FIAF 1985
New York

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

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The reports contained in this volume have been classified 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.

AMSTERDAM	NEDERLANDS FILMMUSEUM
ATHINAI	TAINOTHIKI TIS ELLADOS
BEOGRAD	JUGOSLOVENSKA KINOTEKA
BERLIN(OST)	STAATLICHES FILMARCHIV DER D.D.R.
BERLIN(WEST)	STIFTUNG DEUTSCHE KINEMATHEK
BOIS D'ARCY	SERVICE DES ARCHIVES DU FILM
BRUXELLES	CINEMATHEQUE ROYALE DE BELGIQUE
BUDAPEST	FILMARCHIVUM/ MAGYAR FILMTUDOMANYI INTEZET
BUENOS AIRES	FUNDACION CINEMATECA ARGENTINA
CAIRO	AL-ARCHIVE AL-KAWMY LIL-FILM
HABANA	CINEMATECA DE CUBA
HANOI	ARCHIVES DU FILM DU VIETNAM
HELSINKI	SUOMEN ELOKUVA - ARKISTO
ISTANBUL	MSÜ SINEMA TV ENSTITÜSÜ
JAKARTA	SINEMATEK INDONESIA
JERUSALEM	ARCHION ISRAELI LESERATIM
KØBENHAVN	DET DANSKE FILMMUSEUM
KOBLENZ	BUNDESARCHIV - FILMARCHIV
LA PAZ	CINEMATECA BOLIVIANA
LAUSANNE	LA CINEMATHEQUE SUISSE
LISBOA	CINEMATECA PORTUGUESA
LONDON	THE NATIONAL FILM ARCHIVE
LONDON	DEPARTMENT OF FILM / IMPERIAL WAR MUSEUM
LOS ANGELES	U.C.L.A. FILM, TELEVISION & RADIO ARCHIVES
LUXEMBOURG	CINEMATHEQUE MUNICIPALE DE LUXEMBOURG
LYON	COMITE DE FONDATION DU MUSEE DU CINEMA
MEXICO	CINETECA NACIONAL
MILANO	CINETECA ITALIANA
MONTEVIDEO	CINE ARTE DEL SODRE
MONTREAL	LA CINEMATHEQUE QUEBECOISE
MOSKVA	GOSFILMOFOND
MÜNCHEN	FILMMUSEUM / MÜNCHNER STADTMUSEUM
NEW YORK	DEPARTMENT OF FILM / MUSEUM OF MODERN ART
OSLO	NORSK FILMINSTITUTT

OTTAWA	NATIONAL FILM, TELEVISION AND SOUND ARCHIVES
PARIS	LA CINEMATHEQUE FRANCAISE
PARIS	LA CINEMATHEQUE UNIVERSITAIRE
PERTH	STATE FILM ARCHIVES OF WESTERN AUSTRALIA
POONA	NATIONAL FILM ARCHIVE OF INDIA
PRAHA	ČESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
PYONG YANG	NATIONAL FILM ARCHIVE OF D.P.R.K.
REYKJAVIK	KVIKMYNDASAFN ISLANDS
SÃO PAULO	CINEMATECA BRASILEIRA
SEOUL	KOREAN FILM ARCHIVE
SOFIA	BULGARSKA NACIONALNA FILMOTEKA
STOCKHOLM	CINEMATEKET / SVENSKA FILMINSTITUTET
TEHRAN	FILM-KHANE-YE MELLI-E IRAN
TIRANA	ARKIVI SHTETËROR I FILMIT I REPUBLIKËS POPULLORE SOCIALISTE TË SHQIPËRISË
TORINO	MUSEO NAZIONAL DEL CINEMA
TOULOUSE	CINEMATHEQUE DE TOULOUSE
WARSZAWA	FILMOTEKA POLSKA
WASHINGTON	AMERICAN FILM INSTITUTE
WELLINGTON	NEW ZEALAND FILM ARCHIVE
WIEN	ÖSTERREICHISCHES FILMARCHIV
WIEN	ÖSTERREICHISCHES FILMMUSEUM
WIESBADEN	DEUTSCHES INSTITUT FÜR FILMKUNDE / FILMARCHIV

Amsterdam

STICHTING NEDERLANDS FILMMUSEUM
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Founded in 1946
Member of FIAF since 1947

Report on activities in 1984

1) Acquisitions of the year

The Filmmuseum acquired from a number of filmdistributors, as well as from dutch producers/directors a considerable number of resp. foreign and national films in 1984, among which DER ABSTURZ (with Asta Nielsen) and PARZIFALL (1912 - Ambrosio - Torino, fragment).

2) Progress in the field of preservation

In 1984 an extensive preservation project has been completed. With an extra grant of preservation funds the Filmmuseum could work out an impressive programm and save many films - especially regarding the dutch filmhistory - and in many cases make these films available for screenings and study purposes.
The Filmmuseum sent out quite some films to colleagues in the FIAF in order to be preserved in the countries of origin, f.i. to Bundesarchiv Koblenz a number of HENNY PORTEN films were sent and a sofar considered lost film of Fritz Lang HARA KIRI.
The preservation of the colorprint of BALLET MECANIQUE has been completed. In collaboration with our colleagues of the Danish Filmmuseum DER ABSTURZ has been preserved.

3) Cataloguing - Documentation - Research

This year again showed an explosive increase (with 30%) of inquiries by users to the library. The number of visitors increased to 6641 (1524 visitors more than in 1983) and the inquiries by telephone increased with 939 to 4078.
2707 books were lent out (717 more than last year) and the number of xerox-copies for users also increased. For the first time in many years however the number of copies sent on request by mail diminished (with 3279 tot 2603) in favour of copies made by library visitors themselves (increased with 5767 tot 19321). This is caused by a price reduction for each copy and the introduction of a handling fee for requests by mail, both since the end of 1983. The increasing possibilities for self-service meant a relief for the library staff. The number of books catalogued increased from 213 (1983 was the lowest point since years) to 267 and the backlog of books still to be catalogued did not rise for the first time in years. The continuity in the cataloguing of clippings was interrupted after the leave of a staff member.

4) Film showings (a survey)

The year 1984 started with the presentation of animation pioneer GEORGE PAL (1908-1980) in february; Pal started his career in Holland A.o. were shown THE SHIP OF THE AETHER (1934), DE REDDINGBRIGADE (1934), THE SLEEPING BEAUTY (1938), PHILIPS CAVALCADE (1939), VRIEND IN NOOD (1940),

Some "treasures" preserved by the Filmmuseum were presented: OPUS 2,3,4 (Walter Ruttmann), BALLET MECANIQUE - color (Fernand Leger/Dudley Murphy)

MACISTE (Giovanni Pastrone - 1915), RUBBER (Gerard Rutten, 1935).

Also screened in the Filmmuseum were films from the Soviet Republics SESTAJA CAST MIRA (1926 - Vertov), TURKSIB (1929 - Turin), DJIM CHUANTE (1930 - Kalazotov), DVATSAT CEST KOMMISSAROV (1932 - Shengelaja), TENI ZABITICH PREDKOW (1964) and SAYAT NOVA (1969) both Paradjanov, MOLBA (1968 - Abuladse), PIROSMANI (1971 - Shengelaja), MONOLOG (1973 -Averbach), PASTORALE (1976 - Iosseliani), PODRANKI (1977 - Gubenko), SOFIKO (1978 - Gogoberidze), TRIPTYCH (1979 - Khamraev), POSJETSJINA (1980 - Malyan), DEREWO DJAMAL (1980 - Narliew), OSTANOWILSJA POJESD (1982).

At the end of march a series of very successful LAUREL AND HARDY films were shown: NIGHTOWLS (1930), PARDON US (1931), BRATS (1930), SONS OF THE DESERT (1933) MUSIC BOX (1932), OUR RELATIONS (1936), TWICE TWO (1932), WAY OUT WEST (1937).

In april films of MAURO BOLOGNINI, Italian filmmaker were shown, in collaboration with the Italian Cultural Institute in Holland: LA GIORNATA BALLORDA (1960), UN BELLISSIMO NOVEMBRE (1968), L'ASSALUTO NATURALE (1969), METELLO (1969), PER LE ANTICHE SCALE (1976), L'EREDITA FERRAMONTI (1976).

The month was concluded with part II of the LAUREL AND HARDY programm: TOWED IN A HOLE (1932), THE BOHEMIAN GIRL (1936), ME AND MY PAL (1933), BLOCK HEADS (1938), DIRTY WORK (1933), A CHUMP AT OXFORD (1940).

During May so-called "Verbotsfilme" were presented in the Filmmuseum DER VERLORENE SOHN (1934), DER MANN, DER SHERLOCK HOLMES WAR (1937), ACHTUNG! FEIND HÖRT MIT (1940,KOPF HOCH, JOHANNES (1940), KAMERADEN (1941), DER GROSSE KöNIG (1942.

The season 1984/85 started in October with a retrospective of films of ERNST LUBITSCH. This manifestation was organized in Holland with the collaboration of Goethe Institut, Amsterdam and VPRO-television Holland. The retrospective consisted of the following films (thanks to many of our FIAF colleagues):
LADY WINDERMERE'S FAN - DER STOLZ DER FIRMA - SCHUHPALAST PINKUS - WENN VIER DASSELBE TUN - DIE AUSTERNPRINZESSIN - DIE PUPPE - THE LOVE PARADE - DIE FLAMME - DIE AUGEN DER MUMIE MA - THE SMILING LIEUTENANT - DIE BERGKATZE - MONTE CARLO - DAS FIDELE GEFANGNIS - ICH MÖCHTE KEIN MANN SEIN - MADAME DUBARRY - KOHLHIESEL'S TOCHTER - ROMEO UND JULIA IM SCHNEE - THREE WOMEN - ANGEL - ANNA BOLEYN - SUMURUN - THE MARRIAGE CIRCLE TROUBLE IN PARADISE - ROSITA - FORBIDDEN PARADISE - SO THIS IS PARIS - THE MAN I KILLED - ETERNAL LOVE - THE MERRY WIDOW - DAS WEIB DES PHARAO - THE SHOP AROUND THE CORNER - DESIGN FOR LIVING - BLUEBEARD'S EIGHTH WIFE - ONE HOUR WITH YOU- CLUNY BROWN - NINOTSCHKA - THAT UNCERTAIN FEELING - THAT LADY IN ERMINE - IF I HAD A MILLION - HEAVEN CAN WAIT - TO BE OR NOT TO BE

The accompanying music was executed by Joachim Bärenz (piano), Hub Mathijsen and his 'Resistentie Orkest' and Bart van Rosmalen (piano).

During november the Filmmuseumpresented a programm, entitles FILM NOIR with THE ASPHATL JUNGLE (1950 - Huston), THE LADY FROM SHANGHAI (1947 - Welles), THE NAKED CITY (1948 - Dassin), SCARLET STREET (1945 - Lang), PHANTOM LADY (1944 - Siodmak), THE DARK MIRROR (1946 - Siodmak), HUMAN DESIRE (1954 - Lang) ON DANGEROUS GROUND (1951 - Ray), MILDRED PIERCE (1945 - Curtiz), GILDA (1946 - Vidor)

Another interesting series was THE IMAGE OF THE JOURNALIST IN FILM, which included: DAS ABENTEURE EINES JOURNALISTEN (1914 - Piel?), DER TEUFELSREPORTER (1929 - Laemmle), THE FRONT PAGE (1931 - Milestone), PARK ROW (1952 - Fuller), MR SMITH GOES TO WASHINGTON (1939 - Capra), MEET JOHN DOE (1941 - Capra), THE STORY OF G.I. JOE (1945 - Wellman), OBJECTIVE, BURMA (1945 - Walsh), I.F.STONE'S WEEKLY (1973 - Bruck), Mr. DEEDS GOES TO TOWN (1936 - Capra), CITIZEN KANE (1940 - Welles), WHILE THE CITY SLEEPS (1956 - Lang), ALL THE PRESIDENTS MEN (1976 - Pakula), THIS MAN IS NEWS (1938 - McDonald), DIE FALSCHUNG (1981 - Schlöndorff), SOFIKO (1978 - Gogoberidse), WOMAN OF THE YEAR (1942 - Stevens).

In december a retrospective was presented of the Argentine filmmaker LEOPOLDO TORRE NILSSON (1924-2978) thanks to the cooperation of our colleague from Argentina, mrs. Jurado.
LA CASA DEL ANGEL (1956), LA CIADA (1958), PIEDRA LIBRE (1975), LA MANO EN LA TRAMPA (1960), FIN DE FIESTA (1960)

5) Publications

In 1984 we published apart from FILMMUSEUM-CINEMATHEEK-JOURNAAL the following brochures:
- Filmcatalogisering (Jan-Hein Bal)
- Het beeld van de journalist in de film (Fred van Doorn)
- Leopoldo Torre Nilsson

6) Budgetary matters, relations with governmental authorities

see under 2) and 8)

7) International relations (FIAF and others)

As usual an intensive international "traffic" with the FIAF members occurred during the year 1984. Many colleagues exchanged programms with the Filmmuseum and vice-versa and exchange for preservation purposes also was continued.

8) Special events

In 1984 a great many activities could be developed thanks to more financial possibilities which the government authorities granted to the Filmmuseum. After years of general restrictions the Filmmuseum has been able to extend in many fields the activities.
In 1984 many more activities could be developed in the library and documentation department, also with regard to the opening hours for the public.
The filmscreenings could be extended during the evenings with many - successful - programms and with an increasing number of visitors.
Also in 1984 many activities were increased during the weekdays. In the morning and afternoon the filmtheatre, exhibition room, the meeting-room were booked and reserved intensively for a.o. study purposes, visits of schools, symposia, press-screenings, presentations for foreign visitors, as well as for the weekly lessons in the Filmmuseum for the Filmacademy, the University of Leiden (art history) and other institutions in the field of research and/or study for film, massmedia, history etc. Next year the University of Amsterdam will join these screenings with weekly sessions for students of the faculty for theatre arts..
In 1984 a start could be made with the use of video in the Filmmuseum, both in our technical department as well as in the Amsterdam building for film-research and analysis. Furthermore a large-screen video has been installed in Amsterdam for the same purposes.

Athinai

CINEMATHEQUE DE GRECE - MUSEE DU CINEMA

RAPPORT I984

I) Acquisitions

Au courant de la période sous revue la Cinémathèque de Grèce a enrichi ses collections de:
70 Films Grecs de long métrage
20 Films Grecs de Court métrage
267 Films Etrangérs de Longue métrage dont la plupart des films classiques
30 Affiches du Cinéma Grec
60 Affiches du Cinéma International
200 Photos de Films Grecs
300 Photos de Films étrangers
I Zoetrope
Plusieurs éditions de périodiques de Cinéma Grecs et étrangers.

2) La travail de préservation a continué en I984 et nous avons préservé une vinghtaine de films et avons identifié plusieurs films qui a cause du manque de personnel restaient non identifiés.
La C. de G. a aussi transferé 4.000 m. de films d' Archive en nitrate, et tiré en double négatif plusieurs films de sa collection dont on possedait une seule copie.
Malgrès le fait que la C. de Grèce a reçu du Ministère de la Culture une allocation plus élévé qu' en I983, l' augmentation du coût de la pellicule et les travaux de restauration qu' elle a du faire a l' intérieur de l' immeuble de la Rue Canari I, ne lui ont pas permis de transferer le nombre de films en nitrate qu' elle avait programmé.

3) Catalogues, Documentation, Recherches.

En I984 la C. de Grèce a continué de cataloguer les films de sa Collection.
La Cinémathèque de Grèce a aussi publié:
a) Un essai sur le Cinéma de femmes cinéastes de la Méditerranée
b) Un essai sur le Cinéma Norvegien
c) Un essai sur Hans-Jürgen Syberberg

d) Une étude sur les Films d' Ernst Lubitsch
e) Une étude sur les Films de Joseph Losey, de Dino Risi
f) Une étude de la personalité de Richard Burton

4) Presentation de Films

La Cinémathèque de Grèce a organisée les manifestations suivantes:

FEMMES DE LA MEDITERRANEE en collaboration avec le Centre de Recherches pour les Femmes de la Mediterranée, l' Union des Femmes Grecques, avec les films " Stella",de M. Cacoyiannis, " Gary Cooper qui est aux Cieux" de Pilar Miro, " Le Chemin aux Mirroirs" de Giovanna Gagliardo, " Le destin de Juliette" d' Aline Isherman, " Ajija" d' Amdelatif Ben Amar, " Charita Mandoles est auprès de Nous" de Chr. Siopaha, "Dolores" de José Garcia Sanchez et André Linares, " Lubitcha" de Kr. Golitch, " Je veux une Solution" de Said Marjouch, " The Price of Love" de Tonia Marketaki. Madame Gagliardo a été l' invitée de la C. de Grèce, pour cette manifestation.

HOMMAGE A INGMAR BERGMAN (I5 Films)
HOMMAGE A ALFRED HITCHCOCK (20 Films dont une grande partie n' etaient pas parus sur les écrans Grecs dépuis longtemps).

CINEMA NORVEGIEN pour la première fois en Grèce le Cinémathèque de Grèce presenta 5 Films Norvegienes en presence du metteur en scène Ivo Caprino et du Directeur de la Cinématographie du Ministère de la Culture de Norvege.

QUARANTE ANS DU FILM NOIR FRANCAIS. Une selection de films répresentatifs: (30 films dont " L' Assassin Habite au 2I de Clouzot, " Circle Rouge" de J.P. Melville, " Du Rififi Chez les Hommes" de J. Dassin, " Compartiment Tuers" de C. Gavras, " Les Diaboliques" de Clouzot, etc.

NOUVEAU CINEMA BRITANNIQUE(6 films characteristiques comme Windstanley de Kevin Brandloo , " Ascendancy " d' Edward Bennett etc. pour la prémière fois en Grèce.

HOMMAGE A ROBERT BRESSON (8 films)

RETROSPECTIVE DU DESSIN ANIME SOVIETIQUE de I927 jusqu' a nos jours avec plusieurs ,films rares et presentés en Grèce pour la première fois(Djiga Vertov, Lev Atamanof, Garanina, Yuri Nordstein, Rayn Raamat, Zieliabousky, Komissarenko, Kontatayiev, Ivanov Vano, Serebriakov etc.etc.)

MANIFESTATION HANS-JURGEN SYBERBERG en collaboration avec l' Institut Göethe la C.de Gr. a presenté " PARSIFAL", LUDWIG et " KARL MAY", en presence du metteur en scène qui a été l' hôte de la Cinémathèque.

RETROSPECTIVE DU CINEMA AMERICAIN
RETROSPECTIVE DU CINEMA BRITANNIQUE
L' OEUVRE DE DOSTOÏEWSKI AU CINEMA
HOMMAGE A ANDREI TARKOVSKY
LES TRESORS DE LA CINEMATHEQUE (choix des films-clés de l' oeuvre des grands ciméastes internationaux)

HOMMAGE A ERNST LUBITSCH en collaboration avec le Staatliches Filmarchiv, l' Institut Göethe et le B.F.I. la C. de Gr. a organisé ce grand Hommage (22 films) pour la premiere fois en Grèce (la manifestation continue)
HOMMAGE A RICHARD BURTON
HOMMAGE A JOSEPH LOSEY
LA COMEDIE ITALIENNE (I partie DINO RISI)
RETROSPECTIVE DE L' OEUVRE DE FEDERICO FELLINI (en deux parties. La manifestation continue)
HAMMAGE A JAMES IVORY en collaboration avec la Rank:THE BOSTONIANS, HEAT AND DUST, TOMMY pour la premiere fois en Grèce.(La manifest.continue)
LA MUSIQUE ET LE CINEMA GREC. Les compositeurs Grecs présentent des films characteristiques et parlent du rôle de la musique dans le film. (Manos Hadjidakis: " Ogre d'Athènes" America, America etc. Mikis Theodorakis "Electre" etc. La manifestation continue)

En I984, la Cinémathèque de Gr. a aussi organisé des Manifestations du CINEMA GREC avec:
LA CINEMATHEQUE FRANCAISE (dix films " La Comedie Grecque" Paris Janvier I984)
LA CINEMATHEQUE QUEBECOISE (IO films Grecs, Janvier /84)
LE STAATLICHES FILMARCHIV ("La Comedie Grecque 8 films)
EN POLOGNE (en collaboration avec le Ministère de la Culture et l' Union des Cinéastes Grecs, manifestation 8 films)
LE BRITISH FILM INSTITUTE (GREEK COMEDY 7 films, March I984)
LA GOSFILMOFOND MOSKVA, USSR (Hommage Angelopoulos June/84 " La Comedie Grecque" Dec. I984)
LA CINEMATHEQUE SUISSE ("La Comedie Grecque" 7 Films,Sept./84)
SEMAINE DU CINEMA GREC A MADRID (en collaboration avec le Ministère de Culture et le Circle des cinéastes Grecs (5 films)

AUSTRALIE: Participation au Festival Grec de Sidney avec 7 films de l.m. (Août I984)
LA HAYE: Manifestation du Cinéma Grec en collaboration avec l' Ambassade de Grèce (IO films de l.m. et IO c.m.)
KUWAIT : Manifestation du Cinéma Grec en collaboration avec l' Ambassade de Grèce (IO films de l.m. IO c.m.)
JORDANIE: Semaine du Cinéma Grec en collaboration avec le Centre Culturel de Amman et l' Ambassade de Grèce(7films)
FESTIVAL DES CULTURES MEDITERRANEENNES: La C.de Cr. a participé au Festival des C.M. à Bastia avec 9 films de l.m.
VENICE: En collaboration avec l' Union des Etudiants Grecs, le Consulat Grec manifestation du Cinéma Grec (& films de l.m.)

5) Le Ministère de la Culture a subventionné en I984 la C.de Gr. d' une somme plus élevée qu' en I983, mais toujours au-dessous des exigeances du Programme de Préservation et du transfert en acétate de ses films en nitrate et surtout l' amélioration des installations de la Fondation.

Athèmrs Fevrier I985

Agl. Mitropoulos

Beograd

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LA CINEMATHEQUE YOUGOSLAVE EN 1984

1) Tout comme dans les années précédentes, la Cinématheque a poursuivi ses efforts en vue de compléter son fonds de films. Durant cette derniere année, notre Institution est devenue plus riche de 1.550 nouvelles copies de films, dont 750 proviennent des distributeurs yougoslaves.

Apres de longues années, nous avons procédé, en raison du manque d´espace de stockage, a une sélection rigoureuse de notre fonds et en avons éliminé 300 copies de films.

2 et 3) Lors de la vérification de l´état technique des films, ont été revues 2.895 copies, dont 1.342 ont été vues pour la premiere fois.

Dans deux pieces des archives destinées aux projections de films (depuis l´année a été assurée la deuxieme, plus réduite) ont été projetés en tout 939 titres. De plus, 3.000 boites de matériel documentaire ont été traitées.

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

Pour les desoins des archives, 33 titres ont été copiés.

Il a été procédé au controle systématique des négatifes inflammables (nitratés) (1640 copies).

La bibliotheque est entrée en possession de seulement 32 nouveaux ouvrages et de périodiques (80 titres) ainsi que de 5.000 coupures de presse et de publications non spécialisées (pour la hémérotheque). Elle a également recu 112 listes-dialogue.

412 lecteurs ont bénéficié des services de la bibliotheque a des fins d´étude et la bibliotheque a fourni (a la presse, radio et télévision ainsi qu´a des particuliers) environ 3.275 informations.

En vue des échanges de photographies avec d´autres cinématheques, ont été expédiées 2.300 photos (173 titres de films).

4) Le Directeur de la Cinématheque yougoslave, Zika Bogdanovic, a participé aux travaux du Congres de la FIAF en avril 1984 a Vienne. En tant que représentant de la Cinématheque yougoslave et membre d'honneur du Comité exécutif de la FIAF, Vladimir Pogacic, qui pendant de longues années fut directeur de la Cinématheque yougoslave, a également pris part au Congres de Vienne.

Le Directeur de la Cinématheque yougoslave Zika Bogdanovic et le Chef des Archives cinématographiques Stevan Jovicic ont rendu la visite a la Cinématheque chinoise et y ont séjourné pendant deux semaines au cours du mois de mai. En plus de Beijing, Bogdanovic et Jovicic se sont rendus a Shanghai et Quangchou (Canton).

En juin a Belgrade, la Cinématheque yougoslave a eu pour invités d'une semaine le Directeur du Gosfilmofond Mark Strochkov et le Chef du Département étranger Vladimir Dmitriev.

En aout, la Cinématheque yougoslave a reçu la visite d'une semaine de Vladimir Opela, Chef des Archives de films de la Cinématheque tchécoslovaque.

Enfin, en décembre ont séjourné a Belgrade pendant une semaine, comme invités de la Cinématheque yougoslave, Wolfgang Klaue, Directeur des Archives de films d'Etat de la République démocratique allemande, et Président de la FIAF,

et M. Moschke, Directeur technique de la Cinématheque de la RDA.

5 et 6) L´année 1982 a marqué le 35-eme anniversaire de la Cinématheque yougoslave. 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´intéret du public a été notée:

A) Retrospectives:

a) Film allemand
b) Louis Bunuel
c) Film suedois
d) Melo sovjetique

B) Ont été, en plus, projetés des cycles de John Huston, Ralf Richardson, Ingrid Bergman, Robert Aldrich, Elizabeth Taylor, James Mason, Joseph Losey, Richard Burton et Francois Truffaut. Le program est complété par des cycles: "Orveliana", "Nouveac Film Australien" et "American soc. documentaire".

Les publications cinématographiques et la presse quotidienne yougoslaves ont accordé toute attention a ce programme anniversaire. Le bulletin mensuel du Musée de la Cinématheque yougoslave a publié, a coté 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).

7) La Cinématheque yougoslave n´a pas eu de problemes 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.

8) A la fin de l'année 1984, apres de longues années passées au service dévoué et plein de sacrifices, l'ancien directeur de la Cinématheque yougoslave, Vladimir Pogacic a

pris sa retraite a nos plus grands regrets. Pendant ces trois dernieres années il a assuré un apport extrememement important dans sa fonction de conseiller de notre Cinématheque et il ne cessera pas de faire progresse l'activité de la Cinématheque par ses conseils et son assistance. Une fois encore, la Cinématheque yougoslave lui exprime sa plus profonde gratitude.

Nous avons tout lieu de constaté que les activités de la Cinématheque yougoslave au cours de l'année 1984 ont été efficaces.

Belgrade, Février 1985

JUGOSLOVENSKA KINOTEKA

Berlin (Ost)

ACTIVITIES IN 1984

1. Acquisitions of the year

The Staatliches Filmarchiv der DDR added about 800 titles (16,000 reels) to its collection, primarily negatives of GDR films, positives of all films newly shown in GDR cinemas over the year, films of private producers, industrial enterprises, ministries and the GDR television. All films made by GDR producers are handed over on the basis of a legal deposit law whereas a voluntary deposit is required in the relationship with foreign producers.

In 1984, the Staatliches Filmarchiv conducted a survey in 3,500 museums, libraries and archives of the GDR. As a result, it was found that more than 6,000 film titles are available at these institutions. The materials will be identified in the forthcoming years.

2. Preservation

One air-conditioning plant of the colour film vault achieved average temperatures of - 3.2° C and relative air humidities of 29 % over the whole year. The second plant was altered on the basis of the experiences made during the operation of the first plant. After tests having been made at the end of the year we expect that the second plant will also achieve the values necessary for the storage of colour films.

10 million metres of film material were examined as to their physical condition. This figure includes 18,000 reels of nitrate film material. Despite the good storage conditions for nitrate films, a large percentage of the examined stocks showed a deterioriation of their physical condition.

The volume of the printing of archive material has remained the same: 2 million metres were printed in the lab of the Archive and approx. 700,000 metres in outside laboratories in the GDR and in Hungary.

Preparations for putting a department for nitrate film sound processing into operation continued.

In 1984, the long-term re-equipment programme of the Archive's lab, the Kopierwerk des Staatlichen Filmarchivs, was also continued: an ultra-sound cleaning machine produced in Poland was acquired.

3. Cataloguing - Documentation - Research

3.1 Cataloguing

The preparations for a new EDP programme were continued. It is to be applied in 1987/88. The thesaurus developed in cooperation with the GDR television with the aim of collecting data on the contents of films was put on trial in the 4th quarter of 1984.

All new acquisitions have been catalogued. Filmographic data for 400 non-fiction films were completed. The manuscripts for two catalogues of films in hand, i.e. film documents on the history of the German working-class movement and film documents on the period of the popular front movement in France, were finished. 115 fiction and 480 non-fiction films were subjected to editorial restoration.

The filmographic work concentrated on the compilation of the Annual Filmo-Bibliography of 1982 and the completion of a manuscript on the production of the former DEFA Studio for Popular-Scientific Films.

3.2 Documentation

Many visitors seeked consultations in our Documentation Department and in 560 cases documentation items were hired out or used. The activities of the Documentation Department concentrated on integrating the new acquisitions into the stocks and making material largely available for use.

A plan has been elaborated according to which the Staatliches Filmarchiv is to take over files of film studios and other central film enterprises.

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 avant-garde in the twenties and thirties
- encyclopedia of directors in German-speaking countries.

Their work concentrated mainly on the compiling of material.

