochement avec la Cinémathèque Française a pris corps aux "Rencontres de Saint-Etienne" (février 1982 : Colloque sur la conservation des films). Il s'est poursuivi au "Forum du Cinéma Français" à Avignon (juillet). Les deux Présidents ont signé, le 16 août 1982, une déclaration de collaboration.

7°) Relations internationales

Ces relations sont excellentes. En 1982, elles ont associé la Cinémathèque de Toulouse aux Archives d'Amsterdam, Bruxelles, Lausanne, Luxembourg, Madrid, Montreal, Moscou, New York, Rome et Sofia.

8°) Conclusion

L'exercice 1982 est donc très positif :

- accroissement continu des collections de films et de documents,
- embauche de personnel,
- dégel financier.

Il montre en même temps qu'une vie associative, faite d'enthousiasme et d'efficacité, peut et doit persister avec les aides publiques et l'arrivée des permanents.

Mais le problème qui reste entier est celui des films nitrate : environ 10.000 bobines qu'il faudrait transférer sur négatif de sécurité. Ce problème, le Service des Archives du Film et la Cinémathèque Française le connaissent eux aussi, sur une plus large échelle. Il implique un financement massif. Il est du ressort gouvernemental.

Warszawa

COMPTE RENDU DE L'ACTIVITE DE LA FILMOTHEQUE POLONAISE
DURANT L'ANNEE 1982

1. Nouvelles acquisitions

En 1982, la Filmothèque Polonaise poursuivait sa mission d'acquisition des oeuvres classiques du cinéma et des films produits par la cinématographie polonaise. La collection principale de la Filmothèque a augmenté, au total, de 360 titres de films polonais et étrangers long et court métrage.

L'Etude de la Documentation de l'Histoire du Film a procédé aux échanges de documents avec les cinémathèques du monde entier et à l'achat de livres, périodiques, photos et programmes de cinéma. La collection a été augmentée de 24.405 articles dont 351 titres de livres et de brochures, 489 exemplaires de périodiques, 9326 photos, 1119 affiches, 113 scénarios, 745 programmes de cinéma, 373 imprimés de festivals, 6080 coupures de presse polonaise et étrangère.

2. Entretien

A été poursuivi l'entretien préventif des copies prévues à la projection du cinéma d'archives de la Filmothèque "Polonia-Iluzjon" ainsi qu'à la location aux ciné-clubs de discussion. Ont été également contrôlés les matériaux de cinéma, commandés par la Filmothèque au laboratoire de traitement des pellicules. Comme mission principale de l'Atelier d'Entretien restait la préparation technique des documents sur pellicules inflammables nitrocellulosiques à leur copiage sur pellicule de sûreté. C'est ainsi qu'ont été protégés 123.000 m de négatifs et 113.000 m de positifs en noir et blanc dont 45 films long métrage.

3. Catalogues, documentation, recherches

A l'Etude de la Documentation de l'Histoire du Film ont été effectués les travaux visant la description détaillée des photos de films polonais en vue, en particulier,

d'identification des acteurs.

7.200 fiches ont été incorporées au catalogue de la bibliographie des textes des périodiques étrangers. Vu la suspension de la publication de la revue mensuelle "Kino" en 1982, la Filmothèque n'a pas dressé la bibliographie de cette revue pour les besoins de FIAF. Ces travaux seront repris en 1983. L'Etude a élaboré et préparé à la publication le Catalogue des Acquisitions en 1981. Son contenu a été enrichi de documents de musique, périodiques étrangers reçus en cette année, documents de festivals. Sous presse se trouve le Catalogue des Affiches Polonaises de Films de l'année 1981.

L'Atelier Filmographique a élaboré, réalisé et monté le sous-titre et le générique du film muet polonais "Moralność pani Dulskiej" de 1930. Le catalogue des personnes des films, comprenant les donnée filmographiques détaillées, a été augmenté de 189 fiches individuelles.

Ont été poursuivis les travaux d'extension du catalogue détaillé, comprenant les génériques et les résumés, des films qui se trouvent dans la collection principale. Ce catalogue a été augmenté de 513 fiches dressées après le visionnage des films par les employés de l'Etude.

4. Projections

Comme durant les années précédentes, la Filmothèque exercait son activité de vulgarisation en présentant les oeuvres classiques mondiales et les films de production polonaise au cinéma "Polonia-Iluzjon" et les filiales de Cracovie et de Łódź qui ont organisé les jours des films d'archives. Ces revues étaient organisées en cycles suivant les sujets, les acteurs, les metteurs en scène, etc... En plus, la Filmothèque Polonaise a organisé deux revues spéciales. Du 5 mai au 3 juin a eu lieu la revue des films du Studio "H und S" à laquelle ont participé les metteurs en scène Walter Heynowski et Gerhard Scheumann. On a présenté également la première partie du "Panorama du film soviétique", prévu pour plusieurs mois, où étaient présentés

les titres les plus intéressants de cette cinématographie. Durant le festival des films court métrage à Cracovie a été organisée, avec la coopération de Magyar Filmtudomanyi Intezet es Filmarchiwum, la revue "Succès du film court métrage Hongrois". Cette revue fut répétée au cinéma "Iluzjon" à Varsovie. En commun, avec l'Ecole Supérieure du Cinéma, de la TV et du Théâtre à Łódź, la Filmothèque Polonaise a organisé une session scientifique consacrée à l'activité du metteur en scène polonais Władysław Starewicz qui réalise des bandes dessinées à l'étranger.