4. Film showings

4.1 Film clubs

The number of showings of films coming from the Archive decreased, i.e. 950 events were arranged by GDR film clubs on the basis of the film cycles offered in 1984 as compared with 1,200 events in 1983. There are various reasons for it. One of it may be the viewing habits of young spectators who are not interested in silent films, another the lacking facilities for the translation of foreign-language films in many film clubs.

4.2 Archive theatre

The CAMERA archive film theatre arranged 1,100 showings in Berlin, Leipzig, Dresden, Potsdam, Karl-Marx-Stadt and Halle. The number of films shown totalled 799 and the number of visitors approx. 90,000. Special highlights were films from Mexico, the Netherlands, France, Greece and Spain as well as the cycles of films by Vertov, Dovshenko and Yutkevich. We would like to thank all archives for making these films available to us.

4.3 Leipzig retrospective

The 1984 retrospective was titled "Reality and Film" and was dedicated to the British documentary film comprising films by Grierson and disciples of his as well as of the working-class film movement.

The more than 50 titles whown were well received by the participants of the International Leipzig Documentary Film Festival. We would like to thank especially the National Film Archive, London, for their support. Without their great help this retrospective would not have been possible.

5. Exhibitions - Publications

5.1 Exhibitions

The following three exhibitions were organized:

- 25 years of the existence of the ICAIC - organized in cooperation with the Cinemateca de Cuba on the occasion of the 25th anniversary of the foundation of the Cuban film industry;
- KIRGIZ Film - Yesterday and Today - an exhibition about the history and present activities of filmmaking in Kirgizia;
- an exhibition of English working-class photographies organized on the occasion of the "Reality and Film" retrospective.

5.2 Publications

The Staatliches Filmarchiv published the following items:

- a booklet on the "Reality and Film" retrospective
- a programme booklet on the retrospective
- four programme booklets of the CAMERA film theatre
- nine leaflets containing introductory remarks for film showings in Cine Clubs
- a catalogue on the exhibition "KIRGIZ Film - Yesterday and Today"
- the Annual Filmo-Bibliography of 1981

6. Budgetary matters, relations with governmental authorities

The Staatliches Filmarchiv was able to continue its activities in 1984 on a secure financial basis.

As compared with previous years, there were no budgetary restraints.

More than 70 staff members having been in low-income brackets were given higher salaries.

The major part of the funds was spent on the restoration of films, the use of the technical plants, on repair work and the preservation of premises and machinery.

The Archive imported an ultra-sound cleaning machine from Poland and a cutting table from Czechoslovakia.

7. International relations

The Staatliches Filmarchiv der DDR was represented at the FIAF Congress and at meetings of the Executive Committee. Members of the staff of the Archive shared the work of the Cataloguing Commission, the Preservation Commission and the Documentation Commission.

In July 1984 the Staatliches Filmarchiv organized the Fourth FIAF Summer School in the GDR which was attended by 21 participants coming from 14 countries.

The Staatliches Filmarchiv received 28 unlimited loans and 80 limited loans. It sent out 233 unlimited loans and 67 limited loans.

The Staatliches Filmarchiv received180 foreign guests and visitors on its premises. 46 staff members of the Archive travelled abroad to visit other archives or to attend international festivals and FIAF events.

8. Miscellaneous

We regard the use of the Archive an essential aspect of its social and cultural function. In 1984, the number of persons visiting the Staatliches Filmarchiv amounted to more than 1,300. About 1,6 million metres of film material were screened for users. The Archive lent assistance to more than 150 film and TV productions by making available roughly 150,000 metres of film material. 2,600 films were hired from the Archive for information and study purposes. The total turnover of films for various purposes amounted to more than 380.000 reels.

Berlin (West)

STIFTUNG DEUTSCHE KINEMATHEK

Report 1984

1. Acquisitions of the year

Besides a number of film prints, we received material added to our documentary collection, namely stills from the archives of the press photographer Heinz Köster - that is only photos concerning the subject film. Heinz Köster was active from 1948 to 1968.

Hilde Weissner handed over to the Stiftung Deutsche Kinemathek the Oscar Emil Jannings received in recognition of his acting in THE WAY OF ALL FLESH and THE LAST COMMAND. This was the first Oscar ever given to an actor.

We also have taken over documentary material from the inheritance left by Eva May, daughter of Mia May.

2. Progress in the field of preservation

192 film titles (482.465 m/35 mm) were newly recorded and added to the film catalogue.

3. Cataloguing - Documentation - Research

The catalogue of our collection of film posters has been completed. 89 films were procured for the film-historical seminars arranged by the Deutsche Film- und Fernsehakademie Berlin.

The number of inquiries addressed to the Stiftung Deutsche Kinemathek, on the telephone or by letter, amounted to 4.341 inquiries of a more general nature, and 1.106 inquiries especially addressed to our film archives.

149visitors viewed films at the Stiftung Deutsche Kinemathek.

As far as the library was concerned, inquiries were referred to the library of the Deutsche Film- und Fernsehakademie Berlin.

A total of 1.737 film prints were distributed non-commercially to film clubs, colleges, universities, communal cinemas etc.

Among others, the Stiftung Deutsche Kinemathek received the following visitors:

Participants in the FIAF-Summer-School of the Staatliches Filmarchiv der DDR from Australia, England, Israel, Yugoslawia, The Philipines, and the USA; Gustav Fröhlich, Switzerland; Paulina Fernandez Jurado, Argentina; Andris Kesteris, Canada; Valérie von Martens-Götz, Liechtenstein; Hilde Weissner, Austria; Paul Falkenberg, USA; Dr. Quaresima, Italy; Noel Burch, Great Britain.

4. Film showings

February 1984: The retrospective on the occasion of the Berlin International Film Festival, presenting a series of Lubitsch films and an homage to Melina Mercouri and Jules Dassin.

April 1984: A retrospective concerning Francis Ford Coppola at the Stiftung Deutsche Kinemathek and at the cinema "Arsenal".

June 1984: A symposion for directors of communal cinemas in collaboration with the film schools of Munich and Berlin.

September 1984: The retrospective Louis Malle at the Stiftung Deutsche Kinemathek.

October 1984: A retrospective concerning "Housing in Berlin", entitled "Berlin. Aussen und Innen."

December 1984: The programme "American Social Documentary" taken over from the Museum of Modern Art, Department of Film. This series was shown at the "Arsenal", cinema of the "Freunde der Deutschen Kinemathek".

5. Exhibitions - Publications

a) Exhibitions

Three exhibitions arranged by the Stiftung Deutsche Kinemathek were held abroad:

The exhibition of photos "Licht und Schatten. Deutsche Filmfotografie bis 1930" (Light and Shadow. German Stills Photography till 1930) at the Goethe Institutes of Paris, Barcelona, Bordeaux, and Brussels.

The exhibition of film posters "Josef Fenneker" in San Francisco. With the exhibition the film programme "Exiles from Berlin" was presented.

The exhibition "Das Cabinet des Dr. Caligari" (documents concerning the most important German silent film), in Toulouse.

On the occasion of the award of the film prices of the Federal Republic of Germany the Stiftung Deutsche Kinemathek arranged an exhibition of film posters by Josef Fenneker and of historical film apparatuses.

b) Publications

"Ernst Lubitsch" - The first book on the work of Lubitsch in German language was published, together with the retrospective, on the occasion of the International Film Festival of Berlin.

"Hommage für Melina Mercouri and Jules Dassin" - also on the occasion of the Film Festival.

"Liebe zum Fernsehen" by Egon Netenjakob, a description of the film work of Westgerman television, by means of the example of the documentary film maker Klaus Wildenhahn.

On the occasion of the retrospective "Housing in Berlin" we published the catalogue "Berlin. Außen und Innen."

"Film und Fernsehen in Forschung und Lehre", a documentation appearing every year, was continued by No. 7 with an appendix on the German film in American research and teaching.

"Reihe Film", published by Hanser Verlag of Munich, was continued with the volumes "Stanley Kubrick" (18), "Rosa von Praunheim" (30), "Antonioni" (31), Herbert Achternbusch" (32).

6. Budgetary matters - relations with governmental bodies

In the course of the financial year, accounting was changed over to electric data processing. The programming work was brought to an end by the end of the year 1984.

The project of the Berlin Senate concerning the foundation of a "Filmhaus" in Berlin is still under discussion. The former "Hotel Esplanade" has been designated for this purpose. Architect opinions have been asked for with respect to a new building into which parts of the old hotel shall be integrated; the procedure is still pending.

It is intended to move into this "Filmhaus" the Stiftung Deutsche Kinemathek, enlarged by a film museum, the Deutsche Film- und Fernsehakademie Berlin, Freunde der Deutschen Kinemathek together with their cinema "Arsenal", film associations of the city as well as small film producing firms. A new Film-Work-Shop shall be created. Room will also be offered to the television companies for general and specific public relation

work (for instance retrospectives, press showings). Besides rooms are assigned for receptions and alternating exhibitions.

The "Filmhaus" is to be completed by 1987, for the 750th anniversary of the city of Berlin.

7. International relations (FIAF and others)

Renate Wilhelmi, librarian of the Deutsche Film- und Fernsehakademie Berlin, attended the FIAF Workshop in Lissabon.

The evaluation for the P. I. P. of the periodicals "Jeune Cinéma", "Filmfaust", "Frauen und Film", "Das Fernsehspiel im ZDF", "Mediaperspektive", "Rundfunk und Fernsehen", and "Fernsehen und Bildung" was continued.

Helga Belach, Eva Orbanz, and Walther Seidler attended the FIAF Congress in Vienna.

Eva Orbanz attended the meetings of the Executive Committee of FIAF in Toulouse and Rome and the Congress of ICA in Bonn.

8. Special events - Miscellaneous

On Emil Jannings's 100th birthday, an event took place at the Akademie der Künste. On this occasion Emil Jannings's Oscar was handed over to the Stiftung Deutsche Kinemathek.

We celebrated - also at the Akademie der Künste - the 90th birthday of Valérie von Martens-Götz. Valérie von Martens-Götz was present.

Beginning with January 1, 1984, the Stiftung Deutsche Kinemathek took over the management of a commercial film depot. This depot had existed for many years and had been administrated by Transit Film GmbH on behalf of Friedrich-Wilhelm-Murnau-Stiftung. They then intended to liquidate the depot.

To prevent a dispersion of the material and to secure the archival accession to the films for a long future the Stiftung Deutsche Kinemathek has taken over.

We are convinced that, in taking over the administration of this depot, we haven taken an import step: We shall see to it that filmhistorical material is carefully stored and preserved.

February 1984

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 20 février 1985

RAPPORT D'ACTIVITES DU SERVICE DES ARCHIVES DU FILM POUR 1984

I. Enrichissement des dépôts.

Le Service a reçu en dépôt, en 1984, 14.945 bobines de films en tous formats et tous genres confondus, correspondant à 3.280 nouveaux titres.

Au 31 décembre, le total des dépôts s'élève à 80.595 titres, soit 617.449 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 - documents préservés au Service, mais qui ne font pas l'objet de la procédure habituelle d'inventaire, et ne sont donc pas comptabilisés par titre.

Le total général des déposants volontaires s'élève à 1.027.

Au titre du dépôt légal, 1.228 titres ont été enregistrés (120 longs-métrages, 1.108 courts-métrages et publicitaires).

Le total des titres reçus en dépôt légal depuis 1979 se monte à 3.525 (longs-métrages, courts-métrages, films techniques et publicitaires).

Le ralentissement relatif des dépôts (moins de 15.000 bobines en 1984, contre près de 45.000 en 1983) n'est pas dû à une résorption importante des stocks pouvant subsister hors du Service, notamment dans les laboratoires, mais à une impossibilité matérielle de les accueillir immédiatement en totalité. En effet, la priorité a été donnée en 1984 à la construction d'un bâtiment regroupant les services techniques, l'administration et la documentation. Mais une enquête conduite auprès des laboratoires a fait apparaître que, si le Service disposait d'une capacité d'accueil suffisante, quelques 360.000 bobines supplémentaires pourraient être déposées d'ici fin 1985, et environ, au total, 700.000 bobines supplémentaires d'ici fin 1989.

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Le programme de construction de nouveaux locaux de stockage, tant pour films nitrate qu'acétate sera poursuivi en 1985 et les années suivantes, tant à Bois d'Arcy même (pour les nitrate) qu'au Fort de Saint-Cyr où une première tranche de locaux de stockage pour films de sécurité devrait être achevée fin 1985, et recevoir quelques 70.000 bobines.

Les possibilités d'accueil des dépôts volontaires sont également freinées par suite de l'insuffisance du personnel affecté au Service (81 agents fin 1984, contre 79 fin 1983), et à la section "Stocks" en particulier, alors que les mouvements externes - sorties temporaires pour visions, travaux - et internes sont en régulière augmentation.

Les dépôts des laboratoires ayant été momentanément suspendus, les films reçus en 1984 proviennent essentiellement de sociétés de production et de distribution, de ministères et d'organismes publics, et de particuliers, notamment de collectionneurs. Il convient de noter qu'environ 20% des dépôts restent encore constitués de films "nitrate", souvent d'origine foraine ou privée.

Les conventions particulières conclues, pour la gestion des dépôts, avec la Bibliothèque Nationale (pour le dépôt légal des films), l'Institut National de l'Audiovisuel (dépôt des "Actualités Françaises"), la Cinémathèque Française (dépôt des films "nitrate" et d'une partie des films de sécurité destinés à une conservation permanente), la Collection Albert Kahn, les Sociétés Gaumont et Pathé (dépôt de documents d'actualités et d'une partie des films de fiction), la Cinémathèque de Toulouse, ont été maintenues et appliquées.

Parmi les dépôts volontaires nouveaux, on peut signaler notamment (dans l'ordre chronologique) : collection Alexeieff-Rockwell, Association des Amis de Jean Lods, Archives du journal "Ouest-France", héritiers d'Albert Lamorisse, Unesco, Service du Film de la Recherche Scientifique, Compagnie Jean Renoir, Fondation Automobiles Marius Berliet, Pault Grimault, Ministère du Commerce Extérieur et du Tourisme, Yves Allégret, Cinémathèque de St Etienne, Institut Jean Vigo, S.N.C.F., Roger Leenhardt, et divers documents d'archives communales ou départementales, ainsi qu'un stock de films rares d'un ancien laboratoire ayant fonctionné de 1930 à 1950.

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

En novembre a été réceptionné un bâtiment central regroupant les services techniques d'inventaire-restauration, les services administratifs et la documentation. Ce bâtiment, d'une superficie de plancher d'environ 2.100 m2 sur 3 niveaux, comporte essentiellement :

1) Dans une aile technique

- 6 salles de vérification
- 2 salles de montage négatif
- 1 salle de montage positif
- 1 salle d'étalonnage
- 4 salles de tirage
- 1 grande salle de développement
- 1 salle pour les traitements de surface
- 1 salle de préparation des bains
- 1 salle de chimie
- 1 petite salle de projection de contrôle
- 1 laboratoire de développement photo
- les locaux de stockage de produits chimiques et pellicules vierges - les ateliers (mécaniques, électricité, électronique) - la centrale de climatisation.

2) Dans une aile non technique

- les bureaux de l'administration, secrétariat, comptabilité
- les bureaux de la section "Stocks"
- les bureaux et fichiers de la documentation
- une petite bibliothèque de travail
- les locaux d'archives "non film"

Seule l'hydraulique reste à terminer (début 1985) pour assurer au Service une totale autonomie dans le traitement des films.

La première phase du réaménagement des locaux anciens de la Batterie, où seront entreposées les collections de documents non-film (appareils, photographies, affiches, scénarii) est terminée; les travaux sont prévus pour durer sur 3 ans.

Au Fort de Saint-Cyr, distant de 2 kilomètres, divers locaux anciens ont été aménagés et les collections d'appareils anciens regroupées dans un bâtiment provisoire. Une partie de la photothèque y a également été provisoirement transférée.

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Les principales études recherches et réalisations techniques ont porté sur :

- la fabrication d'armoires ignifuges permettant le stockage en toute sécurité, dans les locaux de vérification, de films "nitrate",
- la fabrication d'un caisson de transport de films inflammables, en fibre minérale, résistant à des températures très élevées,
- la mise au point d'un procédé de recomposition sur pellicule couleur des images du procédé de prise de vues par sélection quadrichrome "Rouxcolor", avec lequel fut notamment réalisé le film de Marcel Pagnol "La Belle Meunière", avec Tino Rossi ; des essais encourageants ont été obtenus et ce film sera entièrement restauré en 1985,
- l'établissement de cahiers des charges précis pour les machines de nettoyage et de lavage des films anciens fragiles et à fort retrait,
- l'amélioration des cadences sur les machines de tirage optique en immersion,
- la mise au point et la commande d'une machine spéciale de prise de vues photographiques de photogrammes de films 35 mm et 16 mm, directement lors de la consultation sur table des films,
- l'établissement d'un cahier des charges et la commande d'un projecteur spécial d'analyse de films bi-format (35 mm et 16 mm), synchronisable avec des projecteurs similaires ou/et des lecteurs de bande sonore : cadences de projection échelonnées et étalonnées de 4 à 25 images/seconde et variables de 0 à 40 images/seconde, avec image projetée en marche avant et arrière, arrêt sur image en projection, et toutes fonctions télécommandables.

Les travaux de restauration et de tirage ont porté sur environ 300 titres - longs et courts-métrages -, sans augmentation de l'effectif. En outre, environ 100 nouveaux films Lumière ont été restaurés, ce qui porte le sauvetage du fonds Lumière à plus de 400 titres, la plupart en provenance du Comité de Fondation du Musée du Cinéma de Lyon. La restauration de la Collection Albert Kahn (1912 à 1929) a également été poursuivie.

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Si les films muets représentent encore 50% des travaux, des progrès ont été effectués pour le traitement des films sonores, grâce à de nouveaux équipements permettant un filtrage des bruits de fond et des corrections par report magnétique intermédiaire.

Parmi les films restaurés, outre des primitifs anonymes et d'assez nombreux documentaires et documents d'actualités, on trouve notamment des films de Yves ALLEGRET - BARONCELLI - Pierre BILLON - Roméo BOSETTI - Jean BOYER - Jaque CATELAIN - Henri CHOMETTE - René CLEMENT - Jean DELAURIER - Bernard DESCHAMPS - Jean EPSTEIN - Louis FEUILLADE - A. GRANOVSKY - Paul GRIMAULT - René LE SOMPTIER - Max LINDER - Jean LODS - LORTAC - MELIES - Raymond ROULEAU - Georges ROUQUIER - Maurice TOURNEUR - Albert VALENTIN.

Cette année encore, le Service n'a pu accepter la totalité des travaux demandés par des tiers à titre onéreux, malgré l'intérêt de telles opérations puisque le Service conserve dans tous les cas une matrice en toute propriété, dont les frais d'établissement sont pris en compte pour partie par le demandeur. Il s'agit d'un problème d'effectif, qui devrait évoluer pour rendre pleinement opérationnel le laboratoire.

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3. Documentation, catalogage, recherches documentaires.

La collecte des informations techniques et historiques s'est traduite par l'établissement de :

- 3.250 "dossiers de dépôt", adressés aux déposants et comportant toutes les fiches synoptiques d'inventaire à 71 rubriques, et le relevé intégral de chaque titre pris en inventaire,
- 5.747 "fiches synoptiques d'inventaire" (à raison d'une fiche par élément, pour un titre donné),
- 1.596 "fiches signalétiques" (exploitables par une trieuse optico-électronique),
- 1.371 "fiches enquêtes" (ouvertes à l'occasion de demandes de renseignements formulées au Service, ou de localisations de titres, à raison d'une fiche par titre).

Ont en outre été enregistrés quelques scénarii et découpages, 475 photographies de films, 590 affiches (total : 10.026), 438 livres (total : 5.559).

Comme l'année précédente, ces chiffres ne concernent que des documents enregistrés, classés et fichés ; mais un fonds très important de documents non-film n'a pu être pris en compte, faute d'un effectif suffisant. Ainsi plus de 100.000 photographies restent à enregistrer, ainsi que tous les matériels publicitaires.

Parmi les donations ou acquisitions importantes, signalons la collection des documents Alexandre Alexeieff (films, photographies, scénarii, maquettes, correspondances, appareils, etc...), à l'initiative de Madame Alexeieff-Rockwell, sa fille, et une collection très importante de documents relatifs à la carrière de Marcel Carné, rassemblés par le comédien Roland Lesaffre. Tous ces documents devront être répertoriés plus précisément en 1985.

La collection d'appareils cinématographiques anciens comporte plus de 1.100 pièces répertoriées.

Le catalogue de la production cinématographique française s'est poursuivie, pour la décennie 1970 à 1980. Un traitement informatique, réalisé en collaboration avec le Centre de Calcul du Ministère de la Culture, a permis d'intégrer quelques 27.000 titres dans la base de données, mais celle-ci ne sera véritablement exploitable qu'une fois terminée la collecte pour la décennie.

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Rappelons que ces catalogues, recensant tous les films français (coproductions comprises) sortis chaque année - mais non nécessairement en dépôt au Service - concernent :

- les films de long-métrage présentés à la Commission de Contrôle des Films,
- les films de court-métrage présentés à la Commission de Contrôle des Films,
- les actualités filmées,
- les films publicitaires,
- les films divers (techniques, scientifiques, régionaux, d'associations et ateliers), non présentés à la Commission de Contrôle,
- les films de télévision destinés à l'exportation et présentés à la Commission de Contrôle.

5.904 titres ont fait l'objet d'une fiche de recensement en 1984.

Le nombre des enquêtes sur profil ayant fait, dans la plupart des cas, l'objet d'une correspondance, est resté de l'ordre de 700 pour l'année, au bénéfice des chercheurs de toutes disciplines, de professionnels du cinéma et de la télévision, d'universitaires et étudiants, mais aussi de particuliers - nombreuses enquêtes, par exemple, pour des reconstitutions de carrière -. L'insuffisance de l'effectif en analystes de documentation et documentalistes rend malheureusement cette activité très aléatoire par rapport aux besoins exprimés, tant au niveau national qu'international, le Service intervenant généralement en "ultime recours" et pour les recherches les plus délicates, après consultation d'autres organismes ou bibliothèques et centres de documentation spécialisés.

L'étude relative à l'informatisation de la gestion des stocks a été poursuivie en 1984, et a conduit à l'établissement d'un premier "cahier des charges" ; les matériels devraient être mise en place en 1985, et la saisie des données intervenir en fin d'année.

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4. Projections - Consultations.

Les programmes mensuels de projection dans les locaux de la Cinémathèque Française, des films retrouvés et restaurés par le Service ont été poursuivis en 1984. Citons notamment les projections des films ci-après : "L'Age d'Or" (Bunuel), "Tempête sur Paris" (Bernard Deschamps), "Hommage à Jean Lods : "La Vie d'un Fleuve : La Seine", "Aristide Maillol, sculpteur", "Train Bis", "Symphonie de la laine", "Films de fiction de 1ère partie des années trente", "Rose-France" (L'Herbier), "Cartacalha, reine des gitans" (Léon Mathot), "Les Nuits Moscovites" (A. Granovsky), "Ruy Blas" (P. Billon), "Montage de documents des Collections Albert Kahn" (1920-1931).

Le Service a continué d'assurer la distribution des films de "Cinéculture", cinémathèque de films d'art ou sur l'art, atteignant environ 80.000 spectateurs dans l'année.

En accord avec les ayants-droit, des prêts ont été consentis, pour diverses manifestations culturelles, Festivals, rétrospectives, parmi lesquels, pour la France :

- Rencontres cinématographiques d'Epinay (programme de courts-métrages des années trente)
- Club CEDFI, Paris (montage d'incunables)
- Ville de Romans (Hommage à Marcel Carné)
- Manifestation "Cinéma et audiovisuel en Val de Marne" (projection du film "L'Inhumaine" avec musique spécialement composée pour le film)
- Hommage à René Le Somptier, à Caen, avec projection de plusieurs films de ce cinéaste, restaurés par le Service
- Manifestation "Syndicats et cinéma : le centenaire" (projection du film "Prix et profits", d'Yves Allégret)
- Colloque "Les premiers ans du Cinéma Français", Institut Jean Vigo, Perpignan, 29 octobre au 4 novembre
- Programme de cinéma expérimental au Centre Pompidou organisé par "La Cinémathèque Créatrice" (Maurice Lemaître)
- "Hommage à Jean Image", avec présentation de "Jeannot l'intrépide", premier long-métrage français en animation de ce cinéaste

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- Programme "Méliès et ses contemporains : quelques rapprochements" présentés au "Studio 43", à Paris, dans le cadre de la programmation "La Galaxie Méliès" (13 au 25 juin)
- "Les années vingt du cinéma français", "Studio 43" (17 au 22 octobre)
- "Semaine de l'image" à Angers (16 au 20 novembre)
- "Festival du cinéma muet : silence, le métro tourne", organisé par la Régie Autonome des Transports Parisiens du 27 novembre au 1er décembre, avec reconstitution d'une salle de cinéma des années 20 à la station Auber, et présentation de divers programmes.

Enfin, au Service même, près de 600 heures de consultation sur table de vision ont été assurées pour des chercheurs, étudiants et professionnels du cinéma et de la télévision, généralement consécutives à des enquêtes effectuées par le Service.

Divers films restaurés par le Service ont été diffusés sur les antennes des sociétés de programmes de télévision.

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5. Expositions - Manifestations - Publications

L'exposition itinérante "*Messagères du cinématographe*" a été accueillie par les villes et centres culturels de Dourdan (91), Romans (26), Alès (30), Romilly (10), Vesoul (88).

Le Service a apporté également son concours aux manifestations ci-après, par le prêt de matériels muséologiques, photographies, affiches et documents :

- "*Joinville cité du cinéma et les métiers du rêve*", en janvier,
- "*Décorateurs du cinéma français*", à Boulogne Billancourts, en mars,
- "*150 affiches françaises du cinéma muet*", à l'Institut Lumière à Lyon, du 31 janvier au 8 mai - avec édition d'un catalogue illustré établi par le Service et publié par l'Institut Lumière, et reprise en septembre-octobre par le Centre Culturel de Bois d'Arcy,
- "*Cinéma, Sciences et Techniques*" du 2 au 15 novembre, à Joinville-le Pont (exposition "*Histoire de la technologie de l'image vivante*"),
- "*Images de l'Industrie du Rêve*", à Epinay, en octobre et novembre,
- "*Film es-tu là*" : reprise de l'exposition présentée au Festival de Cannes 1983 sur les techniques de conservation, restauration et documentation audiovisuelle, à la station de métro Miromesnil, où elle a été fréquentée, du 27 novembre au 1er décembre, par plus de 10.000 visiteurs.

Enfin, le Service a organisé et réalisé en totalité l'exposition "*Manivelles, Miroirs, Sprockets and Co...*", exposition d'appareils cinématographiques depuis les origines (plus de 200 pièces présentées) dans le cadre du Festival International du Film de Cannes (mai). Cette exposition, ouverte au grand public pendant toute la durée du Festival, a reçu plus de 15.000 visiteurs.

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Le Service a également contribué à la réalisation du premier vidéodisque expérimental interactif, BASILIC (Base d'Images à lecture interactive), ensemble multi-documents comprenant 47.500 images fixes et animées de diverses provenances, réalisé par l'Institut National de la Recherche Pédagogique, en fournissant des tirages des tous premiers films français qui ont été reportés sur ce disque probatoire.

Au cours de l'année ont été éditées les publications ci-après :

- "Catalogue de la Production Cinématographique Française" 1975, tome 2 (films publicitaires, films non présentés à la Commission de Contrôle, films de télévision destinés à l'exportation),
- "Catalogue de la Production Cinématographique Française" 1976, tomes 1 et 2,
- "Catalogue des films français de fiction de première partie : 1929-1939" par Raymond Chirat et Jean-Claude Romer,

Un article a également été rédigé pour le numéro spécial du Courrier de l'UNESCO "Eternel Cinéma".

Enfin, le Service a contribué à l'illustration d'ouvrages consacrés au cinéma et participé à quelques émissions de radio.

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6. Administration et budget. Relations avec les autorités nationales.

Au 31 décembre 1984, le Service compte 80 1/2 agents en fonction.

Le budget prévisionnel, incluant les frais de personnel, les dépenses de fonctionnement, les acquisitions de matériels, impôts et taxes, a été de 19.500.000 francs (hors constructions). Ce budget est couvert par des dotations du Ministère de la Culture et comporte des recettes propres au Service (1.847.000 francs de recettes ont été encaissées en 1984, notamment au titre de travaux de restauration pour des tiers et de diverses prestations effectuées à titre onéreux).

Les relations demeurent bonnes avec tous les organismes officiels qui, à un titre ou un autre, sont concernés par les activités du Service. Outre les conventions citées au chapître 1, des relations régulières sont entretenues avec les organismes à vocation scientifique ou culturelle, tels que : Commission Supérieure Technique du Cinéma, Section Française de l'Institut International de Conservation, Association pour la Recherche sur les Arts Graphiques, Association Française de Normalisation, Centre National de Documentation Pédagogique, Sociétés de Programmes de Télévision.

La Cinémathèque Française a délégué à Bois d'Arcy une petite équipe de vérificateurs qui procède à des travaux de pré-inventaire de ses fonds, l'inventaire définitif, selon les procédures en vigueur au Service, plus lourdes, restant à la charge des Archives du Film.

Par décision du Directeur Général du 27 avril 1984, la Commission des Archives du Film a été renouvelée dans sa composition et sa mission "*elle peut être consultée sur toute question relative à la conservation, la restauration et la promotion du patrimoine cinématographique et notamment sur toute question se rapportant à la mission de conservation des films confiée au Centre National de la Cinématographie par le décret du 16 juin 1969*". En sont membres de droit le Directeur Général du Centre National de la Cinématographie, l'Administrateur de la Bibliothèque Nationale, le Président de la Cinémathèque Française et le Président de la Cinémathèque de Toulouse. Le Président de la Commission est Mr Jean-Georges NOEL, le Vice-Président Mr Jean GRUNDLER ; la commission comprend des représentants des producteurs, des distributeurs, des exploitants de salles, des industries techniques du cinéma, des réalisateurs, des techniciens, et des experts. Elle s'est réunie deux fois au second semestre 1984, et travaillera également en sous-groupes.

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7. Relations Internationales.

Quelques prêts de films ont été consentis à certains de nos collègues membres de la FIAF, en accord avec les ayants-droit, pour des manifestations ponctuelles.

Des échanges d'informations et de documents non-film ont été poursuivis avec quelques-uns de nos collègues, malheureusement de manière très limitée cette année, toujours faute d'un effectif suffisant.

Parmi les personnalités étrangères qui ont rendu visite au Service, on peut citer Mr Zheng Xuelai (Député Directeur Général, Chinese Society of World Cinema), Mr Nguyên Thu, Directeur Général du Département du Film au Ministère de la Culture du Viet-Nam, Mr Situ Huimin, Président de la Commission Scientifique et Technique du Ministère de la Culture de Chine, ainsi qu'une importante délégation de personnalités officielles de Chine, Mr Colin Pitson, Directeur, National Film and Sound Archive de Canberra, Madame Paulina Fernandez Jurado, Fundacion Cinemateca Argentina, Mr Buchel, responsable du laboratoire film à la Library of Congress de Washington.

De courtes visites ont été organisées pour quelques collègues étrangers de passage.

Le Conservateur, Chef du Service, a participé au Congrès de la FIAF à Vienne, et aux travaux de la Commission de Préservation à Bois d'Arcy en janvier et à Rome en novembre ; ainsi, en qualité d'expert, qu'à la consultation sur le développement des archives audiovisuelles organisée par l'UNESCO en marge du Congrès de Vienne.

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8. Divers.

Le cours sur "les archives cinématographiques" (option "documentation et archivage") à l'Université de Paris III (Département d'Etudes et de Recherches Cinématographiques et Audio-visuelles), confié au Conservateur, a été maintenu durant l'année scolaire 1983-1984.

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En conclusion, le fait le plus marquant de l'année, pour l'ensemble du personnel, a été la construction de locaux techniques et administratifs plus adaptés, et le redéploiement en conséquence de ses activités dans ces locaux, dont l'équipement devrait être complété de manière substantielle en 1985.

Par ailleurs, les fonctions d'assistance à la diffusion et les activités culturelles extérieures ont été confirmées par de multiples sollicitations, sans que pour autant le Service ait été en mesure de les satisfaire en totalité, faute d'un personnel suffisant.

Frantz SCHMITT

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Cinémathèque Royale

RAPPORT ANNUEL

Consultation des collections:

La Cinémathèque Royale est un organisme de conservation, et non de prêt.

Cependant, lorsque leur état et leur statut le permettent, les collections peuvent être consultées au siège de la Cinémathèque, en vue de recherches d'intérêt esthétique, historique ou scientifique.

Prière d'écrire au Conservateur.

ACQUISITIONS ET PRESERVATION

L'année 1984 a été marquée par une intense activité au plan des acquisitions. 2.266 nouveaux titres (3.481 copies) sont venus enrichir nos collections, ce qui représente 1.500 longs métrages et 766 courts métrages ou 2.177 copies en couleurs et 1.364 copies en noir et blanc.

Dans ces chiffres sont repris les films qui ont été acquis par voie de tirage : 742.438 mètres, soit 465 titres (soit une augmentation de près de 40 % par rapport à l'année dernière).

85.338 mètres de films nitrate ont été examinés en vue de leur préservation. D'autre part, 129.416 mètres de nitrate ont été effectivement transférés sur pellicule de sécurité. Il s'agissait ici essentiellement de films muets.

A ce propos signalons qu'un heureux hasard nous a permis d'acquérir un lot de films muets datant pour la plupart des années vingt. Ces copies nitrate ont été découvertes dans le garage du fils d'un projectionniste ambulant du temps du muet. L'ensemble est constitué de 10 sérials français dont sept Feuillade et deux Champreux, gendre de Feuillade dont il fut le chef-opérateur chez Gaumont. Ensuite un lot de courts métrages et quarante longs métrages. Plusieurs sont des séries B américains, des films populaires allemands mais il y a également des films de Tod Browning, Alberto Cavalcanti, Gaston Roudès, Edwin Carewe, Gerhard Lamprecht, Frank Lloyd, Mario Bonnard, Guido Brignone, Carl Boese, Tay Garnett, Pierre Colombier, etc. Enfin, il y a aussi, croyons-nous, quelques films rares, notamment, KULT CIALA, Pologne 1929, le premier film de Michal Waszynski, l'auteur du fameux DYBBUK; un autre film polonais du prolifique Henri Szaro, MOCNY CZLOWIEK, avec Grzegorz Chmara; FORBIDDEN WOMAN, USA 1927, avec une éblouissante Jetta Goudal, supervisée par William De Mille; DIE LIEBE EINER KOENIGIN, Allemagne 1929, avec Henny Porten et Harry Liedtke.

Les services techniques de la Cinémathèque ont procédé à la vérification de 11.040.663 mètres de films pendant les travaux de précatalogage : 253.500 mètres de films ont été nettoyés, 57.600 dépolis, 44.400 mètres polis.

De plus, des travaux de comparaisons ont été effectués sur 122 longs métrages et 15 courts métrages et 315 titres de films ont été précatalogués.

Enfin, 280 films ont été mis à la disposition de chercheurs qui les ont étudiés sur table de projection.

DEPOT DE FILMS

Nous nous sommes portés acquéreurs de notre principal dépôt de films (bâtiment neuf en béton armé, complètement aménagé et climatisé par nos soins, 6.000 m2, 5 étages) que nous occupons depuis 1979. Le compromis de vente a été signé fin décembre.

PROJECTIONS

La salle de cinéma muet a continué à fonctionner à raison de 2 séances par soirée, avec 83%d'occupation en moyenne. Y furent montrés l'oeuvre complète conservée de Charles Chaplin, une centaine de courts métrages qui constituent la première partie d'un programme dédié aux burlesques américains, et quelque 600 longs métrages qui se regroupaient sous les thèmes suivants : classiques allemands de A à Z; Lubitsch et la comédie USA; un choix de 25 films inspirés du réel - de Flaherty à Dziga Vertov; histoire du cinéma muet français; actrices et acteurs du cinéma muet; l'expressionnisme allemand en 40 films; Griffith, Eisenstein et Pudovkin ou l'art du montage, etc.

La moyenne de fréquentation de la salle réservée au cinéma sonore a été de 86 %. Parmi les programmes (76 films d'horreurs; hommages à Maurice Pialat, Joseph Losey, Richard Burton, François Truffaut; 85 films illustrant les connivences opéra-cinéma; Cinéma et Vérités en 80 films, etc. etc.) relevons plus particulièrement un panorama du cinéma portugais 1937 - 1971 dont une rétrospective Manoel de Oliveira que nous avons eu l'honneur d'accueillir à Bruxelles, grâce, notamment au concours de la Cinémathèque portugaise et un mois consacré au cinéma japonais des années 30 et 40 dont 12 films réalisés par Heinosuke Gosho. Dans le cadre des célébrations du centenaire de la Ville de Berlin, grâce à l'aide du Sénat de Berlin, de la Deutsche Kinematheek et du Goethe-Institut, nous avons pu réaliser un vaste programme (120 films) qui culminait dans la présentation de BERLIN ALEXANDERPLATZ, de Rainer Werner Fassbinder, dans sa version intégrale de 14 heures 48 minutes. En outre, un hommage substantiel a été rendu aux cinéastes berlinois Robert van Ackeren et Rosa von Prauheim ce qui fut l'occasion d'acquérir les films que nous n'avions pas encore dans nos collections.

CINEDECOUVERTES ET PRIX DE L'AGE D'OR 1984

23 films inédits ont participé à Cinédécouvertes. Le Jury a attribué les prix aux 7 films suivants : L'AMOUR PAR TERRE, de Jacques Rivette (France), BOY MEETS GIRL, de Leos Carax (France), DRESZCZE, de Wojciech Marczewski (Pologne), STRANGER THAN PARADISE, de Jim Jarmush (USA), EL SUR, de Victor Erice (Espagne) et TAXIDI STA KITHIRA, de Theo Angelopoulos (Grèce).

Le Prix de L'Age d'Or, créé également à l'initiative de la Cinémathèque Royale, a été attribué au film UTOPIA de Sohrab Shahid Saless (RFA), par 5 voix contre 1 au film hongrois de Janus Xantus ESKIMO ASSZONY FAZIK.

SUMMER SCHOOL 1984 et SEMINAIRE MIZOGUCHI

Outre les projections spécialement organisées à l'attention des dirigeants des ciné-clubs (4 week-ends - 32 films), le Service National des ciné-clubs, en coopération avec la Cinémathèque Royale, a organisé un stage cinématographique dans les Ardennes belges. Le programme du stage se divisait en trois sections : Analyse cinématographique; Hommage à Jean Eustache; Hollywood et ses doubles. Enfin, un séminaire consacré à Mizoguchi au cours duquel ont été programmés et commentés 9 films du cinéaste s'est déroulé à Bruxelles, avec le concours de David Bordwell, professeur à l'université de Madison, Wisconsin et spécialiste réputé du cinéma japonais, d'André Vandenbunder, professeur au Musée du Cinéma et à l'Université d'Anvers, de Louis Danvers, critique et de Mme Hiroko Govaers, représentante en Europe du cinéma japonais.

VISITEURS

Au cours de l'année 1984, nous avons accueilli un certain nombre de chercheurs et de personnalités parmi lesquels on peut nommer :

David Bordwell (University of Madison, Wisconsin, USA) : recherches sur les styles cinématographiques et cinéma japonais
Kristin Thompson (University of Madison, Wisconsin, USA) : Esthétique du cinéma européen dès années 20
Wolfgang Ruf (Festival d'Oberhausen, RFA) : cinéma belge
Lenny Borger (Variety) : cinéma muet français
Rosa von prauheim (RFA)
Pavlos Zannas (Centre grec du cinéma, Grèce) : visite de courtoisie
Manoel de Oliveira (Portugal)
Luis de Pina (Cineteca portugeusa, Portugal) : relations bilatérales
Manfred Lichtenstein (Staatliches Filmarchiv des DDR) : relations bilatérales
Isabel Tamen (Institut de la culture portugais) : rétrospective du cinéma portugais
F.P. Kahlenberg (Bundesarchiv-Filmarchiv, Koblenz, RFA) : relations bilatérales
Huub Bals (Film International,Rotterdam, Pays-Bas)
Kees Kassander (Film International, Rotterdam, Pays-Bas)
Hiroko Govaers (France) : cinéma japonais

Budapest

MAGYAR FILMINTÉZET

REPORT FOR 1984

Reorganization of our Institute

Former director, dr. Sándor Papp retired in April, 1984. The new director is Dr. István Nemeskürty, B.A. of literary historical studies, film historian, who has been the head of the Budapest Film Studio for 26 years. He got the task to reorganize the Institute. The new institute, under the name of Hungarian Film Institute /Magyar Filmintézet/ started operating on the 1st December, 1984. Head of the Film Archive is Mrs. Márta Luttor since last July.

Acquisitions

Films

It is still a main task to collect Hungarian films, but we plan to collect films relating in any sense to Hungary /film-makers, stories in connection with Hungary, etc./.
Last year we got a film from a private collector, titled ALKALOM /Occassion - directed by Endre Rodriguez in 1942/ starring Katalin Karády. It is interesting to know that this film was made in Hungarian and Bulgarian versions, up to now we were in possession of the latter only. It is by chance that last year we got another film of Katalin Karády, who was a very popular singer-actress in the 4os. The title of this short fiction is A HANGOD ELKISÉR /Your voice stays with me/. Katalin Macskássy who is also a well-known director of animated films, gave us her father's, Gyula Macskássy's animated publicity films made in the early 4os.
In 1984 we collected 266 fiction films, 3o2 non-fictions and 75 newsreels.

Video-cassettes

We got 43 films recorded on video-cassettes in 1984.

Stills, posters, designs

We acquired and catalogued 2 494 stills, 157 posters, 1o8 set desings and 133 costume designs last year.

Library

New acquisitions in 1984: 675 books, 76 volumes of periodicals, 59 scripts and 58 manuscripts.

Preservation

During the year in our small workshop we made prints /black and white only/ of our films of nitrate base and of the films that are distributed in the Film Museum and film-clubs. We made copies of excerpts from newsreels on subjects required for the film studios and the Television.
Altogether 6oo 191 meters of copying was done.
After the revision of 1983, last year we continued to save the films made on nitrate base.
The technical development was very small last year, the only thing we bought was a VHS video-recorder.

Cataloguing, documentation and research

- Detailed filmographic cataloguing of 189 fictions, 154 non-fictions and 148 newsreels was carried out last year.
- In the central reference library 2 584 visitors read 4 351 books and borrowed 2 o78 ones.
- In the reference library of the Film Archive customers could avail themselves of 856 written documents and 1 442 copies of photographs.
- For research and information purposes 28o fictions, 2 189 non-fictions and newsreels were shown on viewing machines; 41o fictions and 15o non-fictions and newsreels were projected to the staff and visitors.
- Number of films hired by the Film Museum, film-clubs, studios and Television: 5 71o fictions, 51o non-fictions and newsreels.

On the 100th anniversary of the birth of Béla Balázs a great interest was shown for his works. In the Institute's periodical, the Film Culture, we commemorated the famous filmologist, our research staff gave lectures on him.

Film showings

In the Film Museum there was held a Mexican Film Week between May 8th and 13th. The films presented: Macario, Animas Truhano, Viento Negro, Pedro Paramo, Calsonsin Inspector, Raices de sangre and Canoa. - On the occasion of Finnish Film Week, 28th May - 2nd June, Palava enkeli, Rikos ja rangaistus, Aidankaatajat, Arvottomat, Iso vaalee and Kuningas jolla ei ollut sydanta were projected. Directors Matti Kassila and Lauri Törhönen were our guests on the Film Week. - We took part in the organization of a commemorating program between the 27th September and 2nd October for the 100th anniversary of Alexander Dovzhenko's birth, where his lifework was presented. - We remembered Truffaut by projecting 6 of his films between November 2-4. - We started projecting GONE WITH THE WIND in September, it is still a very big success.
Number of film-clubs in 1984: 259, 55 of these operate in Budapest. 80-90% of the visitors were students. In June we started a new series of lectures - titled 'Studios' - within the framework of the traditional film-club leaders' course.
In August we held a retrospective show of Péter Bacsó's fiction films and the documentaries of Ilona Kolonits, at the Eger Summer University. 70% of the participants were foreigners, representatives of the Federation Internationale des Ciné Clubs from Eastern Europe were also present.
In June 'The American Society Documentary Film Touring Show' sent by the Museum of Modern Art was shown for the Institute's staff and other experts.

Publications

The following publications came out last year: Berkes, Ildikó: Marlon Brando /monograph/; The poesy of film, Béla Balázs seeking ways and means /studies, documents, critics/; Film Year Book 1983; Film Culture 1-6, Film Research Review 1983/1, International Film Guide 1-7 /periodicals/.

Budgetary matters

The Hungarian Film Institute covered all expenses from its own income in 1984. The activities are planned on an annual budget. A new storey was built on the building of the Film Archive, it is not yet ready. State support was given for the making of new prints of nitrate films.

International relations

We did not participate at the FIAF Congress in Vienna. Nevertheless, for the symposium we prepared a material: 'The beginning of Hungarian film-making, 1895-1914' and Prof. István Nemeskürty gave a lecture on this subject.
According to agreements between archives and within the framework of festivals and filmweeks a few members of our staff had the opportunity to travel to: Austria, Algeria, Bulgaria, Finland, GDR, GFR, Italy, Poland, Soviet Union, Spain and Switzerland. - Márta Luttor took part at the FIAF Cataloguing Commission's meeting, Dezső Rozgonyi participated at the meeting of the Preservation Commission and Mária Páldy at the FIAF Summer School. - The FICC invited Borbála Draskovics to Karlovy Vary and György Horváth to Leipzig to take part in the jury's work. Miklós Lengyel participated at the meeting of the Test-film Commission in the Soviet Union. - Gábor Szilágyi got a longer scholarship in France and Lili Megyeri spent three months in the GFR on a study-tour. - We had visitors from associate archives: Korean Film Archive, Staatliches Filmarchiv der DDR, Filmoteka Polska, Ceskoslovensky Filmovy Ustav and Gosfilmofond. - Our special guests were: Prof. Renate Möhrmann, Uwe Schmelzer from the Goethe Institute and Gerhard Hauff director on the occasion of the German Cultural Week, for a two day seminar. On the occasion of the American film exhibition: Gene Allen, chairman of the Academy Awards Committée; D. Aitmatov, the well-known Soviet writer, on the occasion of the TV-series arranged from his works.

Budapest, 4th February, 1985.

Buenos Aires

Fundación
Cinemateca Argentina

Report for 1984

ACQUISITIONS OF THE YEAR

Sixty eight new titles have been added to our collection. Three of them are old Argentine silent feature length films made in early twenties. The rest are sound feature length films mostly national production from the last ten years.

PRESERVATION

We were working with a very small lab and in a larger scale with a professional lab but still the important work of restoration or reprinting is far from being adequate.

CATALOGUING - DOCUMENTATION - RESEARCH

Concentrated on the identification of newsreels from the 60's deposited in our archive by an agreement with Argentina Televisora Color(the main T.V. Channel.)

The library received by acquisition and/or gift around 120 books, 265 periodicals, thousands of press clippings, hundreds of stills, film reviews and enlarged the collection of film posters.

Our "Argentine Cinema Research Centre" continued the work of establishing the complete credits of the national film production and contact the pioneers of the film industry.

FILM SHOWINGS (A summary)

Colombian Cinema; Swiss Cinema, American Avant-Gard, Mexican Classics, Les Incunables de la Cinémathèque Française, American Classics(Story of the Serials, William S. Hart; Valentino, John Barrymore, Lon Chaney); Operas and Operettas of the GDR; Chinese Cinema; New Mexican Films; Japonese Cinema; Uruguayan Documentaries; Bolivian Documentaries, Tribute to Francois Truffaut and to Pierre Kast; Programmes devoted to Argentine films of the 40's and 50's; Independent Super 8 Filmmakers.

SPECIAL NON COMMERCIAL RELEASE

The compilation film(running time 120 minutes) "30 YEARS OF ARGENTINE CINEMA, 1933-1963" directed by Guillermo Fernandez Jurado and produced by Cinemateca with a financial support of Citibank was shown during 10 consecutives days for the first time.

EXHIBITIONS - PUBLICATIONS

-"Musical scores of tangos specially written for Argentine films" was presented in 15 different cities.

-"Stills and posters od Swiss Cinema"

-"The history of Bolivian Cinema"

-Photography: "The beginnings of a new art", "Masters of the 20th. Century" and "The incisive art with Ansel Adams.

-A "HISTORY OF ARGENTINE CINEMA" was published by the Centro Editor de America Latina. The authors are: Jorge M. Couselo, Claudio España, Mariano Calistro, Cesar Maranghello, Andres Insaurralde, Miguel Angel Rosado and Carlos Landini, all members of our "Research Centre". The photos included in the book were provided by Cinemateca Argentina.

-"FIFTY YEARS OF ARGENTINA SONO FILM" was published by Editorial Abril. Assitance to the author's work was given by Cinemateca Argentina.

-Special booklets accompanying the programme of American Classics.

-Special booklets accompanying the release of "30 YEARS OF ARGENTINE CINEMA, 1933-1963"

-Leaflets for daily showings.

BUDGETARY MATTERS- RELATIONS WITH GOVERNMENTAL AUTHORITIES

As our colleagues must know, Argentina is likely to be one of the countries with higher percentage of inflation, nevertheless we faced the futur with optimism and invested in the renewal of own premise(the one we bought last year).

The relations with governmental authorities have been kept at a very cordial level. The knew government, who took over on December 10, 1983, has frequentely pointed out their interest of co-operation. The Ministery of Foreign Affaires made possible for us the transportation of prints out of Argentina every time we asked for it.
The Ministery of Education of the Province of Buenos Aires circulated several programmes and exhibitions prepared by Cinemateca Argentina to be shown in 10 different cities.
We keep on lending films to the Film School of the National Film Institute.

INTERNATIONAL RELATIONS

As usual the vecinity and good will of Cinemateca Uruguaya made possible a fluent co-operation. This co-operation was also possible during 1984 with Cinemateca Boliviana, Cinemateca Distrital de Bogotá, Cinemateca Brasileira and Cinemateca de Rio.
The Staatliches Filmarchiv der DDR sent a programme of Operas and Operettas.
With the support of the Argentine Embassy in Madrid the Torre Nilsson Retrospective started to circulate in Europe and was presented at the Nederlands Filmmuseum.
Paulina Fernandez Jurado attented the FIAF Congress in Viena.
Guillermo Fernandez Jurado was invited to attend the III Encuentro Latino Americano y del Caribe de Archivos de Imagenes en Movimiento held in Sao Paulo and Rio de Janeiro, October 1984.

VISITORS

Claudia Triana de Vargas(Cinemateca Distrital de Bogota) and a delegation of Colombian Filmmakers and producers.
Daniel Schmid and Raul Gimenez(Swiss filmmakers).
Ted Perry, from the United States.
Pierre Kast, to deliver the "Georges Méliès Award" and to introduce "Les Incunables de la Cinémathèque Française).
Emilio Garcia Riera(Mexican historian and film critic).
Adolfo Garcia Videla(Argentine-Mexican filmmaker)
Alberto Isaac(Director of the Mexican Film Institute).
Pedro Susz(Director of Cinemateca Boliviana)

SPECIAL EVENTS

The "Leopoldo Torre Nilsson Prize" instituted by us was awarded for the fifth time. A special jury was in charge of determite who was the person that has most contributed to cinematographic culture in the country. The prize was awarded to Jorge M. Couselo who apart from being an important historian and film critic contributed to eliminate the cinematographic censorship when he was appointed by the new government as a controller.
The "Georges Méliès Prize"(for the best national short film in super 8) instituted by us and the French Embassy in Buenos Aires was awarded for the third time. The winner of the contest was invited by the French Government to visit Paris.

Paulina Fernandez Jurado
executive director

February 1984

Cairo

MINISTERE DE LA CULTURE

CENTRE EGYPTIEN DU CINEMA
ARCHIVES NATIONALES DU FILM

Rapport des Activités au courant de l'année 1984

1 - Acquisition de l'année.

45 Film Egyptiens longs-métrages 35 mm (production réçente)
59 Film Egyptiens courts-métrages (Documentaires de dfférents domaines des arts plastiques folkloriques, des personnalités historiques ou d'avant-garde.
5 Films Egyptiens courts-métrages pour enfants.
52 Titres du Journal filmés des actualités de l'année.
64 Copies en Video-cassettes de films égyptiens anciens produits avant 1975 date du dépôt légal.
42 Copies en video-cassettes de pièces de théâtre égyptien.
24 Courts-métrages publicitaires.

2 - Dans le domaine de la conservation.

Le Centre Egyptien du Cinéma a mis à notre disposition des nouveaux locaux pour nos dépots à la place des anciens locaux encombrés et éloignés de nos bureaux, nous sommes en train de préparer ces locaux pour déménager complètement au courant de cette année.

3 - Catalogage, documentatio, recherches.

a) Nous avons établi des dossiers complets de tous les films longs et courts-métrages acquis dans nos dépots contenant le générique intégral de chacun, ainsi que quelques photos

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affiches et commentaires de presse.

b) Un catalogue des films documentaires produits par le secteur de cinéma au seint du Ministère de la Culture Egyptienn fut terminé mis à la disposition des rechercheurs.

c) Des études universitaires faites aux locaux de l'Archive et par son aide.
1. Le Cinéma et la Literature Egyptienne".par Amira El Gohari
2. Le Cinéma et l'esprit folklorique"par Dr. Sayed Hawass.
3. "L'évolution du film documentaire égyptien" études collectives faites par le groupe "Ciné-radio-Télévision" de la dernière année de la Faculté du Journalisme Université du Caire.

4 - Projection.
30 séances de discussions critiques des nouveaux films documentaires produits au Centre du Cinéma.
20 projections de films long-métrages suivis de discussions critiques.
7 projections en collaboration avec l'Accadémie des Arts dans son Festival des anciens étudiants de l'Institut du Cinéma à la ville d'Assouan.

5 - Publications.
Un Bulletin cataloguant tous les films égyptiens parut au courant de l'année 1984 est édité par le Centre de la Culture Cinématographique (affilé au Centre Egyptien du Cinéma)

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6 - Budget.

Hors des salaires mensuels des fonctionnaires (30 en totalités) le Ministre de la Culture n'a mis aucune subvention à notre disposition pour l'achat d'equipements nécessaires tel que deux visionnaires demandés dès l'année précédente.

7 - Relations Internationales.

Nous avons établi un contacte avec l'archive nationale de l'Allemagne Démocratique pour un échange d'expertsn nous attendons la visite du délégué Allemand au courant de ce mois ci et nous y enverrons notre délégué fin Mars début Avril prochain.

Habana

CINEMATECA DE CUBA

Annual Report 1984

1. Acquisitions

During this period a total of 98 films of international production and 103 films of local production were acquired.

Within the structure of the Cuban film institute and as a department of its film production enterprise, for over 20 years a sort of film archive has been offerring public services to local and foreign users looking for footage on Cuban history and film. This department holds a considerable collection of newsreel and documentary films duly catalogued and indexed by subject matter. The films are kept in airconditioned vaults and a staff of 12 people look after the films and wait on the users.

Inasmuch as this represented an unnecessary duplication of tasks inherent to our own archive, the board of directors of the Cuban film institute took the decision this year, at our request, to transfer all the belongings of said department (films, staff, equipment, etc) to Cinemateca de Cuba. This means a growth of our film collections of about 1,370,000 meters of 35mm film.

2. Preservation

Restoration work amounted to 188,928 meters of 35mm film while 5,406,259 meters of 35mm film were submitted to revision work. Due to shortages and delays in the supply of raw material, only 36,206 meters of 35mm and 4,931 meters of 16mm film were contratyped this year. We hope this situation will improve in a near future.

In order to better guarantee the preservation of our film collections and considering the increasing prizes of raw material and lab costs to produce new circulating prints, after a thorough study of this situation we have decided to reduce in about 50% our extensive national film showing program starting January 1985. This means that we will continue the year round daily showings at our film theatre in Havana, plus a weekly showing at the 14 capitals of province throughout the country. During many years our film showings would reach 29 major towns.

3. Cataloguing, documentation, research

Satisfactory results have been accomplished in these fields. The general catalogue of the Cuban film (1897-1984) has been fully updated. Also a lot of progress has been achieved in the completion of the new Latin American film catalogue (1960-1984). As a result of our participation in several international film events, and also because so many colleagues and filmmakers have visited our archive bringing a lot of material, an extraordinary amount of documentation was acquired and duly processed this year. As a result of the research work carried out this year, specially on the Cuban and Latin American film, we were able to produce some publications and to go a lot further in other similar projects, as described in item 5.

Documentation services were offerred to 1,226 local outside users and 68 to foreign users visiting the archive for research purposes. A total of 739 films were lent to local cultural institutions and 63 films were sent abroad, to FIAF members, either as temporary or permanent loans.

4. Film showings

During 1984 a total of 1,047 film showings were presented at our permanent film theatre in Havana and 4, 878 in other major towns around the country, as archive presentations.

Through our weekly TV nationwide program "Cinemateca de Cuba in TV" 50 films on the history of cinema were shown and commented.

This program enjoys a growing audience as shown by periodical ratings. Through mutual agreement with the corresponding TV authorities and at our request, this program will benefit from extra grants and care to further improve its presentation format and cultural contents as of February 1985.

Film weeks, retrospectives, homages, etc. were presented on several national cinemas and cineastes from Argentine, Argelia, Canada, Cuba, Czechoslovakia, Federal Republic of Germany, German Democratic Republic, Ghana, Hungary, Italy, Mexico, Poland, Rumania, the Scandinavian film, Spain, Soviet Union, Sweden, Switzerland and USA. An extensive and very successful program was also shown about films on tango music and songs, in coordination with the international tango festival held in Havana this year.

5. Exhibitions, publications

Several photographic and posters exhibitions were presented througout the year at the halls of our film theatre in Havana on the Argentinian, Canadian, Cuban, German (BDR & DDR), Hungarian, Italian, Mexican, Polish, Soviet, Spanish, Swedish and Swiss cinemas.