Au mois de décembre 1982, avec la participation de la Filmothèque Hongroise et le Centre Culturel et d'Information Polonais à Budapest, a été organisée, au siège du Centre polono-hongrois, une revue des films des années 1930 à 1939. La production polonaise était représentée par 6 films long métrage et 6 films court métrage.

En plus, la Filmothèque coopérait avec des organismes culturels étrangers - Institut Italien de Culture, Maison de Culture et de Sciences soviétique, Centres Culturels et d'Information de la R.D.A. et de la Hongrie, en participant à l'organisation en commun des revues de films.

5. Expositions et publications

A l'occasion de la revue des films du Studio "H und S" au cinéma "Iluzjon" était présentée une exposition des oeuvres et des techniques des documentalistes de la R.D.A. Egalement a été tirée une affiche spéciale et une brochure dont le texte est dû à dr. Robert Michel - dramaturge du Studio. En outre, la Filmothèque a édité 4 numéros de la revue trimestrielle "Iluzjon" comprenant essais, analyses et présentation de l'activité des metteurs en scène et des acteurs ainsi que filmographies touchant au programme des projections au cinéma "Iluzjon".

6. Administration et budget

L'activité de la Filmothèque Polonaise était subventionnée par le Ministère de la Culture et des Beaux-Arts.

7. Relations internationales

En 1982, la Filmothèque Polonaise entretenait une coopération normale avec les cinémathèques affiliées à FIAF, en particulier dans le domaine des échanges de films et de documents. Entre autre, grâce à l'oblieance de Deutsche Institut für Filmkunde à Wiesbaden, nos employés ont pu choisir, parmi des doubles, des livres et des périodiques très précieux pour nous, que l'Institut a ensuite offert à la Filmothèque Polonaise. La Filmothèque Polonaise a été visitée par les directeurs et les employés des cinémathèque de la Tchécoslovaquie et de la Corée. 10 employés de la Filmothèque a pris connaissance de l'activité des cinémathèques étrangères ou a participé aux festivals de films à l'étranger.

Malheureusement, pour des raison financières, la Filmothèque n'a pas pu participer aux débats du Congrès de la FIAF.

Wellington

THE NEW ZEALAND FILM ARCHIVE

ACTIVITIES REPORT 1982

During the second year of The New Zealand Film Archive's existence very real progress was made in meeting its aims and objectives, despite extremely limited funding and staffing (total staff 3), and initially very cramped premises.

The growth of the Archive in its first two years has been very rapid indeed. A deep interest in New Zealand film and its preservation has been stirred by the Archive's activities and, aided by a high media profile, a considerable amount of film - both nitrate and safety - and related materials arrive each week. The original two-room premises the Archive shared with The New Zealand Federation of Film Societies was quickly outgrown and the operation was moved to a large and splendid space in the centre of New Zealand's capital city.

This move in July 1982 meant the Archive could substantially expand its activities. In particular a large and attractive area was developed as a Museum of Cinema exhibition space. Now open to the public the first exhibition celebrates the New Zealand film industry past and present with items from the permanent collection including surviving photographs, programs and posters for many of the earliest films made in the country together with carefully restored old projection and camera equipment. A semi-permanent exhibition of original film related drawings and stills (from TUSALAVA 1929), film tests, letters and shadowgrams represents the great New Zealand born artist and experimental filmmaker Len Lye.

At these new premises a small film-book reference library is in operation and a small viewing theatre capable of screening both 16mm and 35mm has been built. While these premises are not permanent they have been extremely valuable in giving the Archive a strong and recognisable identity.

1) ACQUISITIONS OF THE YEAR

Films:

Apart from the continuing and substantial acquisitions of early New Zealand films, the realisation by sections of the contemporary film industry that their product must also preserved has been particularly encouraging. The

New Zealand feature film industry has only recently (1977) revived and the Archive has received a number of these new features including ANGEL MINE (1978), SKIN DEEP (1979), and THE SCARECROW (1982).

Equally important is the acquisition of the only 3 features made in the country between 1940 and 1971: BROKEN BARRIER (1952), RUNAWAY (1964) and DON'T LET IT GET YOU (1966), all made by John O'Shea and Pacific Films. John O'Shea is the representative of the Minister for the Arts on the Archive's Trust Board. Other major film acquisitions include:

- THE DEVIL'S PIT (1928). A maori folk-drama made in New Zealand by Universal. A complete silent print of the film was located in the USA and donated to the American Film Institute collection at the Library of Congress with whose help it was returned to New Zealand. This rediscovery of a complete early feature film was of major importance. The recent locating in New Zealand of 8000' of original rushes for this same film has also caused some excitement.

- The Ministry of Works collection of over 400 titles (16mm and 35mm, nitrate and safety) dating from the late 1930's but including a number of contemporary titles.

- Recent experimental films shown in a number of festivals including BIRTHDAY (1969), CIRCADIAN RHYTHMS (1976), MOUTH MUSIC (1981) and FOOLISH THINGS (1981).