In homage to the 25th anniversary of the new Cuban film Cinemateca de Cuba organized a huge expo, comprising furniture, costumes, utilities, stills, explanatory signs and an introduction article all pertaining the Cuban film. Through the courtesy of the Staatliches Filmarchiv der DDR, this expo was first shown in Berlin at a central gallery at Unter den Linden; later on at the fine Film Museum in Potsdam and the documentary section of it at the Leipzig film festival. Also a comprehensive brochure on the expo was edited by the SFA.

An exhaustive subject guide on the Cuban film (1959-1980) was edited and distributed with a lot of success. An updated brochure describing all national and international prizes awarded to the Cuban film (1960-1984)is being printed, the same as a booklet called "The Latin American film: a tentative chronology (1960-1984)". A catalogue on the first six editions of the yearly Havana Latin American film festival (1979-1984), containing the credits of all the films shown, the prizes, biofilmographical data of the filmmakers, plus an introduction, is well under way and due for printing in 1985.

6. Finances

As a national cultural institution sponsored by the Ministry of Culture, the Cuban film archive continues to enjoy its autonomous

status. An annual budget is granted to cover staff salaries, lab work, the purchase of films, the restoration of old apparatuses and general operating expenses, following our own estimates we submit some months ahead each fiscal year.

7. International relations

Our director attended this year to several international meetings, as follows:

- FIAF Executive Committee meeting held in Toulouse, France, organized by Cinémathèque de Toulouse, in January.
- FIAF congress held in Vienna, Austria, organized by the Österreichisches Filmarchiv and the Österreichisches Filmuseum, in April.
- Technical Seminar of Latin American film archives, held in Sao Paulo, Brazil, organized by Cinemateca Brasileira, in October.
- Meeting of Latin American film archive directors, held in Rio de Janeiro, Brazil, organized by Cinemateca do Museu de Arte Moderna in November.
- Meeting of Latin American film archive directors and representatives held in Havana, Cuba, organized by Cinemateca de Cuba in December.

The seminar at Sao Paulo, organized in practical workshops on preservation, cataloguing, documentation and divulgation, proved to be most interesting and useful to all the participants, thanks to the excellent organization displayed by our collegue Maria Rita Galvao. Our head of documentation, specializing in Latin American film, Miss Teresa Toledo, participated very actively in this seminar as a guest of Cinemateca Brasileira.

The meeting at Rio de Janeiro followed an intelligent agenda on different topics of interest to the archives, though special attention was given to the necessity of reactivating UCAL (the Latin American film archives regional organization). Considering this was a very important issue that required longer consideration, it was decided to continue this exchange of opinions during a following meeting in Havana, availing of the opportunity that so many directors and representatives of Latin American film archives usually attend the Havana film festival every december. In fact it has become a tradition to hold these informal meetings in the frame of the yearly Havana festival. Finally a decision was adopted to call for a general assembly of UCAL, hopefully with the attendance of all Latin American film archives, to be held in Rio de Janeiro in November 1985, within the frame of their own film festival.

In April 1984 our director visited visited the Nicaraguan film archive, at their kind invitation, to do some general advisory work. A full report on his visit was sent to the EC.

In June 1984 our director and our head of documentation, Miss Teresa Toledo, visited Cinemateca Angolana, also at their invitation, to do advisory work and to present a large retrospective of the Latin American film (40 titles). We enjoyed there the company of the prestigeous Argentinian filmmaker and very dear friend Mr. Fernando Birri, who was also a guest of Cinemateca Angolana to lecture on Latin American film. This same retrospective was later shown by Cinemateca de Mocambique and Cinémathèque Algerienne. Likewise a full report on our visit to the An-

golan film archive was sent to FIAF's Executive Committee.

From September 3 to 9, 1984, the first world underwater film festival took place at our film theatre in Havana. Sponsored by the Cuban tourist organization and under the patronage of the Confederation Mondiale des Activités Subaquatiques (CMAS), this festival was largely organized by the archive. Over 50 films in Super 8, 16 and 35mm, both amateur and professional, from 13 countries (Austria, Belgium, Cuba, Czechoslovakia, Federal Republic of Germany, France, Great Britain, Italy, Mexico, Soviet Union, Spain, Switzerland and USA) were presented in competition.

Outstanding cineastes such as Al Giddins (USA), Daniel Mercier(from the Antibes film festival in France), Jorge Albuquerque (Vice President of CMAS, Portugal), Antonio Soccol (President of "Sesto Continente" magazine, Italy), Ramón Bravo (Mexico), Rafael Trecu (Spain), František Soukp (Czechoslovakia), and Santiago Alvarez (Cuba) among others participated in this unusual event that proved to be very successful among the youngsters.

As in previous years, on December 8-18, 1984, the sixth Latin American film festival was also presented at our film theatre with our full collaboration. A total of 205 films from 29 countries were shown in competition, while 152 films from 19 countries were presented at the film market section. A three day seminar on video aesthetics, techniques and trends was also in affiche, being introduced by specialists from Europe, North and Latin America.

A retrospective of the Iberian film (11 films from Spain and 9 from Portugal) was also organized by the archive as a collateral show of the festival.

The director of Cinemateca de Cuba was appointed vice-director of both film festivals.

As an important step to better organize our 25th anniversary throughout 1985, Cinemateca de Cuba circulated among FIAF members, on October 1984, a questionnaire and list of wanted films on temporary loan. The answers to the questionnaire, as explained in the accompanying letter, are intended as basic information on the general work of our archives, to be computed and turned into an expo called "Film Archives:Safeguard of Film Heritage" and is to be opened around September 1985.

We have already received some 30 answers to both documents and we will greatly appreciate the kind efforts of those who have not yet answered to do so at their earliest convenience. We believe the outcome of this enquiry will be interesting to FIAF and all the colleagues. Furthermore it may result useful as an idea to be considered regarding the Federation's 50th anniversary.

Hanoi

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THE VIETNAM FILM ARCHIVES
OBSERVER OF THE INTERNATIONAL FEDERATION
OF FILM ARCHIVES (FIAF)

ANNUAL REPORT ON THE VIETNAM FILM ARCHIVES ' ACTIVITIES IN 1984.

In 1984, we concentrated our efforts on three main aspects:
I/ Checking and evaluing the whole films we are handling in order to control the technical situation and the content. We come on cataloging and ultilising archival films to serve study, education and exchanging with foreign countries.

2//Widening international relations principally with FIAF members and observers and international organizations to exchange experience and to orgnize archival films showing programmes, we keep on exchanging films and taking the advantages of aid for technical equipments and training workers.

I/ Film presevation.

We carried on evaluing and controlling the films we are holding in stocks so as to apply suitable methods to rescuse the mould and sour films and to restore the films scratched and torn,

At the same time, we continue making lists and gradually supply -ing cards for them.

Most of the films in our stocks are mould heavily and losing colours. Some of them are sour badly. We have used both hand and technical methods to rescuse them and in 1984 the length of the film reseused was 3 million metres. They are, now, put into new boxes and each one is given an archival number and arranged in standard store

Furthermore, we are trying to archive and preserve films up to technical standards

At present, we assure the temperature from 17° to 18° plus degrees and the humidity from 55 to 60 percents in our stocks so

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that we are able to prevent mould and keep right black and white films but for colorfilms, We are still facing with difficulties

2/ Film catalogues:

We have sorted and made 3000 cards for Vietnam films and 1000 cards for foreign films. Each card for a feature film ensure 30 articles and we are studying the ability to use computer system.

3/ Documentation work:

It has been promoted mainly for the setting of a collection of Vietnam cinema , a sery of the films about president HochiMinh's life,collections of Posters, scripts and articles critisizing Vietnam films shown at home and abroad .

4/ Ultilizing archival films:

500 shows have been orgnized for composers, art and culture critics and trainers. Film makers have been helped to reprint the whole or partly archival films and a programme of archival films shown on the 30th anniversary of the Capital libration, 30th anniversary of Đien bien phu Vietory and 40th anniversary of Vietnam army's foundation was done. Apart from our two showing rooms, we always use two other cinema halls containing 1500 seats and some clubs for monthly showing programme

5/ Training worka Nine workers for film presevation have been trained.

II. Building material and technical basics:

We started building new materialbasic including a five stories building, 3 showing rooms(each has 350 seats) and a store with the goverment's investment of Vietnam Đ.30 millions. This project is intended to be put in to use in 1986. Besides, a system of standard stores for original films is being invented and the building will be started in the five years plan 1985-1990 .

We meet difficulties in facilating equipments because of the shortage of foreign currencies and the unability to produce

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Equipments and material for cinema. Last year, we were able to buy only ten table de rebobinages, two visioners, ten thousands film boxes and two Japan air conditionors...

III/ Relations with international orgnizations and foreign countries:

+ Visits

- 4 delegations went to the Soviet Union, to Karlovy-Vary and to Staatliches Filmarchiv der DDR and two archivists are going to be sent to France to study.

- 3 delegations come in: Czeckoslovakian, Korean delegations and UNESCO and FIAF representatives .

+ In cooperation with cinema office to show a programme of Vietnam archival films at Paris and going to exchange films with La cinematheque Française

+ Exchanging 12 films with Cineteca Nazionale

+ In cooperation with film makers'association to orgnize an International symposium " Vietnam on the world screen "at Ho chi -Minh city in April 1984 with the participation of 24 delegations

+ Establishing relations with international orgnization suchas: UNESCO, ACCT(France) and SEDA(Sweden).

+ With the collobration of Staaliches Filmarchiv der DDR and Cinemateca de Cuba and National film archive of D.P.R.K, some films of long archival value have been reprinted

+ A plan to aid Lao's and Kampuchea's PDR to form archive department in cinema office was invented.

IV-Acting as an obsever of FIAF.

We regularly receive letters, information bullentins and magazines from FIAF Secretariat and other members from: Finland , Italy, Cuba, the Soviet Union, Korea, Czeckoslovakia, France... and the documents named" Cinema review " have been sent to members and obsevers.

We have sent our annual constribution and the annual report on our activities.

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We always receive books, documents and news from FIAF Secretariat They are of high value to us and being translated in to Vietnamese to server film archive and preservation, two of them are Conservation des Films and Manuel des Archives de films.

We were unable to attend the technical conference in India and the General Meeting in Vienna because of the unability to offer air tickets and accommodations.

We were unable to send our articles to the Editorial board as ordered as we always received your requirement too late.

Conclusion:

In 1984, under the Guideline of the culture ministry and with the colleboration of FIAF, the Vietnam Film Archive have made progress in all fields and contributed to our rebuilding our country as well as widening our relations with foreign countries .

These factors will be a favourable condition for our development in the coming years.

Hanoi December 12,1984

Trinh Mai Diem
Director
of The Vietnam Film Archives.

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 4

1. ACQUISITIONS OF THE YEAR

The bill on the statutory deposit of domestic films was introduced to the parliament in 1983 and the law finally became effective in October 1984. The law covers all film production in the country, including television and video companies. In addition to making the deposit of all domestic films (moving images) obligatory, the law forbids the destruction of any domestic film made before 1st October, 1984, before it has been offered to the Finnish Film Archive for permanent storing.

The Archive acquired 484 foreign films, 461 foreign shorts and 550 spots and trailers through 28 depositions during 1984. Although the effects of the new law were not yet to be seen in the acquisition statistics, the number of Finnish films deposited to our vaults was substantial: 73 domestic feature films and 1 600 cans of mostly short films, spots and trailers through 84 depositions.

The total amount of film material in the Archive vaults reached some 55 000 cans by the end of the year. The total size of the film collections can only be given as a rough estimate: ca. 3 600 foreign films and 770 domestic feature films. In addition to this we have some 18 000 items of short films, spots and trailers.

Our book library comprises some 12 000 books and pamphlets. During 1984 the library acquired 684 new books. 146 periodicals were received as yearly subscriptions and complimentary copies. A minor part of the library acquisitions has been received as donations.

At the end of the report year our document collections comprised 20 300 document files on individual films and 5 800 files on film personalities. The stills collections had ca. 170 000 domestic and ca. 1 230 000 foreign stills. Our poster collections consisted of 30 000 domestic and 43 000 foreign posters at the end of 1984.

The size of the Archive collection of videocassettes reached 1 065 titles by the end of the year; 455 videocassettes were deposited during 1984. As the above-mentioned law also covers videograms imported to Finland (and subtitled for the Finnish distribution), the rapid growth of this collection is to be expected.

The Archive also has a number of scripts, dialogue lists and technical museum objects in its collections.

2. PROGRESS IN THE FIELD OF PRESERVATION

The total amount of nitrate material salvaged during 1984 was 215 000 metres. By the end of the year some 1 930 000 metres of the domestic nitrate material had been recopied - this is ca. 77 % of the total existing amount. Due to lack of money no progress was made in the field of colour film preservation. The work was started, however, to make priority plans for the time when enough money will be available.

3. CATALOGUING - DOCUMENTATION - RESEARCH

In November 1984 the Archive entered into co-operation with the State Computer Centre to make plans for the application of computers in cataloguing and documentation. The work will continue during the first half of 1985. By the end of that year some functions of the Archive will be computerized.

During 1984 the emphasis was on the cataloguing of films (including videocassettes). The subject classification of domestic documentary films was continued using the Universal Decimal Classification. The systematic cataloguing of the script collection was continued.

In the field of research the work on the national filmography - started in 1983 - was continued with added resources during 1984. The first part, which deals with the feature film production of the 1950's, will be published in 1986.

The permanent research staff of the Archive continued the research on the Black List period in the U.S. cinema, early directors in the Finnish cinema, the history of the French cinema, and started the study of the horror film.

4. FILM SHOWINGS

The main event under this heading during the report year was the acquisition by the Archive of a new theatre and, for the first time in our history, a theatre of our own. The film showings in the theatre "Orion" started in September 1984 and there were 18 weekly screenings (doubling the number of showings in our previous theatre).

The number of performances in Helsinki reached 516 in the report year.

Our regional film showings were continued in seven other cities (these are, with the exception of Iisalmi, cities with universities): Jyväskylä, Tampere, Oulu, Joensuu, Rovaniemi, Turku and Iisalmi. The number of regional showings reached a total of 176.

The themes of the Helsinki film showings were the following:

Winter Season: Carl Th. Dreyer * Mrinal Sen * The Glow of Melodrama * Comedy: Great "Screwball" Laughs - Farce, Satire, Irony in French, Italian and Czechoslovakian Cinema - Masters of Sovjet Comedy - Finnish Comedy in the 30's

Spring Season: Tribute to Pier Paolo Pasolini * Bernardo Bertolucci * Jean-Paul Belmondo * Spectacle * Housewives on Film * The Two Ages of an Auteur

Summer Season: Great Stars * Science Fiction * Lovers on the Run * Western * Rock'n'Roll * Absurdity in Cinema * Fantasy in Cinema * Glory of Mis-education * Pilots' Heaven * Splendour of Booze * Kings of Comedy: Chaplin & Keaton * Farewell to Summer

Autumn Season: Young Ingmar Bergman * Jean-Luc Godard: Opera Omnia * Jeanne Moreau * 1984: Orwell's Year * Spanish Civil War in Cinema * All-time Greats * Best of Finnish Cinema

5. EXHIBITIONS - PUBLICATIONS

A comprehensive exhibition on the history of cinema in Finland, prepared in 1983 in co-operation with the Finnish Film Chamber and the Finnish Film Foundation, continued touring in cities and towns in Finland.

Two new titles were added in 1984 to our publication series: a double-biography by the Swedish journalist Robin Hood (Bengt Idestam-Almquist) on Victor Sjöström and Mauritz Stiller (original work 1938) and Jean Sémolué's book on Carl Th. Dreyer. The A-series now has 4 titles and the B-series 8 titles.

Mr. Sakari Toiviainen, a veteran researcher of the Archive, received the State Prize for his critical biography of Risto Jarva, a well-known Finnish film director, published by the Archive in 1983.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget in 1984 was 4.736.000 Finnish marks (approx. 715 000 US Dollars), which was allocated as follows: salaries 2.027.000 marks, film showings 740.000 marks, other expenses (this figure includes the preservation budget) 1.769.000 marks, and equipment 200.000 marks.

The permanent personnel at the end of the year was 25 persons. Through various arrangements 5 - 7 temporary workers were employed by the Archive during the year.

The total area of the Archive premises was 2 877 m^2.

The planning work on the project of the multiple art institute building - carried on since the beginning of the 1970's - was finally discontinued in 1983 and a new planning group for the Archive only was appointed by the Ministry of Education in October 1983. The group finished its work in February 1984.

The group recommended 1) the hiring of a new theatre in the downtown area for the Archive, 2) the building of new underground archive vaults in the Otaniemi university area (5 kilometres from the downtown area), and 3) the hiring of a new offices location for the Archive, in the downtown area. The Archive moved to the new theatre in September. In the budget of the year 1985 there are 5.600.000 marks for the building of the new vaults. The negotiations for the hiring of the new office premises are under way.

The Finnish Film Archive 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 in the Board of the Archive. The various functions and duties of the Archive are stipulated by an act and a statutory order.

7. INTERNATIONAL RELATIONS

The General Meeting and the Symposium of FIAF in Vienna were attended by the Director and the Head of the Research and Services Department. Representatives of the Archive also participated in

some international film festivals and visited some FIAF member archives.

The Director and the Head of the Research and Services Department participated in the work of a working group organized by the Council of Europe (Council for the Cultural Co-operation) to prepare recommendations on the questions of film distribution and the preservation of film heritage in European countries.

In connection with the programme acquisition for the film showings the Archive co-operated with a number of fellow archives. As a part of the international bilateral cultural exchange programmes weeks/showings of Finnish cinema were arranged in Austria, India, France, Hungary, Bulgaria and Egypt.

Several foreign guests visited the Archive during 1984. Among them were Dr. Herbert Schwanda and Mr. Rudolf Bienert from Vienna, professor Rostislav Jurenev from Moscou, Ms. Martha Luthor from Budapest and Madame Malthête-Méliès from Paris.

Istanbul

MSÜ SİNEMA TV ENSTİTÜSÜ

Mimar Sinan University
Cinema Tv Institute
Beşiktaş,İstanbul-Turkey
Tel:1661096 Tlx:26439 tstv tr

ANNUAL REPORT '84

ACQUISITIONS OF THE YEAR:

In 1984 the original negatives of 58 Turkish films are added to our archive.

In addition to the films, Hungarian film posters, many Turkish Film posters and several festival posters are added to the catalouging-documents-posters division of our archive.

RELATIONS WITH FIAF:

Mr. Şekeroğlu has been able to attend the FIAF Congress this year which was held in Vienna.

Also General Secretary Mr.Daudelin has been our guest for a short time on his way to Rome.

PRESERVATION

Laboratory of the Institute is run by the students, under the supervision of Mr. Şekeroğlu and Mr. Arakon. Wide technical facilities used for research-analysis-production,enables an integration between the education and the production.

The transfer process of nitrate based films is run by the specially trained students.

Nitrate collection of 3000 m., which includes very important documents about Turkish history is damaged a lot, most of the films have shrinkage, perforation damages etc. problems.For this reason an old model DEBRIE MATIPO B/W printing machine has been modified by Mr. Şekeroğlu and Mr. Arakon. The modifications made in the gate and the speed of the printer enables us to print copies even from very damaged nitrate films.

RESEARCH TRIPS:

- In August Mr. Şekeroğlu was invited as technical supervisor by Milliyet Tv and Video Company for the Tv Studio that they were establishing.Mr. Şekeroğlu and Mr. Arın, general director of MTV made a research trip including the important Tv and cinema centers and factories in Europe.

- In September, Mr. Şekeroğlu and Mr. Arakon visited the IBC fair in England as guests of Ampex Corporation.

- Again in September Mr. Şekeroğlu and Mr. Arakon attended a seminar which was held by Agfa-Geveart in Belgium as guests of Agfa-Geveart.

EXHIBITIONS:

- The museum in which old cinema equipments are exhibited,is still on, at the entrance hall of the archive.

- In November,within the "Atatürk's Death Anniversary Program", an exhibition about him was on for a week.

- In January, with the coopera tion of Turkish German Cultural Institute, a "German Films Posters" exhibition was held.

PUBLICATIONS:

Because of money and personnel shortage the archive could not continue with its publications However,information about the films which take place in the film showings and the texts on class subjects are being prin- ted or photocopied.

VISITORS:

Visits Of Film Directors:

- German Film director Reinhard Hauff has visited our archive , and attended a seminar which af ter the showings of his films.

- Hungarian film director Peter Fabry was our guest and attended a seminar during Hungarian Film Week.

Visits From Other Film and Tv Schools:

- Students from Berlin Hochschu le Der Künste have visited our archive and showed their films to our students and watched the films of our students.

- Prof. Elliot Stout and Mr.Allen from Ohio University have been our guests for a short du ration of time.

Visits of Festival Organisation Comittees:

- Organisation comittee members of Berlin Film Festival have wa tched the Turkish Films they in tend to choose for this festival in our cinema hall.

- Bastia Film Festival Organisation comitte members have be en our guests and watched The Turkish films they intend to choose for their festival.

FILM SHOWINGS:

The Film showings which continue for years within the program named public education was made this year two times a week

Special Film Weeks:

- John Ford Films
- Jean Cocteau Films
- For the Memory of Muhsin Ertuğrul.
- English Documentary Films
- American Avangarde Movies
- German Expressionist Movies
- Reinhard Hauff Films
- Hungarian Film Weeks

The Films Shown In 1984

Tystnaden/Face To Face/The Man Who Shot Liberty/The Touch/The Trepasser/Coming Home/Chinesiches Roulette/I Sequestrati Di Altona/Hobson's Choice / Ladri di Biciclette/La Ciociara / La Ragaza con la Valigia/ Umberto D/ Miracolo a Milano/ Sciuscia I Soliti Ignoti/ La Dolce Vita Divorzio All'Italiana/Cheyenne Autumn/La Strada/Moby Dick/The Horse Soldiers/We are the Lambeth Boys/My Darling Clementine/ 26 Days in The Life of Fyodor Dostoyevski/ Several Days In The Life Of I.I.Oblomov/Three Godfathers/ Kamikaze 1989/The Professionals/Stagecoach/Everyday Except Christmas / Wagonmaster The Grapes Of Wrath /About The White Bus/ The Song Of Ceylon/ The Massingham Trailers/ Mamma Don't Allow / World Of Plenty/ Industrial Brittain/Night Mail

Thursday's Children/Terminus/O Dreamland/La Belle et Le Bete/ Solaris/Binnaz/Bican Efendi Ve kilharç/Aysel Bataklı Damın Kı zı/Söz Bir Allah Bir/Bir Kavuk Devrildi/La Bete Humaine / Die Verrohung Des Franz Blum/ Nyom Nèlkul/Messer Im Kopf/Der Mann Auf Der Mauer/ Paule Paulender Der Hauptdarsteller /Magyarok/ Mathias Kneissl/ Les 400 Coups Our Lady Of The Sphere/ Fàbiàn Bàlint Talàlkozàsa Itennel/The Riddle Of Lumen/Circus Maximus A Pàgony Madonna/ K.O./Bleu Shut Serene Velocity/A Transport/En durance,Remembrance,Metamorphosis Nostalgie/ Diploteratology,The Study Of Doubly Formed Monstro sities/T,o,u,c,h,i,n,g/Runaway Wavelength/The Flicker/Samadhi Film In Which There Appear Spro cket Holes,Edge Lettering,Dirt Particles/Notes On The Circus/ Castro Street/Lapis/ Note Book Little Stabs At Happiness/Mass For The Dakota Sioux/ Prelude, Dog,Star,Man/Scorpio Rises/The Lead Shoes/Anticipation Of The Night/ Meshes Of The Afternoon Fire Of Wathers/Window/A Movie Bridges-Go-Round/ Geography Of The Body/Bells Of Atlantis/The Wonder Ring/ Science Friction/ Recreation/Early Abstractions/ A Study In Choreography For Camera Fireworks/69/ Die Hintertreppe Das Kabinett Des Dr.Caligari / Der Mabuse-Der Spieler/Die Ni-belungen-Ein Deutches Heldenli es/Faust.

Jakarta

REPORT ON
ACTIVITIES OF SINEMATEK INDONESIA 1984

As has been witnessed by Mr.David Francis who recently visited Sinematek Indonesia as representative of UNESCO, the Institute is still "breathing" and in status quo condition : to maintain itself to be able to exist. There has been no decision from the part of the Government and the institute has no financial means to develop.

Additions to our collection and our activities have been confined to those that did not require funds. The biggest achievement in our activities to be made known to the Indonesian film community and the Government is, that we still survive.

I. COLLECTION

Items	Collection as in Dec.1983	Additions during 1984
Feature films	240	5
Non-feature films	257	0
Books	2667	166
Scenarios	2778	619
Sound recordings of interviews ,discussions etc	423	18
Photographs/slides	22.879	504

II. SERVICES

1. To arrange Exhibition of the History of National Films as part of the Indonesian Film Festival in 1984 (funded by the Indonesian Film Festival).
2. To supply films to film clubs, in particular in Jakarta.
3. As main supplier of films to support the curriculum of the Film Academy and other up-grading courses on film.

4. Sent 5 Indonesian films for the programme Panorama at the "Film Festival 3 Continents" in Nantes, France on November 1984.

5. To assist foreign institutes in their cooperation with Indonesia in the field of film.

6. To provide data to researchers on Indonesian films, both domestic as well abroad.

III. RELATION WITH FIAF

1. Presented a classical Indonesian film to Cinematheque Francaise (print cost of the copy borne by the French Embassy in Jakarta).

2. Cinematheque Francaise has offered its cooperation to produce "Panorama of Indonesian Films" in Paris in 1986.

3. Any despatch of documentaries or letters from our colleagues has been acknowledged and responded.

IV. INVITATION BY FIAF

Invitations to attend the seminars in Mexico City and Poona, India could not regret ably be met for two reasons :

a. I felt ashamed to go abroad, as the Sinematek Indonesia was in a state of collapse.

b. I had no idea what to speak in the seminar, as we were entangled in the confusion how we could develop the Sinematek as best as possible, even how we could retain it to be able to survive.

We wish to apologize for not making use of those opportunities.

V. E X P E C T A T I O N S

1. We sincerely hope, that Sinematek Indonesia be ratained as observer of FIAF.

2. None.-

January 10, 1985

H.MISBACH YUSA BIRAN
Director of Sinematek Indonesia
JAKARTA - INDONESIA

/Ss

Jerusalem

ISRAEL FILM ARCHIVE, JERUSALEM

Annual Report 1984

AQUISITIONS

133	35mm safety prints
560	16mm safety prints
13	35mm nitrate prints
4	35mm dupe negatives
710	total print acquisitions

The largest collection of non-fiction films was received from the Israel Foreign Ministry, consisting of 250 16mm short documentaries on varied aspects of Israel. Collections of documentary films were also received from private donors, including footage depicting European Jewry before World War II, and Palestine at the turn of the century. The Archive has continued its pattern of receiving films from some of the local distributors following agreements with these distributors to ensure the principle that all films released in Israel will be deposited at the Archive.
An estimated 300 feature films were acquired from local distributors during 1984.

Important acquisitions during 1984 include:

Yiddish language feature films - "Mazal Tov", "Tevye Der Milkhiker", "None So Blind", "Greene Felder".
-Films by Yasujiro Ozu - "Samma No Aji", "Tokyo Monogatari", "Banshun"
-Full length documentary films - "The Memory of Justice", "Berlin, Die Sinfonie Einer Grosstadt", "The Memory Of The Camps", Requiem for 500,000", "Chantons Sous L'Occupation", "La Soufriere".
-Jean Claude Bonnardot's "Moranbong" (1959)
-Recent Eastern Europe animation from Poland, Hungary, Romania Czechoslovakia
-"My Dinner With Andre", "Gregory's Girl", "Tristana", "Die Flambierte Frau" "Mon Oncle", "Don Giovanni"
-Classic films: "All Quiet On The Western Front", "Conquest", "North By Northwest", "La Souriante Madame Beudet", "Summertime", "Sansho The Bailiff", "All That Money Can Buy", "Persona", "Weekend".

Video Collection

The Video collection has been expanding rapidly, and now numbers over 500 cassettes, with an acquisition programme to expand rapidly in 1985.
The Archive concentrates on acquiring films about Israel from international television networks, in addition to material otherwise unobtainable on film and classic films on video, for study purposes, that can be used to spare the permanent collection.

PROGRESS IN PRESERVATION

2

The outstanding effort in this area has been in connection with the Axelrod collection, which consists of an estimated one million and a half to two million feet of nitrate film, the larger part being newsreels shot in Israel between 1935 and 1955. There are also earlier news stories that date back to 1927, and the very first feature films made in Hebrew - the earliest dated 1931.

In the early 1980's the collection was acquired by the Israel State Archives where, for reasons of budgetary constraint, bureaucratic tangles and a general lack of knowledge about the urgency of the task at hand, the collection was virtually untouched. Recognizing the imminent danger to the most important nitrate colection in Israel, the Israel Film Archive strove to acquire it; lengthy negotiations finally resulted in an agreement, late in 1984, which placed responsibility for the collection's preservation solely in the hands of the Archive.