- Important early films including several Empire De Luxe Newsreels made in Dunedin by pioneer filmmaker Jack Welsh in the late 1920's, The World's Sculling Championships (1921), Scenes in and around beautiful Temuka (circa 1926) and The First Ballot (1940) - one of the lost government film studios films.

- The New Zealand Film Service's collection - a large and important study collection of approximately 250 primarily British and European features and trailers. The company donating this collection was formed in 1946 and was the first major independent film distributor in New Zealand, pioneering the release of foreign, arthouse and Hollywood classic films.

- The two television series THE GAMES AFFAIR (1974) - a childrens thriller with a background of the Christchurch Commonwealth Games, and THREE WOMEN (1974-5) - on New Zealand authors Ngaio Marsh, Janet Frame and Sylvia Ashton Warner.

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Documentation, Stills, Posters and Equipment:

The Archive continues to receive a very large amount of documentation. Of particular importance has been the files from the beginnings of the New Zealand Film Commission. Other notable collections include the records for New Zealand Film Services, a collection of letters, personal documents and stills for New Zealand's great pioneer film-maker Rudall Hayward, and scripts and script drafts for most of the recent New Zealand features. A number of personal collections of books, stills, posters and periodicals have been donated.

Most important among the stills acquisitions have been a collection belonging to the son of New Zealand's foremost early cameraman Frank Stewart. His stills particularly relate to the 1921 film THE BIRTH OF NEW ZEALAND. New Zealand titles in the stills collection now number over 150 and include the complete negatives and transparencies taken during the production of the features SLEEPING DOGS (1977) and SKIN DEEP (1979).

A wide variety of equipment has been acquired and much of it is now on display in the Archive's museum including a Cuton projector (circa 1928) - the only New Zealand made silent projector, a 1901 Prestwich camera, a pre-1905 Gaumont projector with a beater movement, a Gaumont Chrono projector (circa 1915), and a Powers Cameragraph No 6b projector (1916). The pair of 35mm projectors for use in the Archive's viewing theatre were donated by the Film Censor.

2) PROGRESS IN THE FIELD OF PRESERVATION

The grant late in 1981 of $50,000 from the Minister for the Arts was specifically designated for the film preservation program. The Minister also offered a further $50,000 as a subsidy on funds raised from non-government sources. While this money is immensely valuable and has enabled much work to be done in the last year - it amounts to a once only grant.

The Archive has only one film repairer working to prepare the nitrate films for copying. It has not proved possible so far to increase the number of staff in this area although the volume of nitrate being received together with the amount already held is making this a priority. While a number of significant titles have been copied so far there are an equal number which have been repaired but are awaiting the completion of a special 35mm to 35mm optical printer to be installed by the National Film Unit laboratories where the Archives laboratory work is done.

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For laboratory work the National Film Unit has the only (at present) laboratory services for straight-forward printing and processing together with equipment adapted for the more specialised demands of archival work, in New Zealand.

The Archive continues to store its nitrate film in two former ammunition magazines. While far from adequate (humidity is a particular problem as they are not air conditioned) it appears unlikely in the short term that money will be received to build proper nitrate vaults. It is the Archive's intention therefore to try and copy the nitrate as swiftly as possible. For the storage of the master acetate preservation materials the Archive uses a section of the only temperature and humidity controlled vaults in the country at the National Film Unit. These are provided as a contribution by the National Film Unit who also provide space for the Archive's technical work to be done. A new non-airconditioned vault area has recently been completed for the storage of viewing and reference prints.

3) CATALOGUING-DOCUMENTATION-RESEARCH

No full cataloguing of the films has been possible so far. However full technical records are kept for all the nitrate films - and complete content summaries are made for the New Zealand titles amongst these.

The sheer volume and variety of documentation received by the Archive has, with the exception of the New Zealand material, made anything beyond preliminary sorting impossible. The New Zealand documentation is sorted, and filed or boxed as necessary. A certain amount of repair and conservation work is done to those New Zealand documents which require it. The New Zealand stills are filed in special acid-free folders and the New Zealand posters are stored flat in plan drawers enveloped in acid-free tissue. Posters from the collection were used in HOLD-UP a recent documentary by Gaylene Preston a leading New Zealand filmmaker.

The time available to service the wide range of research enquiries is limited - however the Archive has been able to supply information to quite a number of institutions and individuals. The Wellington Film Festival and The New Zealand Federation of Film Societies are major users of the Archive's reference facilities as are numerous film and television makers and members of the industry.

The basis of the Archive's reference library was laid by the provision of several hundred books from the Director's own collection. Other individuals have added to it, and a selective purchasing program has been started. The library is not a lending library - the books are for research and study on the Archive's premises only. Access to the

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periodicals, unpublished scripts, clippings and information files, the still photograph and poster collections, and the special research and archival collections is by appointment only.

The Archive contributed both film and research to a documentary on the making of an early feature film in New Zealand: HEI TIKI (1935). The film is made by Geoff Steven and is called ADVENTURES IN MAORI-LAND. Film from the Archive was also included in an Australian documentary: DOUGLAS MAWSON - THE SURVIVOR.

4) FILM SHOWINGS

The Archive's viewing theatre was completed in November 1982 and has enabled a limited number of film showings. It is of course primarily for reference and study viewings - the only public screenings in it took place at the opening of the Museum of Cinema where a program of short early New Zealand films was presented for the guests. Included in this program was film of THE DEPARTURE OF THE BRITISH ANTARCTIC EXPEDITION FROM LYTTELTON NEW ZEALAND IN 1908, the surviving fragment from THE BIRTH OF NEW ZEALAND (1921) and the Jack Welsh SOUND TEST (1930).