The collection amounts to a comprehensive filmic record of the growth of the Jewish national home and of the establishment and growth of the State of Israel. Natan Axelrod, the Jewish film-maker who emigrated from Russia to Palestine in 1926, began filming anything he considered of public interest; eventually editing the material into weekly newsreels. Because Axelrod lived through the events he depicts, his collection differs totally from the films made by visiting cameramen from the international newsreel organizations. It features countless items discounted by these cameramen as not being 'prime news', emphasizing the steady economic and social development of the nascent State. The collection represents the many significant and unique aspects of the period, such as the establishment of new settlements, the draining of marshes, the irrigation of land, the growth of Tel-Aviv,and even British Mandate soldiers relaxing with their families.

At present, the Israel Film Archive is trying to raise the funds required to transfer the collection onto safety film. As Israel's professional laboratories do not have the appropriate equipment to handle the shrunken, faded nitrate film, the Archive is planning to set up a mini-laboratory specially designed to meet the needs of preserving the Axelrod Collection. Archive staff are beginning the initial cataloguing of the collection: logging film material, matching negatives and comparing the existing films to Natan Axelrod's original lists. The staff have been trying to locate all prints existing already on safety film and to organize the collection in terms of what - due to its condition and its uniqueness - will be given first priority for transfer. It is hoped that the collection, in its entirety, will be transfered to safety film by 1987, and that during this period the first stages of cataloguing will also be completed.

Preservation continues on pre-State films. Dupe negatives and positive prints were completed on Lerski's "Hebrew Melody" (1935), and on Meyer Levin's "The Illegals" (1947) and "My Father's House" (1946). Also preserved were two Czechoslovakian film documents of special interest to the Archive: "Nezapomeneme" (Lest we forget) and "Sefer Torah from Prague".

CATALOGUING DOCUMENTATION

3.1 Cataloguing

560 films were catalogued during 1984. The system of cataloguing has been modified, mainly in order to facilitate computerizaton. Formerly, documentary records were kept separate from the feature film records. These are now filed together alphabetically by title and are colour coded to differentiate them. Considerable inroads have been made into the backlog of uncatalogued film material.
The purchase of a computer is planned for 1985, and the introduction of a computer into the Film Centre should facilitate film cataloguing as well as the Archive's other activities. The cataloguing department is currently in the process of verifying and updating the present system so that there will be no discrepancies between the per title secondary cataloguing cards and the per print technical cards. All information will be centralized on these two cards to pave the way to computerization. Concurrently, the department is finalizing the thesaurus which will comprise the computer vocabulary for cross indexing and for subjecting.
Examination of the various hardware available on the market is in progress, and it seems probable that the mini-computer framework with multi-terminals will be the most suitable apparatus. Contacts have been made with other archives regarding their systems, and the possibility discussed of adopting an existing system. However, the need for a dual alphabet - Hebrew and Latin letters - in addition to the desire for a broad usage of our system, tends towards the preferrability of developing our own software.

In recognition of the steady increase of archival material, and of the considerable work that processing the Axelrod Collection will pose over the next few years, the Archive has added another full-time cataloguer - Deborah Franklin - to its staff.

3.2. Documentation

All Israeli productions released in 1984 were fully documented by the Archive.

Information continues to be collected on all films made in Israel and films on Jewish themes. A complete Israel filmography is still in progress.

A generous donation of books was received from Nannina (Janine) Bonnardot Zunino, including a number of copies autographed by Georges Sadoul.

The Library has been presented with an anonymous gift of over 50 books, and a large number of periodicals.

The Research Library continues to be open twice a week in the evenings to accomodate the general public coming to film screenings, and will in the future remain open for an additional weekday, bringing the total of openings to six days per week.

FILM SHOWINGS

4.1 Statistics

990 films were screened in the Archive's Cinematheque programme, averaging 20 screenings per week. 146,000 patrons attened the screenings; 290 films were lent to the Universities of Jerusalem and Tel-Aviv, the Museum of the Diaspora, Yad VaShem, the sister-Cinematheques of Haifa and Tel-Aviv and other cultural institutions. 115 films were viewed by researchers on the screening tables.

4.2 Screenings

Some of the main themes in the Cinematheque showings were:

-25th Anniversary of the "New Wave"
-Victims of McCarthyism (Losey, Ritt, Chaplin,Polonsky)
-Films on Films
-Singers as Actors
-A Selection of films from the Sceaux Womens' Film Festival
-2nd year of "Hollywood in the '30's" series
-America Through the Eyes of Foreign Directors
-James Bond films

Among the retrospectives on directors and actors were:

Sergei Eisenstein, Jacques Becker, Paul Schrader, Sam Spiegel, Costa-Gavras Milos Forman, Bertrand Tavernier, Luchino Visconti, Robert Benton, Bernardo Bertolucci, John Schlesinger, Robert Bresson, Robert Aldrich, Marcel Pagnol and the centenary of Raimu's birth, Greta Garbo, Réne Clair Sidney Lumet,Michael Cimino, Jean Cocteau, Dusan Makavejev and Israeli directors Avi Nesher, Serge Ankri, Nissim Dayan, Uri Barabash and Amos Gutman.

4.3 Education

The Archive has continued to lead Israeli institutions in the country in the field of film education, offering advice to individual teachers and institutions alike. Various departments of the Hebrew University, the Bezalel Academy of Art, the Department of Film and Television at the University of Tel-Aviv and the Beit Zvi school of Theatre and Film Art have all continued to use our facilities either for consecutive course meetings or for day seminars.
Educational programmes that have been run since their inception in 1981 - bringing film art into the curriculum of Jerusalem schools - have continued, with considerable success, in 1984.
The Jerusalem Foundation, the Municipality of Jerusalem and a private foundation have continued to assist the Archive in the school programmes for 1984, in which an average of 30 encounters with groups of school children have taken place every month.
A film appreciation course, begun the previous year, in which high-school students were taught approaches to the medium of film and television and ways of developing standards for viewing, was continued in 1984; organized, for each school, into series of five meetings.
Mini-seminars were held on specific topics related to film in which classes of students participated for a day's study on subjects such as films and politics, films and literature, animation, the Magic Lantern, the Western, Greek Tragedy and Shakespeare on film.
Israeli film directors, actors, lecturers on film and television, were the teachers of the workshops, the on-going series, day-seminars and extra-curricular activities..
An innovative aspect of the Archive's educational programme since 1981, has been its efforts to reach not only Israeli school children, but also the Arab sectors of the population in East Jerusalem. In one of the most successful courses of 1984, a group of 15 young adults from East Jerusalem participated in a Super-8 film-making workshop. Five short documentaries and fiction films were the fruit of this workshop; testimony also to the enthusiasm of all who participated in the course.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

5. 1

The Archive receives subsidies from two private foundations and maintains close connections with governmental authorities. It has received a grant in the region of $20,000 from the Israel Arts Council of the Ministry of Education for the preservation work on the films "My Father's House", "The Illegals" and "Hebrew Melody". The Israel Arts Council, the Ministry of Education and the Jerusalem Municipality all contributed towards the Israel Film Archive's 1984 budgetary expenses. Other governmental institutions such as the Israel Film Centre and the Israel Foreign Ministry have frequently cooperated with and initiated programmes at the Archive.

INTERNATIONAL RELATIONS

6.1

Mrs Lia van Leer, Director of the Jerusalem Film Centre and the Israel Film Archive, attended the annual FIAF meeting in Vienna, the 1984 Filmfestspiele in Berlin, the 1984 Cannes Film Festival and the 1984 London Film Festival.

Mr Avinoam Harpak, Programme Coordinator,attended the 1984 Filmfestspiele in Berlin.

Mrs Sheba Skirball, the Director of Information Sevices, attended a workshop in Portugal at the Cinemateca Portugesa on preparing the 2nd edition of the FIAF classification scheme for films and television archives.

Ms Debora Siegel, Archivist, attended the FIAF Summer School at the Staatliches Filmarchiv der DDR and the 1984 New York Film Festival of the Lincoln Centre Film Society.

The Archive assisted the Cinematheque Francaise in organzing a panorama of Israel Cinema; the event planned and coordinated with the Jerusalem Archive through the visit of M. Alain Marchand, of the Cinematheque Francaise's programmation department.
Mr. Clyde Jeavons, Deputy Director of the National Film Archive, visited the Archives.

6.2

Other guests at the Archive during 1984 were:

Serge Ankri, Warren Beatty, Rudolf van der Berg, Claire Bloom, Florence Favre le Bret, Jackie Buet, André Delvaux, Lord Grade of Elstree, Izza Genini, Lillian Gish, Yoram Globus, Menachem Golan, Elliott Gould, Anne Jackson, Simha Jacobovici, Russ Karel, Sidney Lumet, Jeanne Moreau, Joanna Pacula, Peter Patzak, Chaim Potok, Marianne S. W. Rosenbaum, John Schlesinger, Uwe Schrader, Barbra Streisand, Jean-Charles Tacchella, Liv Ullmann, Eli Wallach, Joyce Wieland, Marina Vlady and Fred Zinnemann.

SPECIAL EVENTS

7.1.

The awards ceremony for outstanding Israeli feature films of 1983 sponsored by the Ministry of Trade and Industry, was held in which "Hamsin", directed by Danny Wachsman, was chosen as the feature film of the year.

At the memorial screening for Aliza Shagrir, an annual evening at the Archive, a $3,000 prize was awarded for the year's best featurette: "Kurdania", directed by Dina Riklis.

A gala evening was held at the Archive in tribute to the eightieth year of the'father'of Israel cinema: Natan Axelrod. The Mayor of Jerusalem, Teddy Kollek, presented Mr. Axelrod with the Jerusalem medallion. A lecture delivered by Yigal Lossin, featured Mr. Axelrod's contribution to the country's cinematic progress, and a compilation of Natan Axelrod's newsreels was screened.

7.2 Special Screenings

Several memorable evenings were held in which special screenings were presented by the film actors, screenwriters or directors.

-Chaim Potok presented the film of his novel "The Chosen"
-Liv Ullmann was interviewed after the screening of "Face to Face"
-Marina Vlady, the actress, presented "La Nuit des Espions", in which she starred.
-Jacqueline Buet, director of the Womens' Film Festival at Sceaux, presented a selection from the 1984 festival.
-Dr. Bengt von zur Mühlen, of Chronos Films, visiting Israel with a group of West-German high-school students, presented the Archive with a gift of documentary films on Israel and on European Jewry, and showed his documentary production "Bomben auf Berlin".
-Jean-Charles Tacchella presented "Le Pays Bleu".
-Fred Zinnemann presented "Julia", which he directed, and, in a mini-retrospective of his work, talked about approaches to directing.
-Pierre Schöendoerffer, the director, presented his film "L'Honneur d'un Capitaine".
-Paul Driessen presented a complete retrospective of his animation films.
-In a memorial evening to George Ostrovsky, the director Russ Karel presented the film "Almonds and Raisins".

7.3 The Israel Film Festival

Held between May 27th and June 17th, 1984, the festival was the largest cinema event ever held in Israel. The public's response was enthusiastic and press coverage extensive. Over 100 films from twenty countries received their Israeli premieres and five Israeli features their world premieres, attended by audiences of more than 17,000 persons.
Also included in the Festival were retrospective programmes of Yasujiro Ozu, Marcel Ophuls, Andrzej Munk, a focus on Channel Four, recent Eastern European animation and a selection of films based on Faulkner novels, and films on Jewish themes.
The Festival programme included films from the following countries:
Austria, Belgium, Italy , Great Britain, Denmark, India, Holland, Turkey,

(festival continued)

Greece, Japan, Mexico, West Germany, Spain, France, Canada Switzerland and Poland. Some highlights of the festival were:"E La Nave Va" (Federico Fellini), "Le Bal" (Ettore Scola), "An Englishman Abroad" (John Schlesinger), "Can She Bake a Cherry Pie" (Henry Jaglom), "Benvenuta" (André Delvaux), "Antonieta" (Carlos Saura), "Rue Cases Negres" (Euzhan Palcy) "La Mort De Mario Ricci" (Claude Goretta) and the uncut version of "Once Upon a Time in America" (Sergio Leone).
The central event of the Festival was an evening in tribute to Lillian Gish. Miss Gish presented her classic film "Broken Blossoms", which was accompanied by an original piano score. After the screening, Miss Gish was joined on the podium by Jeanne Moreau. Together they introduced Moreau's documentary portrait of Gish. Other festival guests were Warren Beatty, Joanna Pacula, Paramount producer David McLeod, editor of the New Republic Marty Peretz, John Schlesinger, André Delvaux, Peter Patzak, Marianne Rosenbaum, Edna Politi, Danny Wolman, Serge Ankri, Gila Almagor, Izza Genini, Monica Telegaar, Menachem Golan and Yoram Globus.

7.4 The Summer School

During July, 1984, the Archive held a three-week intensive film work-shop for American college students, emphasizing the particular character and problems of the media in Israel. The students attended seminars and lectures given by prominent televison and film directors and researchers in Israel; concurrently they attended workshops on video techniques and completed a 15 minute documentary on media in Israel. This course will be given again in 1985.

8. EXHIBITIONS

A panoramic display of Swedish cinema sponsored by the Swedish Embassy, was mounted to complement the Swedish programme during the film Festival.

An exhibition of Natan Axelrod's cinematographic apparatus, production stills and production documents was opened, coinciding with the gala evening held in tribute to the Israel director's eightieth birthday.

A unique collection of Sergei Eisenstein designs was mounted concurrently with the Eisenstein film retrospective held at the Archive.

København

Report for 1984

Acquisitions of the year

372 prints and negatives were added to the museum's collections of films, which brings the total number of negatives, master prints and projection prints to about 12.700. 26 of the acquired prints were finegrain-prints (master prints) of Danish sound films from the Thirties and the Forties, struck from the original nitrate negatives and financed through a special grant for saving the Danish sound film production. This work was begun in 1982 (see report from that year) and is proceeding according to the plans. The other films were acquired from Danish producers and distributors and on an exchange basis with foreign film archives.

The library has acquired 1.202 books and is subscribing to 336 periodicals. It has been visited by 5.890 and 7.802 books have been lent out.

The stills department has received 120.647 stills from the Danish distributors. 23.823 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 collection now holds 13.737 catalogued posters.

Preservation

The main task in the field of preservation has been the transfer of Danish sound films from nitrate to safety stock, as mentioned above.

An original print, dating from April 1928, of Carl Th. Dreyer's LA PASSION DE JEANNE D'ARC was found in Norway, and send as a gift from Norsk Filminstitutt to The Danish Film Museum, which made a 35mm dupe negative and a new print for projection.

A print of the 1922 Asta Nielsen-film DER ABSTURZ (Directed by Ludwig Wolff), which was considered lost, was found in Holland, and sent as a gift from Nederlands Filmmuseum to The Danish Film Museum, which made a dupe negative and new prints (one for Nederlands Filmmuseum) of the film, which is a valuable addition to the museum's Asta Nielsen-collection, the largest existing.

Besides the technical department has viewed 1.227 reels of 16 and 35mm prints. 3.651 reels of nitrate films were tested and 1.044 reels of deteriorating films were controlled in order to check if the deterioration was progressing.

A new Lipsner-Smith cleaning machine was acquired

Cataloguing- Documentation- Research

All the film acquisitions have been catalogued and the cataloguing work of the library and the documentation department has been carried on.

These departments have been used extensively by film-historians, students and journalists. The museum has put its cinema at the disposal for bona fide groups of students and for individual scholars for 603 hours during 1984, and 403 different films have been shown. About 5000 spectators have attended these showings.

Film Showings

The museum has shown 233 feature films and 20 short films at 440 showings in the museum's own 150-seat cinema. The films were shown to members of the museum. The museum had 3.949 members and the films were attended by 22.011 spectators. There has been 12 weekly performances from January to May and from September to December.

The museum presented among other series retrospectives of John Ford (32 films), Raoul Walsh (27 films), Alfred Hitchcock (22 films), Werner Herzog (12 features and 7 short films), Hans-Jürgen Syberberg (11 films), Walter Hill (11 films), James Whale (9 films), Wolfgang Staudte (9 films) and Robert Flaherty (7 features and 2 short films).

At the museum's branch in Århus 47 films were shown at 55 performances, attended by 3.041 spectators.

Exhibitions- Publications

The museum's permanent exhibition room has been closed all year due to repair. It is going to open in the Spring of 1985 and shall be used for various exhibitions. The museum has on a deposit basis transferred its collection of apparatus to The Technical Museum at Elsinore, where it is now on permanent display, and will be seen by a much larger audience than ever came to the museum's own small exhibition room.

In November the museum presented its Carl Th. Dreyer-exhibition in Verona in connection with a Dreyer-retrospective and a Dreyer-symposium.

The museum has published 3 issues (one of which was a double issue) of the periodical "Kosmorama". Four programme leaflets were published during the year and for the fifth time the museum- in collaboration with The Danish Library Service- published "Filmsæsonen" (The Film Season). It contains 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 1983 - June 30th 1984.

A new edition of the museum's film catalogue, containing films for hire, was published.

International relations (FIAF and others)

The museum has exchanged films on short term- and indefinite loan with a number of foreign film archives. A total of 183 exchanges have taken place during 1984. The museum has sent 119 films (3 on permanent loan)

to foreign film archives, and has received 64 films (6 on permanent loan) from foreign film archives.

The museum has organized Carl Th. Dreyer-retrospectives at The Finnish Film Archive in Helsinki, in Reykjavik, Iceland and in Verona, Italy.

Among the foreign visitors at the museum in 1984 were Mrs. Paulina Fernandez Jurado from Fundacion Cinemateca Argentina, mr. Jiri Levy from Ceskoslovensky Filmovy Ustav- Filmovy Archiv, mr. Michel Ciment, Paris, mr. Noel Burch, London and mr. Bengt Forslund, Stockholm.

Ib Monty participated in the FIAF-congress in Vienna in April. In September Ib Monty visited Ceskoslovensky Filmovy Ustav- Filmovy Archiv in Prague by invitation and in November he attended the Carl Th. Dreyer-manifestation in Verona in Italy.

Karen Jones participated in the meetings of the FIAF documentation commission in Sofia in March and in the FIAF classification Workshop in Lisbon in October.

Asbjørn Skytte was in Verona in November and December to mount and dismount the Carl Th. Dreyer-exhibition.

February 1985

Ib Monty

Koblenz

BUNDESARCHIV-FILMARCHIV
Gz.: III - 1141/43-2

5400 Koblenz 1, 4.II.1985
Am Wöllershof 12
Tel.: 0261/399-218

Activities in 1984

1. Acquisitions of the year:

The holdings of the Bundesarchiv-Filmarchiv increased to 3.108 feature films or 78.033 reels, and to 41.708 documentaries or 180.731 reels in 1984.

Among the acquisitions of feature films was a private collection of 13 short silent films of German production during the 1st world war (Sammlung Rott, Hamburg). The masternegatives of 11 feature films of the former Klagemann-Film GmbH., originating from 1949 to 1952, were deposited in the Filmarchiv. Among these films was "Königskinder", directed by Helmut Käutner in 1950, a rediscovery, since this film was supposed to have been lost during the last years. Finally Leni Riefenstahl decided to deposit all nitrate materials of her films in the Bundesarchiv, and these concern 17 titles of her feature and documentary film production.

Voucher prints of 108 films of the production of the Federal Republic of Germany were given to the Filmarchiv according to the Filmförderungsgesetz.

The majority of the new titles in the collection of documentary films dates from departments and agencies of the Federal Gouvernment: the Presse- and Informationsamt transfered again 1527 titles, among them the younger production of the monthly newsreel "Deutschlandspiegel". Inter Nationes, the filmdistributing agency of the Auswärtiges Amt, transfered 228 titles. Among the long list of transfers from private production companies was a collection of commercial advertisements from the Weimar period. Of course, the deposit-agreements with municipal archives concerning early documentaries on their

town or the region include the promise of the Bundesarchiv to do the archival preservation work and to deliver a print for screening purposes as soon as possible. Finally we were very happy with a small collection of amateur-shots of protestant ecclesiastical events preferably of the "Bekennende Kirche" during the thirties which we received from an American University; up to now no film-material at all was known covering the activities of those representatives of the protestant church who opposed the nazi-party.

2. Progress in the field of preservation:

The Bundesarchiv-Filmarchiv still is challenged by the fact that nearly one third of its holdings in feature films and one fifth of its holdings in documentaries have to be transversed from intrate to acetate. The emergency programme for the safeguarding of deteriorating materials, prepared in the end of 1983, improved the budget situation considerably for 1985, but already in 1984 we were able to invest were money for preservation purpares than in any year before. In 1984 the Bundesarchiv transversed 137 feature films and 181 documentaries from nitrate to acetate. Additionally the "safety package" for 3o feature films was amended. For the preservation work on features the Filmarchiv spent 1,1 million DM, on documentaries o,225 million DM.

The work, still to be done in future years, however, is very extensive because of the late beginning of the preservation of the national feature-filmproduction of the Federal Republic of Germany. There are many nitrate-prints of older films of German origin in FIAF-member-archives abroad, and very often there is no material at any other place in the FRG. Of course we depend on the cooperation of all FIAF-members, and we hope for being

able to include their materials in our preservation-programme for future years. Preconditionally is the lasting responsibility of the Federal Parlament, the Bundestag, and of the Federal Government for the preservation of the filmproduction as part of the cultural heritage. In cooperation with our colleague-archivists within the "Verbund Kinemathekarischer Einrichtungen" as well as with international organisations we have to continue the promotion of the needs for the improvement of the preservation-activities.

3. Cataloguing, Documentation, Research:

The Filmarchiv was visited by 366 individuals, amcong them 162 researchers for television-projects of German TV-Stations, and 58 researchers from foreign TV-Companies. The academic utilisation of the holdings of the Filmarchiv is increasing, although visitors have to order a research-place up to 8 weeks in advance. An improvement of the research-facilities is urgently needed, we do hope the problems will be settled within the new building.

Prints of 324 feature films and of 687 documentaries have been sent to 1o74 educational, academic or other non-commerial screening events. Additionally videotapes of 42 feature films and 21 documentaries were loan to universities for research-purposes.

The new edition of the catalogue of 16 mm prints of documentaries, offered for loan, was published in 1984; the bibliographical dates are: Wochenschauen und Dokumentarfilme 1895-195o im Bundesarchiv-Filmarchiv (16mm-Verleihkopien), neu bearbeitet von Peter Bucher, Bundesarchiv Koblenz 1984, XXII und 5o4 S. (= Findbücher zu den Beständen des Bundesarchivs Band 8).

A new ADP-based system for the description of in-coming film-materials was developped and went into practice by the end of the year. We are hopeful to improve the application of the system in the forth-coming year in order to include the formal description of the total holdings of the Filmarchiv.

4. Film-showings:

Since the Bundesarchiv does not own a cinema we cooperate with the City of Koblenz in preparing retrospectives offered to the public: in the beginning of the year we completed a serie of screening feature films and documentaries reflecting the relations with France, and in autumn 1984 we started a new retrospective: "Erfinder im deutschen Film, 1913 bis 1957". Of course the Filmarchiv contributed to all retrospectives prepared by the members of the Verbund Kinemathekarischer Einrichtungen as well as to the programmes of many other filmmuseums. Particularly the cooperation with the Filmmuseum in Frankfurt/M., the Stadtmuseum in München, the Filminstitute in Düsseldorf should be mentioned. In Düsseldorf the Bundesarchiv screened for the first time the colour-version of "Das Kabinet des Doktor Caligari" (1919) in february 1984.

5. Miscellaneous:

Again the Bundesarchiv-Filmarchiv enjoyed the cooperation of FIAF-member archives in exchange activities, and particularly grateful we are to the colleagues in Amsterdam, Berlin(West), Berlin (DDR), Copenhague and Lausanne.

In august the new bulding of the Bundesarchiv had its roof completed and since then the staff was more and more involved with the overcoming of technical problems of the final completion, which is not expected before the beginning of 1986.

F.P.Kahlenberg

La Paz

ACTIVITIES REPORT FOR 1984

1.- ACQUISITIONS OF THE YEAR

During the year we incorporated 68 new films to the archive, 38 of which are long features and 30 shorts. Also this year, this films were mainly from our national production, including some very important documentaries from the fifties.

In the course of the year, some of the most important local filmmakers gave us copies of their films, according to the "Film Law" and the "Legal Rights Law". This occured for the first time, and it clearly shows that our work in the last eight years has gained general respect, and that filmmakers trust in our institution is now a fact.

2.- PROGRESS IN THE FIELD OF PRESERVATION

Finally, by the end of November 84 we received notices from UNESCO, informing us that the equipment for preservation an cataloguing of material is now on the way to La Paz. We hope that this equipment will be arriving in February.

Also at the ending of the year we received a donation from the German Federal Republic government, thanks to the efforts from our coleagues Eva Orbanz and Dr. Friedrich Kahlenberg. All this equipment will make it possible to improve our work in the field of preservation.

In the meanwhile, during 1984 we have organized and classified the film material in our archive, obtaining this results:

	BOLIVIAN FILMS	FOREIGN FILMS	TOTAL
35 Mm. shorts	56	52	108
16 Mm. shorts	368	67	435
35 Mm. long features	8	135	143
16 Mm. long features	4	29	33
Black and White films	383	184	567
Color films	54	98	152
Nitrate films	6	65	71
Nitrate rolls	15	314	329
Acetate films	431	217	648
Acetate rolls	455	1.144	1.599
Black and White negatives	4	1	5
Wthout identification	6	6	12
U-Matic Video casettes	12	-	12
Beta Video casettes	2	-	2

3.- CATALOGUING, DOCUMENTATION, RESEARCH

Our internal handbook manual for cataloguing work, shown to Miss Jana Vosikovska during the Third Latin American Seminar in Brasil, is know being used in our cataloguing work. During the year we bought four - kardex files, and this has made possible to organize our clipping and still collections.

We acquiered 40 books, 96 magazines, 2.500 clippings, 300 stills, 80 posters.

The card index of all film screenings, during former year, has been duly continued.

The firs complete Bolivian filmography is very advanced.

Two books, one about Bolivian film history, and the other about films exhibited in our country during the las ten year, have been finished.

4.- FILM SHOWINGS

115 films were shown in our cinema, 73 of them were first screenings in Bolivia.

This were the programs:

- 10 Years of "LLama de Plata" festival (10 films)
- Stanley Kubrick (5 films)
- The American Vanguard (7 programs)
- Argentinian Cinema (7 films)
- Peruvian Cinema (6 films)
- Peter Lilienthal (5 films)
- Swiss Cinema (13 films)
- Films from the USSR (5 films)
- French Cinema Today (3 films)
- Ken Russell (4 films)
- Brasilian Cinema Today (7 films)
- Young American Filmmakers (2 programs)
- French Cinema from the 60' and 70' (7 films)
- Claude Lelouch (4 films)
- Spanish Films 1980/1984 (7 films)
- Films from the German Democratic Republic (7 films)
- Film and comics (4 films)

Also 13 single films were shown.

47.980 spectators assisted to these screenings.

During october and november a Bolivian film festival, organized by

us, was shown in Montevideo and Buenos Aires in cooperation with our coleagues from Cinemateca Uruguaya and Cinemateca Argentina. During this festival a specially prepared stills exhibition about the history of Bolivian cinema, was also presented.

For about four months we produced a TV program, refering to early bolivian films. This was a very important activity because young people for the first time saw films they had never before oportunity to see.

5.- PUBLICATIONS

8 pamphlets were edited, 7 of them refering to programas screaned in our cinema, one is a homage to Oscar Soria the most important Bolivian screenwriter.

For the fourth time, a complete statistic about film exhibitions in our country during the previous year, has been published.

6.- BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

For the first time, in 1984, the local government granted us a small financial support. This was very important because the financial situation of the country remained very bad. Officially during the last year the inflation rate grew up to 1.350%, the highest inflation rate in the world.

The relation with all governmental authorities remains very cordial, and we hope that for 1985 it will be possible to obtain a new grant. Thanks to the generous gestions from our coleagues from the Svenska Filminstitute, specially Miss. Anna Lena Wibon, Swedish authorities, trough SIDA, also gave us a very important financial support.

7.- INTERNATIONAL RELATIONS

We assisted to 40 FIAF Congress in Wien, and to UNESCO meeting in the same town. This presence was made possible by UNESCO and the help of the Executive Comitee from FIAF.

We also continued receiving the cooperation of FIAF members trough the remittance of bibliographic material, hoping this assistance will continue.

Our Documentation Department head, Miss. Norma Merlo assisted to the third Latin American Seminar in San Pablo and Río de Janeiro.

During 1984 we had the pleasant visits of Mr. Peter Lilienthal, german filmmaker, and Mr. Huberth Smith, american filmmaker.

PEDRO SUSZ K.
DIRECTOR

Lausanne

La Cinémathèque suisse
3, Allée Ernest Ansermet
Case ville 2512 - 1002 Lausanne

Rapport d'activité pour 1984

La Cinémathèque suisse a poursuivi son activité sur les bases établies au moment de son installation dans les nouveaux locaux du Casino de Montbenon. En plus du travail d'archivage, elle a donc présenté des projections publiques généralement organisées par cycles avec, parfois une exposition de photos, affiches ou documents divers, à la Galerie.