Screenings of a wide variety of early and recent New Zealand feature films were arranged for the visits of Pierre Henri Deleau, Director of the Quinzaine des Realisateurs, and a German filmcrew making a documentary on the New Zealand film industry.

5) EXHIBITIONS-PUBLICATIONS

The Archive's Museum of Cinema exhibition space has already been mentioned. It is open to the public weekdays and has proved popular and attracted a great deal of attention. Changing exhibition's from the Archive's permanent collection are planned.

An exhibition of Hollywood posters from the Archive toured to most towns and cities throughout New Zealand for six months in 1982. This was part of a travelling International Film Festival and the exhibition was mounted in the foyers of cinemas in each location.

The Archive continued to produce the occasional issues of its Newsletter. Over 2000 copies of this are distributed world-wide together with The New Zealand Film Commission's News. Several postcards reproducing New Zealand posters and stills were also published.

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6) BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

There has been no relief for the Archive from the pressure of having to raise enough money to continue operations. The Archive continues to run on a shoe-string. Total income for Archive's first 14 months of operation (to 31st May '82) came to $55,737 in grants from The New Zealand Film Commission, Television New Zealand, the Federation of Film Societies and Internal Affairs together with some private donations. The grant of $50,000 from the Minister for the Arts for film preservation is a once only amount spread over 5 years.

In the present 1982/83 financial year total income so far is $61,691 plus a subsidy of $50,000 from the Minister for the Arts on funds raised from non-government sources. This further subsidy too is specifically tied to the preservation program. The New Zealand Film Commission provided $30,000 of the total income as opposed to $10,000 from Television New Zealand and $1,000 from the Department of Education. The Film Commission also gave the Archive a small grant to enable the study theatre to be built.

Lloyd Phillips and Rob Whitehouse, producers of the new feature SAVAGE ISLANDS are the first from New Zealand's independent film industry to give actual financial support to the Archive with a donation of $1,000. Mobil Oil NZ Ltd have also donated $1,000.

It appears probable that for the forseeable future, the search for adequate overall funding will continue to be time consuming and onerous.

All the governmental authorities directly concerned with the moving image field in New Zealand are signatories to the Archive's Trust Deed and are represented on its Board of Trustees: The National Archives, The Film Commission, The Broadcasting Corporation, The Minister for the Arts, The Department of Education and The National Film Unit. During the year the Director of National Archives took over the position on the Board vacated by the Chief Archivist.The Archive continues to work very closely with the Film Archivist at the National Film Unit. The Ministry of Foreign Affairs assisted with the return of THE DEVIL'S PIT from Washington.

The Archive is an active member of The Society for Cultural Conservation - an organization which links all those organizations and people involved and concerned with the conservation of cultural material in Wellington and New Zealand. The Archive is also a member of The Archives and Records Association of New Zealand and The Art Galleries and Museums Association.

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7) INTERNATIONAL RELATIONS (FIAF AND OTHERS)

The Archive's Director Jonathan Dennis was able to attend the 1982 FIAF Congress in Oaxtepec which proved to be particularly valuable. This contact is crucial because of New Zealand's isolation from the international film archive scene. Jonathan Dennis was also able to revisit the UCLA Film Archives en route to Mexico.

The Americal Film Institute Archives program in Washington continued to provide valued help and encouragement. They, together with The Library of Congress Motion Picture Broadcasting and Recorded Sound Division enabled the print of THE DEVIL'S PIT to be returned to New Zealand. The Archive also had dealings through the year with the National Film Archive in Canberra, the National Film Archive in London and the Museum of Modern Art in New York.

Overseas visitors to the Archive included Pierre Henri Deleau from the Cannes Film Festival, Ken Annakin who directed the film THE SEEKERS (1954) set in New Zealand, Roland Gooes from the Swedish Film Institute and Mr Masaya Usuda, Assistant Director Audio Visual Division of The Japan Foundation.

The Director of the Archive has been appointed Chairman of the International Film and Television Council National Committee for New Zealand, under the auspices of UNESCO.

8) SPECIAL EVENTS - MISCELLANEOUS

The Archive's Museum of Cinema was officially opened on 26 November 1982 by the Hon Allan Highet, Minister for the Arts. The Minister congratulated the Archive on the exciting progress it had made over the past 20 months and "looked forward" he said, "to its continued success in the future." The large number of invited guests and friends of the Archive at the opening included two daughters of the pioneer Dunedin filmmaker Henry Gore together with many of the individuals and organizations who have given support to the Film Archive. Highlights of the function were filmed for posterity in a co-production between Pacific Films and the National Film Unit.

The Archive has featured widely in the press, radio and television. The Arts program KALEIDOSCOPE did an item on the rediscovery of THE DEVIL'S PIT. Janus Films included an interview with the Archive's Director in their documentary on the New Zealand film industry for German television.

Among the many visitors to the Archive in 1982 particularly special have been the visits of Hazel West, star of the 1921 New Zealand feature MY LADY OF THE CAVE and Witarina Harris star of THE DEVIL'S PIT.