La fréquentation fut excellente, meilleure qu'en 1983. Au nombre de ces manifestations, signalons:

- Un hommage à la maison de distribution Idéal-Film (déposant important)
- La deuxième partie de la Rétrospective René Clair
- Des films de danse
- Un Festival de films du Tiers-Monde
- Une intégrale de l'oeuvre de Luis Bunuel
- Une soirée Thomas Koerfer, en sa présence
- Un hommage à Clemens Klopfenstein
- Une sélection du festival des films suisses de Soleure
- Un panorama de films fantastiques
- Une intégrale Paul Vecchiali, en sa présence
- Une présentation des films du Dr Leboyer, en sa présence
- Un panorama du cinéma tchécoslovaque des années 60
- Un hommage à Jean Cocteau (et à Jean Marais) avec une exposition inaugurée par Jean Marais
- Une série de films sur l'Antiquité présentés en collaboration avec la Faculté des Lettres de l'Université de Lausanne
- Un programme Théâtre et cinéma dans le cadre du Festival international du Théâtre contemporain
- La presque intégrale des films de Brigitte Bardot à l'occasion de son cinquantième anniversaire
- La comédie dans le cinéma grec
- Des films relatifs à l'aviation suisse et à son histoire
- Une manifestation avec le Sénégal
- Une intégrale Jean Renoir (avec exposition, doublée des affiches éditées par Pro Helvetia)
- La visite (avec conférence et projection de La Belle captive) d'Alain Robbe-Grillet
- Une quasi-intégrale des films de Jean-Luc Godard avec la première mondiale de Je vous salue Marie et du Livre de Marie d'Anne-Marie Miéville
- Un panorama de films sur l'Afghanistan
- La présentation de La guerre d'un seul homme d'Edgardo Cozarinsky, en sa présence
- Une présentation des films produits par l'Ecole supérieure des arts visuels de Genève

Avec l'Ecole cantonale des Beaux-Arts du Canton de Vaud, un

cours d'histoire et d'esthétique du cinéma (60 heures en 15 demi-journées) est donné, à la Cinémathèque, publiquement, par Freddy Buache.

Nous avons collaboré avec divers Festivals (Locarno, Vevey: exposition "Le photographe cinématographié", Nyon: rétrospective du documentaire suisse. Et nous avons poursuivi des relations privilégiées avec plusieurs cinémathèques étrangères, notamment Bruxelles, Toulouse, Munich, Luxembourg, Paris, Athènes, etc.

En 1984 nous avons acquis par dépôts ou achats

895 titres de nouveaux longs métrages, 715 titres de nouveaux courts métrages soit 10'100 bobines ce qui porte nos collections à

10'320 titres de longs métrages
9'075 titres de courts métrages
19'395 titres
======

Au cours de la même période nous avons classé 65'000 photos, 500 affiches, 7 appareils anciens ce qui porte nos collections à

647'000 photos classées
25'000 affiches
247 appareils anciens

Les acquisitions de la bibliothèque en 1984 furent de 450 livres, 500 N°s de revues (env.) + 350 scénarios originaux (dont 330 donnés par un acteur français).

La subvention fédérale fut pour 1984 de Fr 475'000.-. A cette somme s'ajoutent env. Fr 70'000.- destinés au tirage (pour conservation) des films suisses ayant reçu, dans l'année, une prime de qualité.

La subvention du Canton de Vaud fut de Fr 106'000.-.

La subvention de la Ville de Lausanne fut de Fr 200'000.- (+ les services - loyers, électricité, chauffage - estimés à Fr 230'000.-.)

Ajoutons qu'une "foire aux puces" proposée aux cinéphiles, à Zurich, sur l'initiative de Kino Theater AG laissa un bénéfice de Fr 10'000.- qui fut généreusement remis en cadeau à notre Institution.

Le personnel (projectionnistes et responsables de la salle compris) est d'une quinzaine de personnes.

A partir du 1er janvier 1985, les expéditions de films doivent être adressées à la Cinémathèque suisse, Lausanne, via Panalpina S.A., Aéroport Cointrin-Genève.

CINEMATHEQUE SUISSE

Freddy Buache, Directeur

Lausanne, 22.1.1985

CINEMATHÈQUE PORTUGAISE

RAPPORT 1984

1. Acquisitions de l'année

Comme dans les années précédentes, nous avons orienté le travail vers deux objectifs: acquisition de films classiques portugais et étrangers et récupération des films de nitrat, surtout de production nationale.

a) Acquisitions: 30 longs-métrages (dont quelques titres importants du nouveau cinéma portugais) et 56 courts-métrages (2 collections importantes, en 16mm une portugaise de la période 1932-1952, autre allemande couvrant la II Guerre Mondiale).

b) Récuperation du nitrat: 14 longs-métrages (comme le classique portugais inédit "A DANÇA DOS PAROXISMOS", 1930, de Jorge Brum do Canto ou "ROMANZA SENTIMENTALE", d'Eisenstein) et 42 courts-métrages, dont il faut noter deux titres 1896 de la maison anglaise Paul, les premiers films présentés à Lisbonne, et un autre petit film Paul tournée à Cascais, par Harry Short, "A BOCA DO INFERNO", considerê comme le premier travail filmé au Portugal (1896).

Dans le secteur II de notre Archive Filmique ont été deposées les collections suivantes:

- Films Portugais de la période 1955-1983 déposés par leurs producteurs et qui se trouvaient en mauvaises conditions dans le studio de Tobis Portuguesa.

- Films appartenant à l'Ambassade du Portugal au Brésil.

- Films appartenant au Gouvernement de Macao.

2. Progrès dans le domaine de la conservation

Des travaux d'amélioriation ont été faits dans la cabine de projection de notre cinéma, en y installant un projecteur 16mm double bande et un nouveaux système d'inspection et traitement des copies.

Dans le secteur II de notre Archive Filmique, à Mem Martins, 20 km au nord de Lisbonne, les travaux d'installation ont terminé.

3. Catalogage, Documentation, Recherches

Les actions principales réalisées par notre Centre de Documentation peuvent être résumées comme suit:

- Acquisition et traitement bibliographique d'environ 500 monographies, 65 titres de periodiques, scenarios de films portugais et autre documentation;

- Indexation d'articles de periodiques portugais et étrangers antérieurs au commencement du service d'indexatio du I.I.F.P.("International Index Film Periodicals");

- Continuation de la réconversion bibliographique de m nographies archivées dans notre bibliothèque avant l'adopti en 1980, du système actuel de traitement adopté par la FIAF

- Initiation de l'indexation des "press-sheets" et "press-books" de films étrangers;

- Continuation du fichier des films présentés au Portugal depuis les années 20;

- Indexation des extraits de presse de 1984 et conversion en microfiche des extraits de 1983;

- Organisation à Lisbonne du workshop FIAF sur le schéma de classification pour la Littérature et la Télévision (22-29 Octobre).

Dans le domaine de la recherche, il faut souligner le travail d'investigation concernant les films muets portugais (dates de présentation, existences, etc.) et les collections 9,5mm existantes.

4. Projections

486 séances ont été organisées, couvrant 26 cycles rétrospectifs et comprennant 594 longs-métrages et 35.452 spectateurs. Le programme "Rencontre avec le Cinéma Portugais" tous les jeudis, a atteint 36 séances.

Il faut souligner d'abord les trois grandes rétrospectives de cinéma portugais: la rétrospective "25 Avril", sur le cinéma produit après la révolution du 25 Avril 1974, signalant son 10ème anniversaire; la rétrospective "Jorge Brum do Canto" sur l'oeuvre d'un véteran du cinéma portugais, qui vit encore; et l'hommage à Baptista Rosa, documentariste et reporter.

Les principales rétrospectives du cinéma étranger ont été "John Ford" (deuxième partie, au mois de Janvier), "Totô" (Février), "Pierre Kast" (Mars), "Josef Von Sternberg" (Mai), "Tod Browing" (Juin), "Cinéma Anglais" (Juin-Juillet), "Helma Sanders-Brahms" (Septembre), "Robert Flaherty" (Novembre) et "Science Fiction" (première partie, Décembre).

D'autres rétrospectives ont été consacrées à l'oeuvre d'autres cinéastes ou à des thèmes concrets, comme la rétrospective des cinématographies contemporaines d'Hongrie, République Démocratique Allemande, Mexique et Hollande, et les retrospectives "Cary Grant", "Cult Movies", "Rudolf Maté" (opérateur) et "Mario Monicelli".

Comme curiosité, soulignons que la Cinémathèque Portugaise a presenté 88 films totalement inédits au Portugal.

6. Administration et Budget

Le fond spécial d'où viennent les recettes de la Cinémathèque a diminué un peu en 1984 et notre budget en a souffert, par rapport avec les années précédentes. La crise économique a aussi fait augmenter les prix des travaux des laboratoires, circonstance qui conditionne la récupération des vieux films.

BUDGET

Personnel	17.050.000$00
Acquisition de publications	1.300.000$00
Acquisition pour le Musée et Archive Photographique .	1.700.000$00
Programmation et rétrospectives	7.800.000$00

Éditions	8.300.000$00
Récuperation de films nitrat et vieux films portugais .	14.900.000$00
Tirage de copies de classiques portugais.....	600.000$00
Acquisition de films étrangers	1.000.000$00
Administration et manutention	20.000.000$00
Équipement technique pour le nouvel archive.	500.000$00
	72.900.000$00

(Soixante douze millions, neuf cents mille escudos: 1 dolar= =175 escudos)

7. Relations Internationales

La réalisation de nos rétrospectives serait impossible sans la collaboration des cinémathèques membres de la FIAF et, bien aussi, des Ambassades des pays étrangers et de notre Ministère des Affaires Étrangères.

La Cinémathèque Portugaise a assuré la présence, à Lisbonne, pour collaborer avec ses initiatives, des personnalités suivantes: réalisateurs Pierre Kast, Helma Sanders-Brahms, Lam-Lê, Judit Elek, Istvan Gaal et Jutta Bruckner, spécialistes comme Elias Savada, Dieter Wolff, Tullio Kezich et la fille de Robert Flaherty, Monica Flaherty.

Finalement, la Cinémathèque Portugaise a aussi collaboré dans l'organisation des suivantes retrospectives portugaise à l'étranger: rétrospectives Manoel de Oliveira à Bruxelles (Juin) et à New York (Octobre), rétrospectives de cinéma portugais à New York, Macao, Caracas et la Habana.

8. Divers

Pour son musée, la Cinémathèque a acheté différents appareils (caméras, projecteurs, moviolas) et, bien aussi, caméras et films 9,5mm.

Pour terminer ce rapport, il faut souligner que la Cinémathèque Portugaise a collaboré avec la Fondation Calouste Gulbenkian dans l'organisation et présentation des grandes rétrospectives "John Ford", "Josef Von Sternberg" et "Science Fiction", participant aussi aux activités de la Fondation dans son nouveau Centre d'Art Moderne.

London

NATIONAL FILM ARCHIVE - LONDON

ACTIVITIES REPORT 1984

Major Developments

In common with the Department of Film of the Museum of Modern Art, 1985 marks the fiftieth anniversary of the National Film Archive. This birthday milestone happens to coincide with a number of major internal developments and shifts of policy which are significantly changing the nature of the Archive's work: the basic aim remains the same ("to maintain a national repository of films of permanent value" were the words used upon the inauguration of the British Film Institute in 1933), but the method and scale of its attainment are undergoing radical re-tailoring to the more demanding requirements of the Eighties and beyond. Before looking in more detail at the main activities of 1984, it may be valuable to touch on some of these developments.

What may well turn out to be the most important of them is a complete change in the NFA's method of selecting and acquiring television output. Since the mid-Fifties, British television programmes - like films - have been selected for preservation on as generous a basis as funds have allowed, but still a relatively limited one. At the same time, the attitude has grown, both within the Archive and among practitioners and the informed public, that British television could and should be preserved and made permanently re-accessible in its entirety. Thanks to a favourable equation of technology and cost, together with the Archive's shrewd investment in recent years in the development of its own broadcast-standard video facility, the NFA now has the potential capability to do just that - record and preserve all national television. Thanks also to the collaboration of Channel 4 and the independent television companies this exercise has in fact begun, in limited fashion, with the direct recording as from 1st January, 1985, of some 40 ITV and Channel 4 programmes per week - double the number the NFA was able to acquire previously by the traditional means of purchase. This was made possible by the Independent Television Companies Association and Channel 4 agreeing to let the Archive spend their 1984 grants (of £118,000 and £79,000) on the capitalisation of the scheme. By connecting the Archive's newly equipped video unit at Berkhamsted to the IBA's national network, it is possible to record programmes directly on to 1" videotape and to broadcast standards. This new scheme enables the Archive to overcome the extremely cumbersome process whereby orders had to be placed with the relevant TV companies, who were often unable to fulfill these orders for several months. Furthermore, once programmes had been delivered to our London

offices they had to be checked and then be transported a further 40 miles to our storage vaults. Air-conditioning in the video unit regulates temperature, humidity and dust levels and consequently we are able to have a very high degree of control over the production of preservation master material.

Once the necessary level of resources has been reached and the BBC (so far reluctant) has agreed to match the co-operation now enjoyed with the independent companies, the Archive will, in the foreseeable future, become the repository and study access point for all this country's transmitted television. The plans have been well and truly laid, and to reflect this the National Film Archive will in 1986 officially incorporate Television into its title.

The abandonment of pre-selection of television which this new method of acquisition implies has also influenced the Archive's selection procedures generally. It was decided during 1984 to replace the time-honoured, but also time-consuming, advisory committee system of film selection with a more streamlined consultancy-based system, the prime intention being to make more effective use of the Archive's acquisitions staff's time and expertise, particularly with respect to the viewing and monitoring of the ever-widening range of film, video and TV material which comes within the Archive's selection brief. The effect has been, quite deliberately, to throw the main burden of initial selection on to the Archive's highly-qualified acquisitions officers, while retaining the NFA's erstwhile selection committee members as consultants where specialist advice is required: in other words, to deflect precious effort away from the ponderous exercise of pure selection, and to concentrate more on the practical acquisition of what has been selected. The Archive's consultants continue to advise on selection policy and on areas requiring expert opinion, but now with a more pragmatic focus.

On a far broader scale, plans have been tabled in the past year to transform entirely the physical circumstances of the Archive's preservation and laboratory sites. When these plans may come to fruition is dependent upon many factors, not least those of high finance, but their aim is to create a modern, unified Conservation Centre which will incorporate not only the Archive's film restoration, television recording, laboratory printing and preservation work, but also the urgent conservation needs of other sectors of the BFI, such as the Stills, Posters and Designs collection and Library Services' paper storage. At present, for various historical reasons, the Archive's preservation operation is divided between four locations on a 155-mile axis around London. For reasons of efficiency alone this has become increasingly unsatisfactory, hindering essential tasks (such as achieving designated annual targets of nitrate duplication) and preventing desirable ones (sound re-recording and a higher rate of colour copying). The projected plans will centralize all the Archive's technical operations in one set of extensive, purpose built premises to complement the Berkhamsted site, which already houses the video unit,

the Stills photographic studio and acetate film storage. The original preservation centre at Aston Clinton will be sold, the existing nitrate vaults at Gaydon retained for as long as they are needed, and the Norwood laboratory converted into a separate film viewing copy storage and servicing centre. This proposed "Conservation Centre" therefore represents the future of the Archive and one of the most important decisions in the NFA's history.

Acquisitions

The streamlining of the Archive's selection procedures in the past year has already had a positive influence on both the quantity and quality of film acquisitions. At the same time, the continued contraction of UK exhibition and distribution has boosted feature film acquisitions even further, for many companies are becoming increasingly anxious to reduce their overheads by closing down branch offices and by rationalising their print holdings. Excess prints have therefore become more readily available to the Archive, and much of our time has necessarily been spent on monitoring this situation and taking care of the practical side of the selection, transportation, acquisition and documentation procedures of large and often poorly identified collections. Meanwhile, smaller but no less valuable quantities of material continue to be offered to us by individual collectors. Much of this is on deteriorating nitrate stock and requires considerable research and viewing for proper identification.

The large collections acquired from the major distribution companies - particularly Columbia-EMI-Warner, Rank, Twentieth Century Fox and Thorn-EMI - have usefully included many relatively recent American titles such as BRONCO BILLY, SCARECROW, THE HORSEMEN, FUNNY GIRL, CALIFORNIA SUITE, THE CHASE, EXORCIST II - THE HERETIC, HONEYSUCKLE ROSE, DAMIEN-OMEN II, NIGHT MOVES and ANNIE. British features have figured prominently in our selection and recent acquisitions include TRAITOR SPY, GUMSHOE, A DAY IN THE DEATH OF JOE EGG, ALIEN, AGATHA, ROYAL FLASH, THE RULING CLASS, ZULU DAWN, OH ROSALINDA, EVIL UNDER THE SUN, DR. PHIBES RISES AGAIN, SOME PEOPLE, THE REBEL, THE BARGEE, and LOCAL HERO.

An important collection of Hindi films was acquired from India Talkies Ltd, including JUGNU, SHABAB, SAFED HAATI, AAINA and JUNGLEE.

Smaller collections gave us prints of many films, including LA MAIN A COUPER, MERRY CHRISTMAS MR. LAWRENCE, CHARLEY ONE-EYE, ANOTHER SKY, BROKEN ENGLISH, JONAH WHO WILL BE 25 IN THE YEAR 2000, HEAT, CYRANO DE BERGERAC and ROSELAND. We acquired a collection of personal prints from the late Carl Foreman; original unedited interview footage shot for Channel 4 Television's "Visions" programme and for several London Weekend Television "South Bank Shows". Among rarer items acquired were a print of the pre-release cut of FROM HERE TO ETERNITY donated

by Fred Zinnemann;an early Oliver Hardy short, SOMETHING IN HER EYE; the Welsh film THE MAID OF CEFN YDFA; and LE DERNIER TOURNANT, ASPHALT and LA HIJA DEL ENGANO acquired through FIAF exchanges.

Towards the end of the year the Feature Films Officer since 1977, Scott Meek, left the BFI to pursue a career in production and, in December, his post was assumed by David Meeker who had previously been located since 1961 in the BFI's Distribution Division. Already well-known to many FIAF colleagues, David Meeker has committed himself to the task of locating and acquiring as many as possible of the key British films currently missing from the Archive's collection and he will be making this a priority in 1985.

The main development of the year where non-fiction film is concerned has been the demise of the History and Current Affairs and the Science Selection committees, which had their last old-style meetings in April and May 1984. This change has led to a notable shift of emphasis in this area of acquisitions work. We now concentrate more on coping with the collections of material which are offered to the Archive than on making formal selections of currently-produced material. We have been able to follow up more of the collections offered to the Archive than was possible previously, and have been able to deal more efficiently with those that have been accepted. More than 500 titles have been acquired and entered into the NFA Catalogue during the year, and a further 250-odd films of Government origin have been acquired; the comparable figures for 1983-4 were 300 and 50.

However, it has to be said that the Section is still unable to cope satisfactorily either with collections of film offered to the NFA or with the on-going selection and acquisition of current productions; more staff are urgently required. It is hoped that an Assistant Documentary Films Officer will be appointed in 1985. This will help, but the Section will still be forced to turn down more collections than it accepts for review and/or acquisition, will still be unable to make inroads into the backlog of documentary holdings in the NFA, will still be unable to chase up the huge backlog of unacquired, old selections, and will still be hard pressed to keep up with the selection of currently produced film and video in the factual field.

The Documentary Films Officer has spent a great deal of time, together with the Television Officer, Acquisitions' Records staff, and the Cataloguing Section, in mapping out future developments in the computerisation of NFA records, and, in particular, of the NFA's new television records.

Large collections of film have been received during the year from the National Film Board of Canada, the Australian High Commission, and the Labour Party of Great Britain. Other acquisitions for the year include: AWAKE FROM MOURNING (GB 1981), MAN AT HIGH ALTITUDE

(GB1977), FIGHT FOR THE RIGHT TO WORK (GB 1979), CIVILISATION ON TRIAL IN SOUTH AFRICA (GB1950), A SENSE OF MOVEMENT (GB 1976), (KIPLING AT "BATEMANS" 1926) (GB 1926), BOWES LINE (GB 1975), THE HO: PEOPLE OF THE RICE POT (GB 1977), BELLAMY ON HEATHLAND (GB1977) KENTISH HARVEST (GB 1951), ENERGY-THE NORTH SEA CHALLENGE (GB 1980) VIOLENCE: TOWARDS AN UNDERSTANDING (GB 1982), KIELDER WATER 1968-1982 (GB 1982), CARRY GREENHAM HOME (GB 1983), THE PALESTINIAN (GB 1977), CONTRASTS IN KENSINGTON (GB 1937).

As in previous years, television acquisitions in 1984(marking the conclusion of selective purchase - see above), included examples from each of the ITV companies and from every programme category, as well as several collections of advertisements, foreign programmes, pop videos, etc., and, as usual, cassette copies of all of ITN's news bulletins for the previous calendar year. The bulk of our acquisitions were from the BBC (92), the ITV companies (277 excluding ITN bulletins) and Channel 4 (98).

During the year the Television Officer attended the Input Festival in Charleston and the Edinburgh Festival, and the Assistant Television Officer attended the Locarno Festival.

Preservation

During August 1984, Harold Brown, Chief Preservation Officer, who has been associated with the Archive for nearly half a century, retired leaving a gap that will never be filled in the same way. This has resulted in a change of management responsibilities within the Preservation Section. Rex Belgrove has taken over the overall management of Preservation, with special responsibility for technical and accommodation developments. Tony Cook has special responsibility for film preservation and Alan Watkins for video preservation.

One of the items screened for the marking of Harold Brown's retirement was THE BLACK PIRATE which was the first colour preservation work carried out on the NFA's new colour analyser and Nielson-Hordell printing equipment. Since then we have copied BLITHE SPIRIT and THE GREAT MR. HANDEL, and are in the process of copying BLACK NARCISSUS, with GONE TO EARTH and THE IDEAL HUSBAND to follow. The preservation process has been one of, where possible, obtaining the original negatives and from these producing 35mm black and white separation positives and a separate sound master positive, then using these to produce a colour negative and combined colour print in order to check that the registration of our separations is satisfactory. We are pleased to say that the modified Nielson-Hordell equipment has achieved a satisfactory standard. A key factor in achieving this unprecedented new level of colour preservation work has been the generous sponsorship obtained from Mobil and the National Heritage Memorial Fund.

The new Acetate 1 storage vault at Berkhamsted was handed over by the architects and builders in the early summer of 1984, and a major operation has started to transfer safety material into this vault. It is anticipated that the vault will hold somewhere in the region of 200,000 cans. At the end of 1984 the Technical Supervisor responsible for the transfer of film from other storage areas to Acetate 1 has become suspicious of possible nitrate in material that was deposited in the Archive as safety material. An investigation of this will be taking place during 1985. Input and output monitoring of this vault has, from the beginning, been a computerized operation.

During the year a Rank brush cleaning machine has been brought into service, the thought being that brush cleaning would be better than ultrasonic cleaning. Again, at the end of 1984 we find ourselves with a problem with this equipment, where the heating of fumes in one part of the cleaning process seems to be causing considerable damage by producing hydochloric acid which is attacking parts of the machinery and possibly the film. A full technical investigation is now in progress.

Sigma Film Equipment have been asked by us to carry out a development programme on a printer suitable for running shrunken nitrate material. An early prototype has been produced and some printing carried out on this. Future work will have to be carried out before the Archive is prepared to put in additional financial commitment.

In the continued development of the nitrate duplication programme all the step printers at Norwood have now been modified to have adjustable gates, and a printer at Aston Clinton has been modified to run at very low speeds, i.e. one frame per second. It has been found that with this printer some of the most shrunken and brittle nitrate material can be printed.

There has been increasing use of Micro computers for controlling access and information flow within the preservation operation. Most film movement both at Norwood and Aston Clinton is now controlled by these systems.

Under the continuing Minimum Information Scheme during last year 500 ft. of THE STORY OF THE KELLY GANG came to light. This has been confirmed by the Australian Archive. We also discovered that our copy of FRANKENSTEIN included the famous "missing" section depicting a young girl being thrown into a lake by the monster. This is not in any other extant copy of the film.

Cataloguing

Two new staff members were recurited to the Cataloguing Department in 1984: Jane McKenzie's post was filled by Julie Marsh on March 26 and Jackie Morris, who became Viewing Service Assistant, was replaced by Mark Turner on April 9th.

The preparation and checking of data for the Archive's new Viewing Catalogue took up most of the Section's time during the year. The first print-out of all viewing copy titles was produced on 11 July, after which proof-reading enabled us to correct errors on the database and print out corrected lists until we were satisfied that the data was correct. On 17 October we copied the data on to a series of floppy discs which were sent to Bemrose Printing for computer typesetting, and copies of the Catalogue were received in early January 1984. It contains over 8,000 titles of films and television programmes, fiction and non-fiction (ranging in date from 1895 to the present day) which are now available for study and research on the Archive's premises and for repertory screening in the BFI's National Film Theatre and Regional Film Theatres. The 216-page Catalogue lists the titles in alphabetical order with their length and running time and there are two indexes, one to directors and one to production companies.

In the ongoing progress towards computerization of the NFA's records, we continued to input the vast backlog of manual information and at the same time entered directly on to the computer the new titles acquired by the Archive. The computer itself was moved to a new remote location so that we can use two terminals without having to experience the considerable noise and heat generated by the computer. The reliability of the computer was greatly increased by installing air-conditioning and air filtering in the computer room in early July.

Up to the end of 1984 we have been using a 5-year-old Jacquard computer formerly used by the BFI's Membership Department. The lease on this equipment, which is now obsolescent, has expired, and efforts towards computerization elsewhere in the BFI, especially the technical records of the Preservation Department, persuaded our consultants to recommend that we should aim at a unified database capable of holding all the Archive's filmographic and technical records. The software chosen for this is ORACLE which will run on a DEC VAX computer soon to be purchased. The preparation for the transfer of our data to this new system took place in December.

On 30 December 1984 the NFA's database held 52,897 titles; included in this total were 9,733 viewing copies.

James Patterson attended the Leipzig Festival in November and Roger Holman attended the FIAF Cataloguing Commission meeting held jointly with the Documentation Commission in Plovdiv in March.

Access

Although the Archive's Viewing Service is still hampered by lack of adequate facilities (including a total absence of video viewing

space), we still managed to accommodate 334 individual viewers and groups of people, and make available 2,226 films. These included some of the 85 new titles printed up in the course of the year.

Several of these new prints were struck specially for the Staatliches Filmarchiv der D.D.R.'s retrospective of British proletarian films at the Leipzig Documentary and Short Film Week, and for the huge British retrospective that began at the Museum of Modern Art in October. This retrospective - which will eventually include some 500 titles - celebrates the 1985 Fiftieth anniversaries of both the National Film Archive and the Museum's Department of Film, and is being organized by staff from both institutions.

Another 50th anniversary (in 1984) was that of the British Council, and the NFA contributed to various events to mark this, including a large British Council-sponsored British retrospective in Cologne. Other Council-sponsored seasons, coincidental with this spate of semi-centennial activities, was a British retrospective in Lisbon, and another in China. Hosted by the Beijing Archive, this event screened 38 films ranging from BLACKMAIL to GANDHI. The Viewings Supervisor was fortunate enough to have been able to attend part of this retrospective, in company with National Film Theatre colleague Sheila Whitaker, and actress Julie Christie.

In addition to these events, the National Film Archive collaborated as usual with many FIAF colleagues, and sent more than 300 films abroad. We lent a large number of titles to the Vienna Filmmuseum, including films by Cocteau, Eisenstein, Hawkes, Huston, and Welles, and a selection of 'screwball comedies'. Apart from the films for its British season, Lisbon borrowed films by John Ford. Amsterdam needed prints for seasons on Journalism and Film, and Film Noir; Copenhagen borrowed Walsh and Flaherty titles; Fritz Lang films were lent to Frankfurt; a couple of John Brahm films went to Helsinki; Munich asked for Ida Lupino and Charlie Chaplin prints; Stockholm ran a Judy Garland season; and a range of individual titles were sent to Brussels.

As in previous years, our FIAF colleagues loaned many prints, through the National Film Archive, to the National Film Theatre.

The Perpignan colloquium on early film used more than 30 of our prints. As the archive which has taken principal responsibility for the "Primitives", the National Film Archive has an unrivalled collection of titles from the pioneer days. Interest in early film continues in this country; for some years past, the University of Kent (which has a BFI-sponsored lectureship in Film) has been running a course on pre-1914 cinema; we supplied 125 titles for their last Autumn term. We also made available more than 100 films of this period to the researchers working on André Gaudréault's proposed new catalogue.

We also presented a series of programmes (135 titles) on early British films at the National Film Theatre. One of these programmes entitled "Slides into Films",comparing Magic Lantern stories with early films,was taken by the Curator and colleagues to Frankfurt as one of the opening events for the new Deutsches Filmmuseum. Other Archive programmes at the NFT included more films restored with financial assistance from the Mobil organization - THE LADY VANISHES, MIMI, THE BATTLES OF THE CORONEL AND FALKLAND ISLANDS, and THE AMAZING QUEST OF ERNEST BLISS. We presented yet another cricket programme, some films on past Olympic Games, and a season connected with a very successful Channel 4 series on motherhood and British Society. The 1984 Ernest Lindgren Memorial Lecture was given by Muriel Box, one of the few women to have had a long and successful career in the British feature film industry. Two more seasons of films 'Made in London' were also arranged at the Museum of London with financial assistance from Nomura International Limited.

It may be useful and interesting to note here some of the Archive's exhibition plans for its anniversary year. These will include, at the National Film Theatre, a major retrospective in the autumn of British comedy films, scheduled to coincide with the hosting of the Executive Committee and Preservation Commission meetings of FIAF, whose representatives will, it is hoped, also be invited to screen some major restorations from their own archives. This will be followed in October by a tribute to The Film Society, whose 60th anniversary happily coincides with the Archive's 50th. The Film Society, composed of the bright young progressive intellectuals of their day (prominent among them was the late Ivor Montagu), was the first group in Britain to recognize film as "art" and the first to import and screen the contemporary classics of European cinema. They were a major influence on the concept of a British film archive and donated many of their films to the NFA soon after its inception. The Archive will re-screen some of The Film Society's original programmes in their entirety, including the very first (on the same day, October 25th) and the very last from 1939.

The Archive will also continue its successful practice in recent years of presenting highlights at the London Film Festival, and it is planned that the 1985 LFF will include the showcasing of one or two colour restorations as well as a 1935-vintage evening at the cinema, complete with contemporary features, shorts and news-reels. The Edinburgh Film Festival, too, is expected to include a tribute to the Archive, highlighting some of the more"off-beat" examples of British cinema.

With its revamped staff complement (increased from one to three) the Archive's Production Library experienced continued extensive

use of NFA footage in new film and television productions. In 1984 the Library serviced 208 productions, including major television series such as BBC's "After the War Was Over", LWT's "Making of Modern London", Granada's "Television" and "End of Empire" and ZDF's "The World of the Thirties".

Stills, Posters and Designs

The most important development in this area of operations took place in our photographic studio, where the production for black and white copy stills switched over to resin-coated paper with machine processing for prints. This development has been forced upon us by the difficulty in obtaining supply of ordinary photographic paper.

The photographic studio continued its research into preservation of the black and white collection and, as a result, we have purchased, with our annual grant, a machine to process negative from developing to drying on continuous 100' lengths of 70mm film. This is the gauge and the length which we should be using for the preservation copy work. In line with the building developments which are taking place in the Archive at Berkhamsted we have worked towards an ideal architectural design for the construction of a new photographic studio incorporating a preservation unit. Pending the start of the Preservation Programme proper, the photographic department has started copying posters on colour transparencies; so far nearly 3,000 titles have already been copied, saving handling of originals to a minimum and allowing easy consultation and browsing through the collection.

We continued to mount regular exhibitions at the National Film Theatre and the following were researched and organized: MIKIO NARUSE, DINO DE LAURENTIS, EDMUND GOULDING, GOLDCREST and ARTS COUNCIL FILMS. We also assisted several departments within the Institute with promotional displays on various events. The department also mounted an exhibition on Ealing Film Posters during the season of Michael Balcon at MoMA, New York, and Michelle Snapes was invited to the opening of the season in New York. We received several important donations, including stills and designs from Derek Jarman's films, stills of Roman Polanski's films made in Britain and France, as well as stills and negatives of the late Cyril Arapoff who was a stills photographer and cameraman during the documentary film movement and worked with Michael Balcon in Brazil on CANTO DO MAR. Posters were exchanged with the Swiss Cinematheque.

Michelle Snapes was a guest of the Greek Cinematheque during a meeting of the FIAF sub-commission on set designs in Athens.

The department supplied copy stills extensively to British users,

as well as many overseas ones, including, of course, several FIAF members organizing seasons on the British cinema during the year: China, Portugal, German Democratic Republic. 22,534 black and white copy stills were supplied and 2,271 colour transparencies. 2,423 letters were answered and 1,300 visitors came personally to carry out research in the department.

International Relations

As described above, 1984 has seen major collaboration with our FIAF colleagues. In addition, two members of the Archive's Preservation Section - Kevin Patton and Michael Egan - attended the FIAF Summer School organized by Staatliches Filmarchiv der D.D.R. from 5-27th July.

During the year the Curator attended the FIAT General Assembly in Madrid and, on behalf of UNESCO, visited Malaysia, Indonesia and Pakistan to advise on the setting up of film archives in these countries.

Finally, in 1984 the Curator has been working on the proposed Museum of the Moving Image to be sited adjacent to the National Film Theatre. We hope that building will start in April or May this year and that the Museum will open in Autumn 1987.

London

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

ANNUAL REPORT - 1984

1. Acquisitions

Among our major documentary acquisitions this year was Lutz Becker's film "LION OF JUDAH" on the Italian invasion of Abyssinia, for which we received master 35mm duping material and a good quality theatre print.

On the feature film front we acquired a 35mm safety print of the Second World War Ealing production "NINE MEN" directed by Harry Watt one of the leading British documentary film makers who made the transition to feature films during the war.

Purchases from television included the BBC documentary "AUSCHWITZ AND THE ALLIES" a ninety minute programme by Rex Bloomstein examining the Allied failure to respond effectively to information on the concentration camps during the later stages of the Second World War.

We also took in a number of 8mm and 16mm amateur collections among the most interesting being 16 reels of 8mm b/w and colour film shot by Captain Blundell throughout his career in the British Royal Navy. This footage is extremely well shot and contains some rare naval action material.

The amount of official footage received from Government sources was rather lower than in many previous years however reflecting the fact film production levels in Government Departments have fallen due to financial cutbacks.

2. Preservation

Full preservation has been completed on approximately 800 thousand foot cans of our Second World War nitrate collection and we have also continued work on the commercial nitrate newsreel collections, copying 40 cans of the First World War Pathe Old Negative collection and a further 15 Movietone Newsreels from the Second World War. It may be noted that these figures are slightly down on 1983 reflecting the fact that our Film Preservation allocation from the Government is failing to keep pace with inflation.

Apart from the normal on going preservation programme we carried out restoration work on "THE ECONOMISTS" a First World War social propaganda film, restoring titles and producing a pristine show print which was screened at the BFI's National Film Theatre in April.

We also acquired the original nitrate negatives for the classic GPO Film Unit production "LONDON CAN TAKE IT" directed by Harry Watt and Humphrey Jennings and have carried out full preservation.

3. Cataloguing and Record Keeping

During 1984, the Museum has begun full use of the GOS system files for film cataloguing and preservation records. Progress on the cataloguing side has been slowed down by a number of personnel movements, so that the Museum is in the position of having a fully functioning system into which data is not yet flowing at the intended rate. On the preservation records side, the picture is more encouraging, and major inroads have been made into the backlog of unrecorded data built up during the hiatus between the usage of the APPARAT system and its successor.

4. Film Showings

Our principal season this year was planned in conjunction with a major Museum Exhibition on European Resistance to the Nazis 1939-45, and it ran throughout the summer and autumn of 1984. The films screened showed the way various countries have over the last forty years depicted the experience of occupation and the means by which conquered peoples both collaborated and resisted during the Second World War. Films shown included "Now it Can be Told' (GB 1946) 'To Be or Not To Be' (USA 1942) 'Hangmen Also Die' (USA 1943) 'Rome, Open City' (Italy 1945) 'The Silent Barricade' (Czechoslovakia 1949) 'A Generation' (Poland 1949) and 'Kanal' (Poland 1956), both from Wajda's Ashes and Diamonds trilogy, 'Hill of Death' (Yugloslavia 1962) and 'The Army in the Shadows' (1969) 'Lacombe Lucien' (1974) and 'One Man's War' (1981) all from France.

Other material shown included a programme of short films scripted by the poet Dylan Thomas for the MOI after he joined Strand Films in 1940, as well as a season illustrating the work of the British Army Film Unit in the Second World War in which for the first time we showed some unedited record film provoking considerable comment and interest. In conjunction with this season a small exhibition was mounted in the Cinema Foyer illustrating the difficulties and dangers facing combat cameramen and showing the types of cameras they used.

5. International Relations

During 1984 the interest stirred up by "the lost Alfred Hitchcock film" on the Nazi concentration camps continued unabated despite the fact that Hitchcock's involvement was in fact slight and the so called film is rather an edited assembly of concentration camp footage which never reached the final phase of production, as Clive Coultass explained in the FIAF Information Bulletin No. XXVI.

The undeniable interest of the material itself, however, led to a number of screenings at International Festivals. In February it was screened at the Berlin Film Festival with an introduction by Kay Gladstone from the Museum's Department of Information Retrieval and in April it was shown in Vienna in the context of a season arranged by the Osterreiches Filmmuseum with an introduction by Clive Coultass. A print was supplied to the Israeli Film Archive which was screened in Jerusalem in June, and in the same month the film was shown at the Kennedy Center in Washington under the joint auspices of the Congressional Arts Caucus and the United States Holocaust Memorial Council, again with an introduction by Clive Coultass. Subsequently it was screened at the Mostra Internazionale di Montecatini Cinema in Milan, (July) at the Semana Internacional de Cine Valladolid, Spain (November) and at the Festival dei Popoli in Florence in December. All loans of the film were of course arranged through the appropriate FIAF member in each case.

In February Anne Fleming attended a Conference on The Electronic Image in Bologna, sponsored by the Biennale of Venice and the Cinema Libera of Porretta Termine and the city of Bologna itself. This proved most stimulating particularly in the context of the future of the distribution of the electronic image with developments in cable TV and progress towards Direct Satellite Broadcasting.

Los Angeles

UCLA FILM, TELEVISION & RADIO ARCHIVES
University of California
Los Angeles, California 90024

ACQUISITIONS

The UCLA Film, Television & Radio Archives continued to accept new acquisitions at a slower rate during 1984 than we did in previous years, while concentrating our efforts on cataloguing and documentation programs and on making items in our collections more accessible to individual researchers. No large studio collections were acquired for the Film Archives, but we received useful additions to our 16mm and 35mm reference print collections from such well-known figures in the American film industry as director Arthur Lubin, independent filmmaker Noel Black, Frank Capra, LeRoy Prinz, Stephanie Rothman, Mrs. Carl Foreman (who donated films written and directed by her late husband), and producer Hal B. Wallis. The Technicolor Corporation deposited the original nitrate negative of TOLL OF THE SEA (1922), the first two-color Technicolor feature, which we plan to copy for purposes of archival preservation early in 1985. In all, we accepted about 100,000 feet of nitrate film and over 4 million feet of 16mm and 35mm acetate film in 1984.

The Television Archives received over 2,000 hours of programming in 1984, including films and videotapes from a large number of well-known people and firms in the American television industry: Ted Bergmann, Mobil Oil Corporation, Metromedia Broadcasters, Andrew Solt Productions, Frederick Brisson and the late Rosalind Russell, ABC Network News, Keenan Wynn, the late Richard Deacon, Motown Productions, Mary Tyler Moore, Columbia Pictures Television, Mrs. Rod Serling, Spike Jones, Jr., Arte Johnson, Fielder Cook, Burr Tillstrom, and George Schaefer. The widest possible range of programming was represented, from children's shows to news and sports broadcasts, from kinescopes of live broadcasts from the late nineteen-forties to the most recent productions. As usual, the Academy of Television Arts and Sciences contributed a nearly complete collection of tapes of all the national and local Emmy award-winning programs of the year.

Only a small number of new programs were acquired by the Radio Archives as we began a major effort to identify a "core" collection of broadcasts to transfer to reel-to-reel tape for preservation and to produce cassette copies for individual listening.

PRESERVATION

In 1984 we transferred twenty-five feature films and short subjects from nitrate to acetate stock, and approximately 100,000 feet of newsreel film (see below). A list of the features we preserved includes:

THE ANIMAL KINGDOM (RKO, 1932), directed by Edward Griffith
BLONDE VENUS (Paramount, 1932), directed by Josef von Sternberg

COLLEGE DAYS (Tiffany, 1926), directed by Richard Thorpe
DEATH TAKES A HOLIDAY (Paramount, 1934), directed by Mitchell Leisen
PITFALL (United Artists, 1948), directed by Andre de Toth
ROAD TO RIO (Paramount, 1947), directed by Norman Z. McLeod
THE ROYAL FAMILY OF BROADWAY (Paramount, 1930), directed by George Cukor and Cyril Gardner
THE SONG OF SONGS (Paramount, 1933), directed by Rouben Mamoulian
THE SCARLET EMPRESS (Paramount, 1934), directed by Josef von Sternberg
THUNDERBOLT (Paramount, 1929), directed by Josef von Sternberg

Work continues on the restoration of the Popular Science short subjects (Jerry Fairbanks-Paramount, 1935-47) and the rephotographing of paper prints from the Library of Congress onto 35mm film. In addition, several Max Fleischer animated cartoons from the early nineteen-thirties were preserved during 1984.

Restoration work was completed on BECKY SHARP (Pioneer-RKO, 1935), the first three-color Technicolor feature film. Robert Gitt, the Archives' preservation supervisor, and Richard Dayton of YCM Laboratories introduced the film and answered questions about the restoration at the New York Film Festival in September, 1984, and at a special screening in honor of the film's director, Rouben Mamoulian, sponsored by the Archives at the Academy of Motion Picture Arts and Sciences in Los Angeles in November. Futher showings at the San Francisco Film Festival and the Pacific Film Archive in Berkeley, California, were planned for early 1985.

We finished copying the nitrate prints and negatives of all the silent newsreels in the International Newsreel series (Hearst-Universal, 1919-1929) by the end of 1984, except for about 4,000 feet that required special handling because of damage or deterioration. Sound newsreels from the Hearst Metrotone News series (Hearst-MGM, 1929 et seq.) were copied on a selective basis, with special emphasis on newsreels from 1932 because of coverage of the Olympic games in Los Angeles that year.

This year our preservation efforts were aided by grants from the National Endowment for the Arts, the National Endowment for the Humanities, the David and Lucile Packard Foundation, and Canadian Club Classic.

CATALOGUING - DOCUMENTATION - RESEARCH

The UCLA Library created a private file for the Archives on ORION, the Library's computer system, during 1984. Our research staff will now be able to input the first catalogue entries early in 1985, beginning with the films in the Paramount studio print collection that were the Archives' first major acquisition in 1971. Over the next three years, it should be possible to input brief inventory records for the entire collection, after which we can make the inventory file accessible to individual researchers on microfiche and terminal screens.

We greatly expanded our facilities for individual 16mm print and videotape and disc viewing on the UCLA campus during 1984. All equipment for viewing 35mm films was moved to the Archives' Hollywood storage vaults, where both nitrate and acetate prints can be screened.

PUBLIC EXHIBITION

The UCLA Film, Television & Radio Archives continued to sponsor an extremely diversified public exhibition program during 1984. Examples of all three media were exhibited in the Archives' theater at UCLA, and items from the Film and Television collections were loaned for screenings at other institutions and festivals in this country, Canada, and Europe. At UCLA, programs included a series of Black American Independent Cinema; Portuguese Cinema; Women in Film; a French Film Week; Academy Award-nominated Documentary Features and Shorts; the Second Annual Gay and Lesbian Film Festival; a program of films from Mexico called Cine Sin Fronteras; Socialist Women Directors in the Soviet Union and Eastern Europe; Hollywood's Greatest Ghost Stories; European Avant-Garde Cinema 1960-1980; Expatriates in Hollywood, a series of films by European-born directors who worked in Hollywod during World War II; New Swiss Cinema; The Third Reich in the Films of the Federal Republic of Germany; and an Encounter Cinema program called New Narrative/Independent Perspectives. There were retrospectives of the films of Brian De Palma, Jean Gremillon, Dirk Bogarde, Louis Malle, Stanley Donen, Pier Paolo Pasolini, Lillian Gish, Robert Duvall, Paul Mazursky, Richard Lester, Esther Williams, screenwriter and producer Julius Epstein, King Hu, John Huston, Humphrey Bogart, John Sayles, George Roy Hill, Bertrand Tavernier, Mark Rydell, and Rouben Mamoulian, including the Los Angeles premiere of the Archives' restored version of BECKY SHARP (see above). Many of the retrospective series, especially, drew heavily on our own excellent collection of classic American cinema. As the year drew to a close, plans were being made for a three month retrospective honoring the Film, Television & Radio Archives' preservation program to be presented at UCLA and other institutions early in 1985.

Luanda

INSTITUTO ANGOLANO DE CINEMA
Organismo da Secretaria de Estado da Cultura

CINEMATECA NACIONAL

RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1984

1. ACQUISITIONS DE L'ANNÉE

- 12 films de production internationale en 16 mm dont lo longs métrages de fiction.
- 2 documentaires de production internationale en 35 mm.
- 3 documentaires angolais.

La baisse dans l'entrée de nouveaux films a été due au manque d'espace dans les locaux actuellement utilisés pour le stokage des films.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

Des raisons d'ordre financière et autres ont empêché la construction des dépôts de films en 1984. Cette construction est prévue pour le premier semestre de 1985.

La révision périodique des films se poursuit dans la mesure des moyens existants.

Un de nos cadres a frequenté un stage de deux mois dans les Staatliches Filmarchiv Der D.D.R. ce qui va permettre une amelioration du travail dans le domaine de la conservation.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

- Visite de Teresa Toledo de la Cinémathèque de Cuba, ce qui a permis une analyse critique du fonctionnement du Secteur de Documentation.
- Participation d'un cadre de ce Secteur, en tant que stagiaire, à Troisième Rencontre des Archives d'Images em Mouvement des Pays d'Amérique Latine et du Caribe tenue cette année au Brésil (São Paulo et Rio de Janeiro).

.../...

- Une liste bibliographique et une liste de films de la Cinémathèque ont été élaborées.

En ce qui concerne la recherche, la filmographie du Cinema angolais a été terminée et est en voie de publication.

4. PROJECTIONS

- Retrospective Santiago Alvarez, avec la présence du Réalisateur.
- Première Retrospective du Nouveau Cinéma Latino - Américain avec la participation du Cinéaste Fernando Birri, Hector Garcia Mesa - Directeur de la Cinémathèque de Cuba et Teresa Toledo. Cette Retrospective a été organisée par les deux Cinémathèques, la Cubaine et l'Angolaise et avec la Participation directe de Fernando Birri.

Cette activité a été un événement culturel et cinématographique, lieu de débats, colloques et rencontres très importants.

À part ces deux Retrospectives et le prêt de quelques films à des fins culturelles, les projections cette année ont été restreintes. Le manque d'une salle propre en a été la principale raison.

Cette lacune a été comblée par l'utilization des moyens de communication sociale à des fins d'éducation Cinématographique du grand-public. Ainsi, la Cinémathèque a maintenaint deux programmes de cinéma: un à la Radio, " /7ª Arte", tous les 15 jours et l'autre à la Télévision, "Écran", programme mensuel.

En 1984 ont été réalisés 12 programmes de Télévision et 21 programmes de Radio.

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Luxembourg

CINEMATHEQUE MUNICIPALE DE LUXEMBOURG

RAPPORT D'ACTIVITÉS 1 9 8 4

1] Acquisitions de l'année

Nombre de films 16 mm déposés pendant l'année: 274
Nombre de films 35 mm déposés pendant l'année: 195
Compléments 35 mm: 500
Nombreux livres de cinéma, revues, documents, affiches

2] Progrès dans le domaine de la conservation

La somme prévue au budget 84 pour l'aménagement d'un blockhaus, à savoir 6 millions de francs, reste bloquée en attendant les projets des architectes.
Néanmoins un troisième local a été mis à notre disposition, nous permettant ainsi d'archiver dans de bonnes conditions presque l'intégralité de notre stock 16 mm.

3] Catalogage, documentation, recherche

Inventaire de tous nos films muets de plus de 1000 m, à la demande de la Cinémathèque Royale de Belgique. (fiches techniques détaillées sur 110 films)

Inventaire de tous les films français de la période 1929/39.

4] Projections

Pendant l'année 84, la Cinémathèque a assuré environ 470 séances avec projection de plus de 300 films différents.

Une nouvelle séance a été ajoutée deux fois par mois, destinée à l'attention des personnes âgées.

Résumé du programme 1984

Janvier/Février: inauguration de la nouvelle installation sonore avec présentation d'une dizaine de films en son stéréophonique magnétique, hommage à Robert Aldrich, rétrospective Orson Welles, carte blanche aux critiques de films luxembourgeois (1)

Mars/Avril:	rétrospective Henri-Georges Clouzot, Hollywood Stars, carte blanche (2), dépôts récents (films inédits)
Mai/Juin:	hommage à Abraham Polonsky, l'oeuvre complet d'Eisenstein, rétrospective Elia Kazan, carte blanche (3), 12 inédits
Juillet/Août:	programme spécial "Summer Follies" (films drôles et films d'horreur) Pendant une semaine entière, l'historien du cinéma William K. Everson a présenté des films d'horreur rares de sa collection.
Septembre/Octobre:	hommage à James Mason et à Richard Burton, panorama du Cinéma bulgare, rétrospective Joseph Losey, carte blanche (4)
Novembre/Décembre:	hommage à François Truffaut, l'Univers du Rail au Cinéma, hommage à Georges de Beauregard, producteur

6] Administration et budget

Les crédits prévus pour le développement de nos archives ont de nouveau été augmentés pour atteindre 3.300.000.- de francs.

Un budget spécial de 700.000.- francs a été prévu pour l'installation de nouveaux fauteuils dans notre salle de projection.

7] Relations internationales

A part les les relations suivis avec la Cinémathèque Française, la Stiftung Deutsche Kinemathek, le Münchner Filmmuseum, la Cinémathèque Universitaire de Paris, la Cinémathèque de Toulouse, la Cinémathèque Suisse ainsi que le BFI, des

relations ont été établies ou poursuivies avec la Cinématographie bulgare, l'Österreichisches Filmarchiv et le Staatliches Filmarchiv der DDR.

8] *Divers*

Installation d'un bar "Rick's Café Américain" dans le hall de notre salle de projection.

Lyon

COMPTE RENDU DES ACTIVITES DU COMITE DE FONDATION DU MUSEE DU CINEMA DE LYON pour 1984

Malheureusement très peu de choses sont à signaler de la part du Comité sur la construction du futur Musée à l'emplacement de l'ancienne usine LUMIERE près du Château.

(A propos de ces lieux historiques, nous pensons que l'ensemble des Cinémathèques du monde entier seront d'accord avec nous pour protester contre la démolition du mur où se situait le portail de "la sortie des Usines LUMIERE", en avant du fameux hangar - démolition décidée par un inconscient adjoint du Maire de Lyon !)

Nous avons participé, au mois de juin, à l'inauguration du Musée du cinéma de Francfort sur le Main, en Allemagne, en ouvrant le cycle cinématographique avec des projections de films LUMIERE effectuées d'abord avec le "Cinématographe" original, puis avec les appareils de cabine.

Nous avons aussi poursuivi notre routine : échange de documents, de photographies, de films avec des organismes culturels et des télévisions françaises ou étrangères, surtout anglaises.

D'autre part, un long travail de recherche et de documentation réalisé par le Docteur GENARD a été synthétisé par un professeur de l'Université Lyon II : Monsieur RITTAUD-HUTINET. Un ouvrage important issu de cette collaboration sera édité (par Champ Vallon) en février 1985 sur les "Opérateurs LUMIERE", ouvrage préfacé par le Docteur GENARD.

Illustré de plus de 300 photographies, ce livre est une source de renseignements absolument inédits sur Louis LUMIERE, sur l'organisation de sa courte période de production cinématographique et sur l'"épopée" à travers le monde des opérateurs LUMIERE dont la plupart des noms ont été retrouvés.

Mexico

CINETECA NACIONAL
SECRETARIA DE GOBERNACION
DIRECCION GENERAL DE RADIO, TELEVISION Y CINEMATOGRAFIA
DIRECCION DE CINEMATOGRAFIA
MEXICO

1.- Acquisitions of the year

In 1984, Cineteca Nacional acquired 422 new prints, so the holdings increased to 1627 titles of feature films, excluding nitrate reels and special collections of documentary images. 923 of those features are Mexican, and 129 of other nationalities.

In this year we have also received four important collections of documentary films, two of them from institutions of the Federal Goverment and two from private donors. This collections make about 22,500 reels, mainly 35 mm. acetate. By the end of 1985, we intend to have a catalogue of all these materials.

Among the donations received by the Cineteca Nacional during the year, we shall mention 14 titles donated by the French government, through its Embassy in Mexico City:

La vieja dama indigna (La vieille dame indigne R. Allio, 1965)
Al azar Baltazar (Au Hazard Balthasar, R. Bresson, 1966)
Jules et Jim (F. Truffaut, 1961)
El gran amor (Le Grand Amour, P. Etaix, 1969)
La felicidad (Le Bonheur, A. Varda, 1965)
La coleccionista (La Collectioneuse E. Rohmer, 1967)
La garra y el diente
La guerra ha terminado (La Guerre est finie, A. Resnais, 1966)
Mi noche con Maud (Ma nuit chez Maud, E. Rohmer, 1969)
Piel de asno (Peau d' Ane, J. Demy, 1971)
El viejo y el niño (Le vieil Homme et L'Enfant, C. Berri, 1966)
Police Python (A. Corneau, 1976)
Los 400 golpes (Les Quatre Cents Coups, F. Truffaut, 1959)

In december, Canal 13, a T.V. enterprise of the Federal Goverment, gave to Cineteca Nacional a large collection of newreels documentaries of about 16,000 reels in 35 mm. negative acetate.

Some other features acquired in 1984:
Fanny y Alexander (Fanny and Alexander, I. Bergman, 1983)
Una familia de tantas (A. Galindo, 1948)
Al son del mambo (Ch. Urueta, 1950)
Campeón sin corona (A. Galindo, 1947)
El conformista (The Conformist, B. Bertolucci, 1970)
Identificación de una mujer (Identificazione di una donna M. Antonioni, 1982)
Pueblerina , (E. Fernández, 1944)
El matrimonio de Maria Braun (Die Ehe von Maria Braun, R.W. Fassbinder, 1979)
El baile (Le bal, E. Scola, 1983)
La noche de San Lorenzo (La notte di San Lorenzo, P. y V. Taviani, 1982)
Reincidentes (Visszaesök Z. K. Kovacs, 1982)
La historia sin fin (The neverending story W. Peterson, 1983)

2.- Preservation

1,000 prints both in 35 and 16 mm. belonging to our stock were checked for purposes of preservation and restoration. We have also protected 52 feature films by printing dup negatives and extra positives of each of them.
In 1984, the project for the construction of the new vaults for acetate and nitrate film was concluded. In order to start we are waiting for the authorization of the Federal Goverment.
Norms and policies of several film archives have been considered when the project was elaborated. The acetate film vaults will store about 100,000 reels, and the first unity for nitrate film has space enough for 10,000 reels.

3.- Documentation and research

In Jannuary 1984, the Department of Documentation moved to the new facilities of Cineteca Nacional, where it has now adecuate areas for library, stills-archive and office

of research. As a result of this, 6,082 readers consulted the Department during the year, and we were able to supply information to 11,578 requests.

Acquisitions in 1984:	Overall stock
426 books	1,565
1,205 periodicals	2,761
332 feature scripts	831
733 posters (titles)	2,722
1,028 folders with stills	2,760

An important donation, consisting of about 25,000 items (scripts, books and stills) is now in process of inventory.

In 1984 our staff wrote 3 works of research to be published next year.

Stock of the Research Office:
2,102 folders with stills and documents on Mexican films and personalities.
1,174 folders on Foreign films
643 folders on miscellaneous.

4.-Film showings

During 1984, our activities in this field took place in 4 theaters belonging to the new facilities of the Cineteca Nacional. We had in this year 680,305 spectators, and 760 titles were screened, the main part of them grouped in cycles.

The main events were:
12 International Film Weeks featuring titles of the following countries:

Yugoslavia
China
Soviet Union
Argentina
France
India
West Germany
Cuba

Bulgaria
Nicaragua
Brazil
Czchoslovakia

Special programas

-36 Mexican filmmakers from our archive
-Arturo Ripstein
-Les Blank
-Awarded films in the Latinamerican Festival, La Havana, Cuba
-Recent films form West Germany
-Volker Schlöndorff
-Emilio Fernández
-58 Mexican filmmakers
-Nueva York, Nueva York
-Robert Duval
-Frederick Wiseman
-The best 20 films according to PECIME
-Films from Ingmar Bergman (Retrospective)
-Miguel Contreras Torres
-Science Fiction Films
-Juan Bustillo Oro
-Films from Aries Cinematografica, of Argentina
-Recent Spanish Films
-Recent Albanian Films
-Cartoons from the USSR
-Recent films from East Germany
-9 films from Francois Truffaut
-The 4th edition of the "Foro Internacional de la Cineteca".
-The 17th. edition of the "Muestra Internacional de Cine".
-The "Jornadas de Cine Latinoamericano".
and 79 screenings for children.

We had an average of 14 performance per day, in each of our four theaters.

Exhibitions - Publications

In 1984, Cineteca Nacional presented, in gallery and lobbies of its new facilities, 6 exhibitions of stills and posters, wich were visited by 30,000 spectators.