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AUSTRIAN FILM ARCHIVE

Founding members: Federal State Main Office for Educational Film, Federal State Main Office for Scientific Cinematography, Society of Friends of Film Art in Austria, Austrian Association for Film Science, Research for Communication and Media, Austrian National Library, Volksbildungshaus Wiener Urania.

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President: Prof. Dr. Alfred Lehr
Directors: Dr. Walter Fritz, Rudolf Bienert

A N N U A L R E P O R T 1 9 8 2

1. Acquisitions

The Austrian Film Archive has increased its collection by 4.238 reels which means a footage of approximately 1,3 Mio. metre standard film.
Overall stock as of December 31, 1982, amounted to 60.371 reels consisting of about 22.293 title entities or in absolute footage of approximately 18,2 Mio. metre standard film.

Nitrate film stock: 10.520 reels
Safety film stock: 49.851 reels

2. Progress in the field of preservation

Since 1970 the Austrian Film Archive is in possession of its safety film storage within the film storage complex Laxenburg Forsthaus and in Laxenburg's Old Castle; a total of approximately 800 square metres. Along with the nitrate film storage, the storage for the documentation and exhibition rooms the Austrian Film Archive utilizes premises of about 1.500 square metres.
The reprinting of nitrate films onto safety material was maintained in 1982. The Federal Ministry of Education and Art has made available an amount of 1 Mio. Austrian Shillings, that is about 58.000 US Dollars, for this purpose.

3.Cataloguing - Documentation - Research

Documentation materials of the Austrian Film Archive and the Austrian Association for Film Science, Research for Communication and Media are administrated together and set up in Laxenburg's Old Castle (3rd floor) and in the Archive's Vienna Secretariate.

items	stock increase 1982	overall stock Dec 31, 1982
stills	2.600	219.000
documents on films	-	42.000
posters	1.416	4.002
negative stills	226	4.697
books (volumes)	473	7.788
periodicals (current titles)	60	974
film programs	2.310	18.010
slides	-	4.317
audio tapes	-	168
sound film scores	-	131
videocassettes	10	143
Treitl collection		61 cases

4. Film showings

The Austrian Film Archive presented 146 films during 18 programme events in four European countries, the USA, and in three Austrian Federal states.

The more important retrospectives were:

Retro "Crime and Detective Stories" in Laxenburg (May 29 - October 17)

Retro "Ferry Radax" in Vienna (April 18 - April 24)

Retro "Hilde Krahl" in Vienna (May 14 - May 27)

Retro "Elisabeth Bergner" in Vienna (June 23 - July 1)

Retro "Austrian Films from the Past and Present" in Laa-on-Thaya (August 13 - August 22)

Beyond that the Austrian Film Archive participated in the retrospective "Films from Vienna" held at Carnegie Hall Cinema, New York City, from May 2nd to May 15th. At this retrospective selected feature-films from several decades were shown as well as a documentary programme compiled by the Austrian Film Archive.

Furthermore the Austrian Film Archive contributed films to the following retros home and abroad:

"Archduke Johann" in Graz, Styria

"The South Tyrol as Background and Subject for Films" in Bolzano, Italy

"Jacques Feyder" in West-Berlin

"Bertolt Brecht" in Athens, Greece.

In cooperation with the Society of Friends of Film Art two programme events were organized in the rooms of the Archive: a review on the Austrian Students' Film Festival 1981, and a meeting dedicated to the Austrian pioneer of documentary and cultural films, Bruno Lötsch, on occasion of his 80th birthday.

In addition to this numerous events of film showings were organized for school-classes in Laxenburg and Vienna.

5. Exhibitions

On May 27th last year's exhibition "Film Architecture" was opened at the Old Castle in Laxenburg. Numerous exhibits offered a survey illustrating the works of Austrian film architects. By the time the exhibition was closed, on October 17th, about 9.000 visitors were counted.

For the first time the restored Emperors' Rooms of the second floor were adapted for the exhibition.

6. Publications

In cooperation with the Austrian Association for Film Science, Research for Communication and Media the following publications appeared:

Filmkunst No 93: Ferry Radax
Filmkunst No 93 b: Retrospective on Ferry Radax
Filmkunst No 93 c: Retrospective on Hilde Krahl
Filmkunst No 94 a: Crime and Detective Stories, part 1
Filmkunst No 94 b: Retrospective on Elisabeth Bergner
Filmkunst No 94 c: Crime and Detective Stories, part 2
Filmkunst No 94 d: Crime and Detective Stories, part 3
Filmkunst No 95 b: Retrospective on Marilyn Monroe

Filmdocumentations 1981
Austrian News Reel-Catalogue, part 2: 1974 - 1982
G.Melischek, W.Fritz: Brutality and Sexuality in Film
W.Fritz: The Miller and his Child, a reconstruction of the first Austrian feature film preserved.
Press reactions on the activities of the Austrian Film Archive during 1981
Annual Report 1981

7. Budgetary matters

The relations with government authorities are well.
Despite stagnant subsidies the Austrian Film Archive was able to hold its staff of employees, that is 17 persons.
Unfortunately it was not possible to realize urgent investments concerning the film storage.
Programme events which were organized in cooperation with various partners covered their expenses.
For the reprinting of nitrate film onto safety material a subsidy was given again, but this amount of money has not been raised for several years.

8. International relations

We would like to express our special thanks for furnishing us with films to:

Taurus-Film, Munich
Bavaria-Film, Munich

Bayerischer Rundfunk, Munich
Telepool, Munich
Degeto-Film, Frankfurt/Main
WDR, Cologne
CCC-Film, West-Berlin
Staatliches Filmarchiv der DDR, Berlin
Ceskoslovensky Filmovy Ustav, Prague

The Austrian Film Archive provided the following festival organizers and cultural institutions with films:

Carnegie Hall Cinema, New York
Institut Français , West-Berlin
Freunde der Deutschen Kinemathek, West-Berlin
Deutsche Oper, West-Berlin
Deutsches Institut für Filmkunde, Wiesbaden
Hochschule für Film und Fernsehen, Munich
Staatliches Filmarchiv der DDR, Berlin
Greek Film Archive, Athens
RAI, Bolzano

9. Special events - Miscellaneous

In 1982 Dr. W.Fritz and Prof.W.Schauer finished works on five single concept films on Austrian history entitled "Austria in World War I". Most of the documentary film material was taken from the stock of the Austrian Film Archive to compile them for historical lectures in schools.

10. Use of the film material

In 1982 the Austrian Film Archive made 80 commercial contracts concerning the use of archive material for TV-broadcasts, most of them initiated by the ORF (Austrian TV) and others like ZDF, Bayerischer Rundfunk, BBC.

For non-commercial use the Austrian Film Archive provided material in 50 cases for lectures on film, cultural institutions, and for students.

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FILMMUSEUM
Wien

REPORT OF ACTIVITIES 1982/83

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 148 films and 55 newsreels. Among the films were works by Jonas Mekas, Erich von Stroheim, Charles S. Chaplin, Fernand Leger, Luchino Visconti, Elia Kazan, Stan Brakhage, Robert Beavers, Hans Richter, Viking Eggeling, Roberto Rossellini and Vittorio De Sica as well as documentaries by Pier Paolo Pasolini and Michel Ciment.

II. PRESERVATION

According to the very bad budgetary situation the preservation of nitrate films went on with a very slow pace.

III. DOCUMENTATION AND CATALOGUING

The department of cataloguing and documentation continued its work. Eleven filing cabinets for the growing stills collection and the documentation have been bought. There is also a new microfiche reader to handle the FIAF periodical indexing at the library.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 16.500 members. Since March 1982 more than 36.200 people have attended 369 performances. 384 films have been shown.

Österreichisches Filmmuseum presented the following retrospectives:
Vsevolod I. Pudovkin
Independent Canadian Films
Post Modern Dance in Film
Films from Australia
What is film? (A lecture series with Peter Kubelka)
The Charlie Chaplin Festival (in the course of the Vienna Art Festival)
Jean-Pierre Melville
Internationales Forum des jungen Films, Berlin 1982
Taylor Mead Live Show
Pier Paolo Pasolini (retrospective and exhibition of 72 drawings and paintings in the Hall of Columnes in the Albertina Gallery)
Dziga Vertov
W. C. Fields
Robert J. Flaherty

With the help and generous support of the National Film Archive, London, Österreichisches Filmmuseum was able to present the probably most complete Charlie Chaplin retrospective ever made. Together with this retrospective on occasion of the yearly Vienna Art Festival in May 1982 an

exhibition of Charlie Chaplin memorabilias from the collections of Lady Chaplin, David Robinson and David Francis was shown at the Albertina Gallery.
Lady Oona Chaplin and Mrs. Rachel Ford, the head of the Chaplin enterprises as well as Mr. and Mrs. Mo Rothman, David Francis and David Robinson were present at the opening night.
The City of Vienna invited Lady Chaplin and the guests of Österreichisches Filmmuseum to a reception at one of the most beautiful Palais in town, the Palais Pallaviccini.
Nearly 10.000 people attended the performances and this Chaplin retrospective was one of the main events of the Vienna Art Festival.

Another big event was the Elia Kazan retrospective in the course of the Vienna Film Festival.
About 8.000 spectators attended the screenings, which contained many films from the National Film Archive, London and the Museum of Modern Art, Department of Film, New York and a rare item from the National Archives, Washington.

In December 1982 Österreichisches Filmmuseum arranged a retrospective of films by Pier Paolo Pasolini. Österreichisches Filmmuseum tried to find every piece of film Pasolini has made as well as documentaries on his life. With the permission of Franco Rossellini and the help of Cineteca Nazionale in Rome, Österreichisches

Filmmuseum was able to acquire LE MURA DI SANA a very rare documentary by Pasolini.

In collaboration with Johannes Reiter, Österreichisches Filmmuseum arranged an exhibition of 72 drawings and paintings by Pasolini in the beautiful Hall of Columnes at the Albertina Gallery. More than 600 people attended the opening of the exhibition which also offered young wine and prosciutto of the region of Friaul, Pasolini's native land. Prof. Giuseppe Zigaina read poems having been written for him by Pasolini.

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

There is no progress in budgetary matters, Our grant has been kept on the same low level as in the previous year though costs were increasing.

VI. RELATIONS WITH OTHER FIAF-MEMBERS

Our relations to other FIAF members were as good as ever. We would like to express our special thanks to The National Film Archive, London, The Museum of Modern Art, Department of Film, New York, the Cineteca Nazionale, Rome, Gosfilmofond, Moscow, Ceskoslovensky Filmovy Ustav - Filmovy Archiv, Münchner Stadtmuseum - Filmmuseum, La Cinémathèque Suisse, Cinémathèque de Toulouse, Cinémathèque Universitaire, Paris.

VII. STATISTICS

GUESTS AT THE FILMMUSEUM

Lady Oona Chaplin
David Francis
David Robinson
Rachel Ford
Mr. and Mrs. Mo Rothman
Prof. Giuseppe Zigaina
Henning Schou
Gregory J. Markopoulos
Robert Beavers
Taylor Mead
David Gerstein
Tomislav Gotovac
Michel Ciment
Marcia B. Siegel
Isa Hesse-Rabinovitch
Johannes Reiter
Angelo Caltagirone
Norbert Auerbach

COLLECTIONS

Films	4.413
Newsreels	2.872
Stills approx.	205.000
Programs approx.	13.800
Books	6.500

PROJECTIONS

Spectators	36.239
Films	384
Screenings	369
Members	17.000

(This report covers the time from March 1982 to February 1983)

Wiesbaden

DEUTSCHES INSTITUT FÜR FILMKUNDE (DIF)

Sitz Frankfurt am Main

Mitglied der Fédération Internationale des Archives du Film (FIAF)

Abt. Filmarchiv/Verwaltung
Langenbeckstraße 9, 6200 Wiesbaden
Telefon 06121/370162 (Verwaltung: 307084)
Telex 4-186639

Abt. Dokumentation/Information
Breitlacher Straße 96, 6000 Frankfurt/Main 90
Telefon 0611/784062/3

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A N N U A L R E P O R T 1982

I. DOCUMENTATION DEPARTMENT

1. Library

The Library is a reference library and included on December 31, 1982 a total of approx. 33,800 titles. In 1982 were recorded more than 2000 new entries. The Periodical Division is regularly supplied with 260 periodicals. In 1982 10 original scripts were registered. The Institute's scripts collection now totals 3,433 copies. The number of German dialogue lists of foreign productions has not changed compared to the last year and comprises approx. 16,000 copies.

2. Newspaper Clippings-, Poster and Photograph Archives

The Documentation Department collects, classified according to the Dewey decimal system which had been slightly modified to meet our requirements, the following items:

a) Newspaper clippings (several millions, classified in more than 10,000 document files);

b) Photographs (sets, stills, portraits, studio stills). 13,242 new entries were recorded in 1982. The total number now amounts to approx. 470,000 (approx. 750,000, mainly of German sound motion picture productions made prior to 1945, are still awaiting being included in the Institute's archives);

c) Film Posters. 1056 new entries were recorded. The collection now comprises approx. 25,000 posters;

d) Distribution-, press- and advertising leaflets;

e) Foreign and German censorship documents and film lists.

Bank: Wiesbadener Volksbank eG BLZ 51090000, Kto.-Nr. 891703 · Postscheck: Frankfurt/M., BLZ 50010060, Kto.-Nr. 18661-601

II. FILM ARCHIVES DEPARTMENT

In 1982 a total entry of 175 films was recorded: 29 feature films (16 mm), 70 feature films (35 mm), 48 documentary or short films (16 mm) and 28 documentary or short films (35 mm), thereof two prints on nitrate material.

In the same period 357 films were loaned out for non-commercial purposes. 86 feature films were made available within the Institute's premises for film historical research.

The whole stock of prints has now been identified, beside of 250 cases, mainly concerning fragments. To the already existing indexing system (within the card-indexes all films are ordered after countries of origin, the year of production and name of directors) an index of filmed literature within the stock could be added. The normal technical inspections, the cataloguing, consulting and referencing work could also this year be done to a certain extent.

Exchanges and loans were carried out particularly with the following FIAF-member archives (35 films on limited or unlimited loan): Archives du Film (Bois d'Arcy), Ceskoslovensky Filmovy Ustav, Det Danske Filmmuseum, Nederlands Filmmuseum, Österreichisches Filmarchiv, Österreichisches Filmmuseum, Svenska Filminstitutet, and Staatliches Filmarchiv der DDR.

We thank all our colleagues for their helpful cooperation.

Although the Department could not be represented by the Curator of the Institute as member of the commission at the meeting of the FIAF Commission on Cataloguing at Brugge from April 19 through 23, 1982, the manuscript of a bibliography of filmographies could be submitted in time.

During the Wednesday screenings at the archive's cinema CALIGARI 30 films had been projected in the period from January 1 through June 30, 1982. Then the cinema had to be closed because of structural changes. It is hoped to continue the screenings in the middle of 1983.

By request of Inter Nationes, Bonn, in co-operation with the prints' archives a compilation film FAUST (30 min.) had been produced by Steffen Wolf, München, with the assistance of Dr. Lange-Fuchs, Kiel/Lübeck.

III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Deputy Director (Eberhard Spiess) as member of the FIAF commission on documentation attended a meeting of the sub-commission on set design from January 4 through 8, 1982 in Lausanne.

The Director (Dr. Gerd Albrecht) participated in the manifestation "Münchner Filmgespräche" on January 15 and 16, 1982 in Munich.

The Managing Member of the Board (Ulrich Pöschke), the Director (Dr. Gerd Albrecht) and the Head of documentation text archives (Rüdiger Koschnitzki) participated in the 32nd Internationale Filmfestspiele Berlin from February 12 through 23, 1982.

The Managing Member of the Board (Ulrich Pöschke) and the Director (Dr. Gerd Albrecht) attended the coordinating session of the Alliance of Film Archives on February 17, 1982 in Berlin.

The Deputy Director (Eberhard Spiess) attended the exhibition "Düsseldorfer Filmgeschichte (1896 - 1982)" arranged by Filminstitut der Landeshauptstadt from February 3 through March 14, 1982 on the occasion of the ten years' return of its existence.

The Director (Dr. Gerd Albrecht) participated as lecturer in a training-college organized by Hauptverband der Filmtheater from March 23 through 25, 1982 at Baden-Baden.

The Director (Dr. Gerd Albrecht) participated in the 28th Westdeutsche Kurzfilmtage Oberhausen from April 19 through 24, 1982.

The Deputy Director (Eberhard Spiess) was invited to attend the 30th Filmfestival Internazionale della Montagna e dell' Esplorazione "Città di Trento" from April 25 through May 1, 1982 in Trient, for which event a filmography for a book dedicated to Luis Trenker was elaborated by him.

The Deputy Director (Eberhard Spiess) was invited to participate in a public round table meeting on "Trenker e il cinema montagna", organized during a "Rassegna dei film di Luis Trenker" from May 27 through 29, 1982 within the big manifestation "Sapere di Sport" in Turin. The film week took place in co-operation with Goethe-Institut Turin.

The Deputy Director (Eberhard Spiess) was invited to participate in the 18th Mostra Internazionale del Nuovo Cinema in Pesaro from June 12 through 20, 1982.

The Director (Dr. Gerd Albrecht) and the Head of documentation text archives (Rüdiger Koschnitzki) participated in the 31st Internationale Filmwoche Mannheim from October 4 through 9, 1982.

The Director (Dr. Gerd Albrecht) attended the coordinating session of the Alliance of Film Archives on October 25 and 26, 1982 at Film- und Photomuseum, München.

The Head of documentation text archives (Rüdiger Koschnitzki) participated in the 24th Nordische Filmtage from November 4 through 7, 1982 in Lübeck.

The Deputy Director (Eberhard Spiess) was invited to take part in a symposium on "Media Education and Science", organized by Österreichische Gesellschaft für Filmwissenschaft, Kommunikations- und Medienforschung on occasion of its 30th anniversary on November 9, 1982 in Vienna.

In co-operation with Volkshochschulen (adult colleges), Fachhochschulen (technical highschools), Landeszentralen as well as with the Bundeszentrale für Politische Bildung (central and local organizations for political education), Inter Nationes, various cinemas and associations in the field of the film-industry the following manifestations took place, which had been prepared and moderated by the Director of the Institute (Dr. Gerd Albrecht):

NACH DEM ENDE - DER DEUTSCHE FILM NACH DEM ZUSAMMENBRUCH, January through February 1982 at Ansbach;

DER DEUTSCHE FILM IN DER EPOCHE DES WIEDERAUFBAUS (1949 - 1962), January through February 1982 at Bonn;

DIE ANFÄNGE DES "JUNGEN DEUTSCHEN FILMS" (1962 - 1967)
March 1982 at Baden-Baden;

DER FILM ALS BEISPIEL POLITISCHER KULTUR
June 1982 at Beckstein;

INSTRUMENTE DER MEDIENPÄDAGOGIK
November 1982 at Feldberg/Schwarzwald;

DIE MEDIEN IM MEDIUM FILM
January through December 1982 at Zürich;

"FAUST" IM FILM
January through December 1982 at Bonn;

MÖGLICHKEITEN EINER FREIWILLIGEN SELBSTKONTROLLE DER VIDEOWIRTSCHAFT
January through December 1982 at Düsseldorf, Berlin, München, Wiesbaden;

FILM ALS POLITISCHES PROPAGANDAMITTEL IM DRITTEN REICH (under various individual aspects)
January at Groß-Gerau, February at Stuttgart, May at Böblingen, May at Heilbronn, June at Sigmaringen, September at Berlin, October at Biberach.

From the estates of late and former film-journalists private collections of stills, newspaper clippings, periodicals and books with rare pieces had been acquired.

A unique collection of a documentation within the field of the German film export had been given to the Institute from the estate of a person, who had been involved in this business since decades.

Exchanges of documentation material had successfully begun with the following archives: Cinémathèque de Toulouse, British Film Institute, Filmoteka Polska, Österreichisches Filmarchiv, Staatliches Filmarchiv der DDR und Stiftung Deutsche Kinemathek.

On suggestion and with the financial help of the town and administration the Institute moved to Francfort. The present premises are as long temporarily as the Institute is going to move into the newly built Deutsches Filmmuseum, which is supposed to take place within the next year.

A new issue of our periodical THE INFORMATION in other form and shape dedicated to Rainer Werner Fassbinder was published in December 1982.
The filmography DEUTSCHE FILME 1979 by Rüdiger Koschnitzki was published in September 1982.

IV. MEMBERSHIP

The "Deutsches Institut für Filmkunde" is a member of the Fédération Internationale des Archives du Film (FIAF).

Board of Directors:

Dr. Gerd Albrecht

Ulrich Pöschke