-"Muestra del Archivo Toscano"
-"Homenaje a Emilio "Indio" Fernández en su 80 aniversario"
-"Arcady Boytler"
-"El cartel Cubano"
-"El cartel de la Muestra Internacional de Cine"
-"Fernando de Fuentes"

Publications

Two books were published in 1984 by the Cineteca Nacional:

Fernando de Fuentes, by Emilio García Riera
Vida cinematográfica, by Juan Bustillo Oro

We edited also 12 monthly programs, and the program for the 17a. "Muestra Internacional de Cine".
6 poster were issued in the context of the following events:
-Inauguration of the new facilities of the Cineteca Nacional
-IV Foro Internacional de la Cineteca
-Homenaje to Emilio "Indio" Fernández
-French film week
-XVII Muestra Internacional de Cine
-First aniversary of the new Facilities of the Cineteca Nacional.

A calendary 1985, under the title Los rostros del cine mexicano Ellos, was also edited by Cineteca Nacional containing 12 stills of the most relevant Mexican actors.

6.- International relations

-Directives of Cineteca Nacional attended to the XL F.I.A.F. Congress celebrated in Vienna in April 1984
-Representatives of our Programming department attended to the Berlin, Cannes and San Sebastian Film Festivals, 1984.
-The Chief of our Filmarchive Department attended to the F.I.A.F. Summerschool 1984 in The Staatliches Filmarchiv der DDR in Berlin
-The chief of our Documentation and Research Department attended to the III Encuentro de Archivos de Imágenes en Movimiento, organized by Cinemateca Brasileira with support of UNESCO, celebrated in Sao Paulo and Rio de Janeiro.

7.- New Building. Miscellaneus

In January 27th. 1984, the new facilities of the Cineteca Nacional were officialy inaugurated. This facilities consist in a complex of buildings with four movie theaters with 560 seats each, book library, reading room, exhibition gallery, and a book shop specialized in film and mass media subjets. The complex includes a restaurant and a parking area for 500 cars.

The new vaults for acetate films will be constructed near this complex in 1985. The vaults for nitrate films will be constructed out of the urban area.

In August 1984, supported by Cineteca Nacional in its new facilities, took place the II Seminario Nacional de Conservación de Documentos, Libros y Materiales Gráficos y Fílmi-

cos, organized by CODOLMAG, an institution devoted to preservation in several fields. 150 representatives of the most important archives of the country participated in this Seminar.

Milano

CINETECA ITALIANA

ARCHIVIO STORICO DEL FILM MUSEO DEL CINEMA

MEMBRO EFFETTIVO DELLA F.I.A.F. FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Rapport d'activité pour 1984

1. Acquisition de l'année

Au cours de l'exercice 1er janvier - 31 décembre 1984 nos collections se sont enrichies, par dépôts, tirages, contretypes, achats, échanges (positifs, négatifs, lavander, 35 et 16 mm.) de 108 titres de films, longs et courts métrages.

Entre autre il faut signaler le sauvetage de films de Marco Ferreri, Lina Wertmuller, Pupi Avati, Tinto Brass, Mario Monicelli, Giuseppe Patroni Griffi, Luigi Magni, Pier Paolo Pasolini, Enrico Maria Salerno, Francesco Rosi.

Pour le travail dans le domaine culturel de la télévision, la Cineteca Italiana s'est enrichie de sélections de films ce qui porte cette collection à un total de 6009 titres.

2. Progrès dans le domaine de la conservation

Le report du nitrate sur acétate à été réalisé en 1984 surtout sur la collection des films "Pathé-Frères" de la Cineteca Italiana. Il s'agit d'une collection très remarquable de films en copies originales qui ont été restaurés avant de passer au laboratoire. Il faut signaler aussi le travail d'inventaire de la collection avec le titre et le métrage exact de chaque copie.

Dans le but de la conservation il faut signaler le tirage sur pellicule couleur de deux films des "divas" du cinéma muet italien: RAPSODIA SATANICA avec Lyda Borelli et HISTOIRE D'UN PIERROT avec Francesca Bertini.

En 1984 la Cineteca Italiana à poursuivi le programme vidéo, c'est à dire l'enregistrement sur cassette 3/4' de films de l'histoire du cinéma pour les projections dans le "Musée du Cinéma".

CINETECA ITALIANA

ARCHIVIO STORICO DEL FILM MUSEO DEL CINEMA

MEMBRO EFFETTIVO DELLA F.I.A.F. FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

3. Manifestations

Parmis les nombreuses manifestations de l'année il faut signaler:

- Université de Trieste (février) un cycle de films sur le cinéma d'avventure du muet italien.
- "Journées du cinéma d'avanguarde" à Parma (février-mars) Un programme de films sur la recherche, la peinture, l'art.
- "Comics 1934" à Treviso (février) avec un homage à l'actrice Isa Miranda (projections de films, expositions de documents).
- Festival Shakespeare à Milan (février) avec la collaboration du "British Film Institute" de Londres et le "Piccolo Teatro".
- Partécipation à la rencontre du "Dams" à Bologna (avril) avec une copie très rare LA MORTE CHE ASSOLVE (1917) avec E.Novelli.
- Stage à l'Université de Padova (mai) Pour les cours du Prof. Giampiero Brunetta présentations de films du muet italien.
- Films de D'Annunzio au "Vittoriale" de Gardone (septembre) pour le sympsium "D'Annunzio vivant dans le monde des images".
- Cinéma italien a Morcote (Suisse) dans la Villa Sherer (juille dans le cadre des accord de la Comission italo-suisse.
- Néorealisme à Como (octobre) Films du néorealisme pour le cinéclub "Città Murata". Parmis les film IL CANALE DEGLI ANGEL
- Cineteca Day à Sondrio (octobre) avec conference de Gianni Comencini sur la Cineteca, les années '30, l'origine, les pion
- Exposition Salvador Dalì a Ferrara (octobre) Pour la grande ex Dalì présentation de L'AGE D'OR et CHIEN ANDALOU.
- G.W.Pabst à Venise (octobre) en collaboration avec la Cineteca Nazionale de Rome: tous les films de G.W.Pabst.

CINETECA ITALIANA

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MEMBRO EFFETTIVO DELLA F.I.A.F. FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

- "Jumellage Milan-Francfurt" (avril) en accord avec la Municipalité de Milan. Projections de films de Luca Comerio.
- Collaborations avec les télévisions. Avec la RAI et la RTSI de Lugano. Citations de films pour programmes culturels.
- L'expréssionisme à Lecco (décembre). Films allemands de l'époque de Weimar avec discussions et exposition.

4. Musée du Cinéma

L'année 1984 marque un important évènement dans l'histoire de la Cineteca Italiana: l'accord avec la Municipalité de la Ville de Milan pour le nouveau siège du "Musée du Cinéma" qui était dans les locaux de la Villa Royale à via Palestro. Locaux insuffisants pour abriter toutes les collections du Musée.

Dans les premiers mois de 1984 un accord à été signé avec le Maire de Milan et le nouveau siège du Musée à été fixé dans un palais historique, le Palais Dugnani, dans la Via Manin, le long des Jardin Publics.

Il s'agit d'un palais du 1700 (avec des fresque du Tiepolo) et à été mis à disposition du Musée le sous sol face au jardin. Pendant l'été les Travaux Publics de la Ville ont effectué la restauration des locaux avec une dépense de près de 300 millions de lires y compris l'installation electrique, appareils d'alarme et système automatique contre l'incendie.

En octobre la Cineteca Italiana à pris possession des locaux et l'amenagement du Musée prendra environ 6 mois; l'inauguration officielle aura lieu en avril 1985.

Après de longues année voilà donc un résultat très important pour la Cineteca Italiana et nous désirons remercier le Maire de la Ville de Milan M. Carlo Tognoli pour sa volonté de résoudre le problème d'une sistémation définitive du "Musée du Cinéma" de la Cineteca Italiana.

Milano, 31 décembre 1984

Montevideo

CINE ARTE DEL SODRE
ACTIVITIES REPORT 1984

Acquisitions - In volume, our collection hasn't had significative changes. Nevertheless, we were able to add a few nitrate originals, among which it's worth while mentioning a print of Pabst's "Three pages of a diary". Inicially, only four reels were found; later several fragments were added and in the whole we estimate that about a reel (1000 feet) is missing.

Preservation - The accent of our work continues to be placed in this area, and it was kept steady throughout the year. Our attention was focused on a group of uruguayan documentary films shot mostly during the twenties in the interior of the country by the film-maker Carlos Alonso, author of "El pequeño heroe de Arroyo de Oro", the best of uruguayan silent films. After careful evaluation, negatives or positive masters (when negative originals were available) have been made of most of the titles available.

Transfer to safety film was also extended to several foreign films, among them the mentioned "Three pages of a dairy". We also ordered new color negatives of a few old hand painted primitives, as Zecca's "Passion", which improve the black and white negatives we already had. Whenever possible, we intend to continue this policy.

Cataloquing-documentation - We made an important step in this area, adding to our staff a librarian, Miss Graciela Dacosta, who has undertaken the responsability to organize and run our Center of Documentation and Information. Plans have now been drawn on technical grounds, and we expect to see the good results soon.

Film showings - Due to the demolition of our old theater and the need to move our offices out, no public screening took place during 1984. Only our loan service of 16 mm. documentary and educational films remained active, ending the year with 450 loans made, 1.574 screenings and an attendance of 111.048 spectators.

International relations - We are pleased to report that although budgetary problems forbid us to participate in FIAF congresses, we were able to meet the expenses to attend the

"III Meeting of Latin American and Caribbean Film Archives" which was held in Sao Paulo and Rio de Janeiro (Brazil) with the participation of Dr. Klaur and Miss Van der Elst. Cine Arte was represented by our acting Deputy Director Juan José Mugni, who produced a very favourable report, stressing the practical importance of the meeting with specialists in the area of preservation and documentation who share in the continent similar kind of problems. The meeting has opened the doors for bilateral contacts and further cooperation possibilities in the mentioned areas, which are being explored.

Special events - Following our policy to promote independent film making, we sponsored towards the end of the year the 6th. Competition of Amateur Cinema, opened both for films and videotapes. Although the participation was rather small, the results proved again to be encouraging.

New premises - The demolition of our offices and old theater damaged by the 1971 fire has been completed, and the reconstruction is expected to start in a near future. Forced to move out, we are working in temporary offices. The move has affected our work in 1984, but we have settled now down for a still undefined transitional period of work, until the new building is completed.

Eugenio Hintz
Director

Montréal

LA CINÉMATHÈQUE QUÉBÉCOISE

Musée du cinéma

RAPPORT D'ACTIVITÉS 1984

1. ACQUISITIONS ET PRÉSERVATION

Films: 790 longs métrages
694 courts métrages
8 séries de télévision (sur film)
25 vidéos

Le cinéma canadien et québécois figure avantageusement dans les acquisitions de 1984; nous avons reçu notamment 390 courts métrages produits par le gouvernement québécois, les éléments de tirage originaux de 14 longs métrages et de 22 courts métrages québécois récents. Nous avons aussi reçu en dépôt les chutes (<<out-takes>> et autres matériaux similaires) de 45 productions récentes.

81 films d'animation font partie de ces acquisitions.

Par le biais d'échanges nous avons reçu des prêts illimités des archives de Stockholm, Rio de Janeiro, New York et Toulouse.

La Cinémathèque a également bénéficié de nombreux dons de cinéastes et de sociétés de productions, étrangers aussi bien que canadiens.

Au nombre des acquisitions non-canadiennes de 1984 figurent: L'ASSASSINAT DE TROTSKY de Losey, THE GENERAL de Keaton, SPEELGOED de van der Keuken, LE PETIT THÉATRE DE JEAN RENOIR de Renoir, THE NEW MUSIC de Peter Bull, EN HAUT DES MARCHES de Vecchiali, CIEL D'ENFER de Chahine, THE CAT THAT HATED PEOPLE de Avery.

Appareils anciens : Au nombre des appareils acquis cette année, on compte des caméras (Maurer sonore 16mm, Midas 9,5mm), des projecteurs (Bell & Howell Filmo 130-C, Keystone Moviegraph L-742), des appareils d'enregistrement sonore (Nagra II-CI, transfert 16mm Moviola), quelques appareils photo et un phonographe Edison Gem.

Photos, affiches, disques: Photos et affiches ont été acquises essentiellement par dons des distributeurs, des cinéastes et de quelques collectionneurs privés. Nous avons acheté un petite collection d'environ 2000 photos de films américains et européens des années 50. De nombreuses photos ont été prises par le responsable de la photothèque sur des tournages québécois - et parfois même étrangers (utilisant Montréal comme décor).

Nous continuons à faire l'acquisition de bandes sonores originales sur disques; nous avons notamment acquis les musiques de: LES DIEUX SONT TOMBÉS SUR LA

TETE, RUE BARBARE, LES NUITS DE LA PLEINE LUNE, E LA NAVE VA, RAGTIME, MON ONCLE D'AMÉRIQUE, ANATOMY OF A MURDER, HENRI IV, QUEST FOR FIRE, YELLOW SUBMARINE.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

En attendant de pouvoir entreprendre les travaux (urgents) d'agrandissement des entrepôts de conservation, nous avons loué un entrepôt temporaire, dans le voisinage immédiat de notre édifice actuel; ce local servira à l'entreposage des copies de projections et autres éléments de même nature.

Un système de climatisation, contrôlant la température et l'humidité relative, a été installé dans l'entrepôt de conservation des photos, affiches et documents qui fait partie des bureaux de la Cinémathèque.

Alain Gauthier, responsable de la photothèque, a participé à un stage intensif de formation sur la conservation et la restauration des photos, à l'Université de Rochester; le stage comprenait également la visite de certains départements spécialisés de la compagnie Kodak.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation est ouvert au public de 12.30 à 17.00 hre les lundi et vendredi et de 12.30 à 20.30 hre les mardi, mercredi et jeudi. Plus de 3,500 personnes ont fréquenté le centre en 1984. La plus grande partie de la clientèle est composée d'étudiants en cinéma du premier cycle universitaire. De nombreux professeurs de cinéma, des journalistes, des critiques et des chercheurs fréquentent aussi le centre de documentation de façon régulière.

Cette année nous avons fait un effort particulier pour rendre la collection de documents d'archives accessible et ainsi rejoindre une clientèle d'étudiants des 2e et 3e cycle universitaire. Ainsi, nous avons pris une entente avec la Société générale du cinéma et Radio-Québec pour qu'ils nous déposent automatiquement les scénarios qui leur sont soumis pour financement. Nous avons aussi traité au complet un de nos plus importants fonds, le fonds Claude Jutra.

Plus de 1500 monographies ont été acquises. De plus, de nombreux documents nous ont été donnés soit par des individus ou des organismes. Ainsi un producteur québécois nous a remis les dossiers de production complets (scénarios, budget, documents légaux, correspondance...) de plus d'une vingtaine de films québécois. Une maison de distribution nous a donné une quinzaine de boîtes de dossiers de presse qu'elle avait constitués sur les films de son catalogue.

Enfin, nous avons commencé à automatiser certains secteurs d'activités du centre de documentation. Les secteurs ainsi touchés sont la gestion des abonnements aux 400 périodiques que nous recevons, la compilation annuelle de la bibliographie sur le cinéma québécois et la cueillette des données concernant les courts et longs métrages québécois qui servent à la publication de Copie Zéro.

4. PROJECTIONS

La Cinémathèque présente 13 séances par semaine. Nous faisons relâche en juillet. La salle de projection compte 193 places.

Bien qu'il y ait eu également relâche pour accueillir le Festival international du film Super 8, le Festival du Nouveau cinéma et le Festival international du film sur l'art, la Cinémathèque a néanmoins présenté 554 séances régulières en 1984. Le tableau ci-dessous dresse le bilan statistique de la fréquentation des projections au cours de l'année:

mois	cycle principal	nombre de séances	spectateurs	moyenne
1/84	VAN ACKEREN, EXPRÉRIMENTAL FRANCAIS	54	3,053	57
2/84	JASNY, CINEMA RFA	41	3,052	74
3/84	ACQUISITIONS, <CINÉMA 84>	57	4,181	73
4/84	CINÉMAMA, SCÉNARIOS/ SCÉNARISTES	42	2,703	64
5/84	PAGNOL, ÉGYPTE	58	4,009	69
6/84	YOUGOSLAVIE, SÉRIE NOIRE FRANÇAISE	52	3,188	60
8/84	PREMIERS FILMS	54	2,832	52
9/84	FORMAN, FLAHERTY, BECKER	59	2,739	50
10/84	IIIe REICH, FRANJU/ FEUILLADE	35	2,316	66
11/84	MURNAU, VECCHIALI, CINÉMA ANGLAIS	56	3,085	55
12/84	QUINZAINE JUIVE, TRUFFAUT	46	3,680	80
		554	34,828	64

La Cinémathèque a préparé un programme spécial de dix jours de films sur le jazz à l'intérieur du Festival international de jazz deMontréal.

Suite à une consultation avec un groupe d'experts internationaux - dont de nombreux archivistes - nous avons présenté un programme spécial de <<Classiques du cinéma comique>> à l'intérieur du Festival Juste pour Rire. Ces deux manifestations spéciales se sont tenues dans notre salle durant la relâche annuelle de juillet.

Parmi les manifestations exceptionnelles de cette saison, signalons:

- le cycle FRANJU/FEUILLADE: deux figures exceptionnelles de l'histoire du cinéma français. Tout Franju présenté par le cinéaste lui-même et trois films à épisodes de Feuillade (TIH-MINH, JUDEX et FANTOMAS) présentés intégralement avec introduction et commentaires de Franju et de Jacques Champreux, petit-fils de Feuillade.

- un cycle scénarios/scénaristes complétant des ateliers professionnels avec Jean Gruault, Marshall Brickman et Enrico Medioli. Films choisis et présentés par les scénaristes invités.

- MURNAU RETROUVÉ: Enno Patalas présentant les films de Murnau dont il a assuré la reconstruction et expliquant son travail d'archiviste.

- un ultime hommage à François Truffaut comprenant une NUIT DOINEL: les 5 films du cycle Doinel, présentés de 20h35 à 5h du matin.

Les classiques du cinéma (les muets fréquemment accompagnés au piano), le cinéma canadien et québécois et le cinéma d'animation reviennent très ponctuellement dans nos programmes. Nous poursuivons le projet des cartes blanches à des cinéastes québécois et nous avons inscrit à l'horaire une séance périodique consacré aux <<Cinéastes de notre temps>>, films-portraits, films d'analyse sur des cinéastes et reportages sur des tournages.

De nombreuses personnalités ont été nos invités au cours de cette saison 84, notamment:

Georges Franju (cinéaste français)
Benjamin Hayeem (cinéaste américain)
Gaston Haustrate (critique français)
Jacques Champreux (cinéaste français)
Boris Lehman (cinéaste belge)
Enno Patalas (critique, historien et archiviste allemand)
Jean Gruault (scénariste français)
Tewfiq Saleh (cinéaste égyptien)
Marshall Brickman (scénariste et réalisateur américain)
Enrico Medioli (scénariste italien)
Dominique Noguez (critique français)
Vojtech Jasny (cinéaste tchécoslovaque)
Renate Möhrmann (critique allemande)
Khémaïs Khayati (critique tunisien)
Wolf Donner (critique allemand)
Paul Vecchiali (cinéaste français)
Charles Solomon (critique et historien américain)
Peter Tiborsky (producteur hongrois)
et de nombreux cinéastes québécois venus présenter leurs films à la Cinémathèque.

5. PUBLICATIONS

En 1984, notre périodique COPIE ZÉRO s'est donné une nouvelle toilette. Quatre numéros sont parus:

- une monographie (# 19) consacré à André Forcier, un des jeunes cinéastes les plus importants de sa génération, parent spirituel de Vigo et Bunuel.
- un annuaire 1983 des longs métrages québécois (# 20): toute la production de l'année (35 longs métrages). Génériques exhaustifs, résumés du film et cinq index. Comprend également quelques points de vue sur la production de l'année et, insérée en supplément, une bibliographie qui recense livres, revues et journaux parus en 1983 qui portent sur le cinéma québécois (591 entrées).
- un annuaire 1983 des courts métrages (# 21), volumineux catalogue bilingue qui recense et présente des centaines de titres. Comprend cinq index dont un index-sujet PRÉCIS en français et en anglais.
- un numéro spécial, Vivre à l'écran (# 22), 15 textes, témoignages, entrevues sur le métier d'acteur.

La collection <<Les dossiers de la Cinémathèque>> s'est enrichie de trois nouveaux numéros:

LE CINÉMA: THÉORIE ET DISCOURS (56p.): Actes du colloque de l'Association québécoise des études cinématographiques; 11 textes autour de trois thèmes: Les discours analytiques et critiques, Le cinéma, la profession et les institutions, Les pratiques d'écriture et les choix des récits.

À PROPOS DU CINÉMA ÉGYPTIEN (48p.): des textes historiques et critiques de Tahar Cheri'aa, Khémaïs Khayati, Samir Farid et Magda Wassef et des notes sur les 20 films présentés lors de la rétrospective du cinéma égyptien. Une coédition avec l'Agence de coopération culturelle et technique (Paris).

LA PRODUCTION FRANÇAISE À L'ONF: 25 ANS EN PERSPECTIVES (80p.): un dossier de 15 textes sur la production francophone à l'Office national du film de 1960 à nos jours, avec quelques détours par le passé.

Enfin une brochure a été préparée à l'occasion de la 2e QUINZAINE INTERNATIONALE DU CINÉMA JUIF.

6. EXPOSITIONS

Notre salle d'exposition a accueilli les expositions suivantes:

- le ROMAN NOIR FRANÇAIS, une exposition itinérante conçue par l'Atelier d'Art Graphique de l'École d'Art de Marseille et accrochée à la Cinémathèque à l'occasion du cycle de projections consacré à la <<Série noire française>>.
- une exposition CLAUDE JUTRA constituée d'éléments faisant partie du précieux fonds d'archives (photos, affiches, scénarios, découpages, correspondance, etc.) que la Cinémathèque a constitué autour de la longue carrière de ce cinéaste.

- 25 ANS DE CINÉMA FRANCOPHONE À L'ONF, l'histoire du studio français de l'Office national du film du Canada, à travers les affiches de titres majeurs, à l'occasion du cycle de projections qui célébrait le 25e anniversaire de la création de ce studio.

- ANIMATION: TRAVAUX D'ÉTUDIANTS: la production graphique (dessins, <<story-boards>>, maquettes, etc.) des étudiants en animation de deux universités montréalaises.

7. ADMINISTRATION

L'équipe de la Cinémathèque comprend 19 employés permanents et 3 surnuméraires (guichet et salle de projection). Six employés temporaires à mi-temps se sont joints à l'équipe en cours d'année par le biais d'un programme d'aide à l'emploi du gouvernement québécois.

Les subventions gouvernementales pour l'exercice financier 1984-1985 (1er avril 84 au 31 mars 85) se présentaient comme suit:

Ministère des Affaires culturelles du Québec	$ 491,000.
Conseil des Arts du Canada	155,000.
Ministère des Communications	20,000.
Conseil des Arts de Montréal	5,000.

Le département de documentation cinématographique fait l'objet d'un budget séparé, entièrement assumé par le Ministère des Affaires culturelles du Québec; en 84-85, ce budget était de $349,000.

8. RELATIONS INTERNATIONALES

Le directeur de la Cinémathèque, Robert Daudelin, a participé aux travaux du comité directeur de la FIAF et a participé au congrès de Vienne.

Pierre Véronneau, responsable des recherches et des publications s'est rendu à Bruxelles et à Budapest pour y préparer des cycles de projections; il a également été l'hôte des archives de Koblenz, Francfort et Munich pour parfaire le travail d'inventaire des catalogues d'appareils anciens.

Louise Beaudet, responsable du secteur Cinéma d'animation, a été l'invitée des Festivals de San Francisco et de Boston.

Comme chaque année nous avons bénéficié de la précieuse collaboration de nombreux collègues de la FIAF, entre autres les cinémathèques de: Lausanne, Toulouse, Paris (Cinémathèque française), New York, Varsovie, Jérusalem, Munich, Wiesbaden, Washington (Library of Congress), Bois d'Arcy.

Montréal, le 1 février 1985.

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 1984.

ACTIVITE NATIONALE.

En 1984 les collections du Gosfilmofond se sont complétées par un nombre considérable des films. En total on a pris en conservation illimitée 25.451 bobines de films.

On a effectué un tirage actif pour le transfert du nitrate à l'acétate. On a tiré pour ça 999.400 mètres de films.

Pour les besoins du Gosfilmofond de l'URSS et pour les autres institutions (distribution, studios de production, TV etc.) les laboratoires du Gosfilmofond ont tiré 8.071.500 mètres de films.

On a restauré 12.536.900 mètres de films.

On a renouvelé la bande sonore - 960.600 mètres de phonogrammes.

On a effectué un travail actif pour aider les groupes de tournage de cinéma et de TV à choisir les morceaux de films nécessaires. Ainsi on a servi plus de 100 groupes de tournage y compris les films tels que: LE XX -eme SIECLE (Studios Gorki), V.I.LENINE AU TEMPS DE L'ESSOR REVOLUTIONNAIRE EN RUSSIE (Studios Lennaoutchfilm), LA VICTOIRE (Studios Mosfilm), L'ANNEE VAVILOV (Studios Kievnaoutchfilm), L'EXPLOIT D'ODESSA (Studios d'Odessa), LA DEFENSE DE LA NATURE DE L'ARCTIQUE (Studios Centraux Documentaires), COSMOS - LES REVES ET LA REALITE (Studios Lennaoutchfilm) et d'autres.

En 1984 les cinémas du Gosfilmofond (ILLUSION à Moscou, KINEMATOGRAF à Leningrad et LE PRINTEMPS à Tbilissi) on a continue la projection des films programmés en cycles thématiques et précédés par allocutions. On a prêté aux cinémas du Gosfilmofond en total 29.509 bobines de films.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 2.459 bobines de films au Bureau de propagande du cinéma de l'Union des cinéastes de l'URSS, à la Société d'instruction publique ZNANIE et aux autres. On a prêté pour projection 40.142 bobines de films aux institutions scientifiques et artistiques y compris les Studios de production, TV, Institut des Recherches cinématographiques, VGIK, L'Union des cinéastes de l'URSS et les autres.

On a restauré 4 films muets.

On a annoté 627 films pour les catalogues des films soviétiques

et étrangers.

Avec la Maison d'Edition ISKOUSSTVO on a continué le travail sur les volumes suivants du catalogue annoté LES FILMS SOVIETIQUES DE FICTION ainsi que sur les aûtres manuels sur les maîtres du cinéma soviétique.

En 1984 les Archives du Gosfilmofond ont établi 1045 nouveaux dossiers y compris 115 dossiers sur les films de fiction soviétiques, 13 dossiers sur les dessins animés soviétiques, 30 dossiers sur les films de fiction étrangers, 707 dossiers de photos des films soviétiques et étrangers et d'autres.

On a activisé les travaux sur l'amélioration du regime de température et d'humidité dans tous les block-haus du Gosfilmofond. On a continué la construction du 12-ème block-haus.

ACTIVITE INTERNATIONALE.

En 1984 le Gosfilmofond a continué des relations actives avec 42 Archives du Film, membres de la FIAF. On a envoyé aux Cinémathèques étrangères en cadre d'échange et en prêt illimité 67 films et en prêt limité - 118 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 92 films et en prêt limité - 56 films.

On a envoyé aux Archives étrangères 1615 photos, 135 affiches, 101 pages de la presse et 25 livres, revues et catalogues. On a obtenu des Archives étrangères 1957 photos, 270 affiches, 1696 pages de la presse et 322 livres, revues et catalogues.

Le Gosfilmofond a assuré par les copies de films les projections des films soviétiques aux cinémas d'Archives de la Grande Bretagne, de la France, de la Grèce, de la Jougoslavie, de la Pologne, de la RDA et de la Suède.

Avec l'aide de TAINIOTHIKI TIS ELLADOS le Gosfilmofond a fait la Retrospective du réalisateur Théo Angelopoulos à son cinéma d'Archives ILLUSION à Moscou.

Avec l'aide de ČESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV le Gosfilmofond a fait la projection des films de science-fiction tchèques à son cinéma d'Archives ILLUSION à Moscou.

Avec l'aide de CINEMATEKET - SVENSKA FILMINSTITUTET le Gosfilmofond a fait la projection des films d'Ingmar Bergman à son cinéma d'Archives ILLUSION à Moscou.

C'est avec plaisir que le Gosfilmofond a accueilli à Bielyé Stolby et au cinéma ILLUSION à Moscou les collaborateurs de SUOMEN ELOKUVA-ARKISTO et de la Compagnie SUOMI-FILMI, de STAATLICHES FILM-ARCHIV der DDR, de MAGYAR FILMTUDOMANYI INTEZET ES FILMARCHIVUM, ČESKOSLOVENSKY FILMOVY USTAV-FILMOVY ARCHIV, de BULGARSKA NACIONALNA FILMOTEKA, de AL-ARCHIVE AL-KAWMY LIL-FILM ainsi que les délégations des cinéastes de la Bulgarie et de la Roumanie.

München

FILMMUSEUM / MÜNCHNER STADTMUSEUM

F.I.A.F. Activities Report, Fiscal Year 1983

I. Acquisitions

During 1984 the Munich Filmmuseum acquired prints of 26 long and 31 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 26 long and 15 short films.

Among the films acquired or deposited were the following recent West German films:

DIE BLECHTROMMEL
ECHTZEIT/REALTIME
FITZCARRALDO
DAS GESPENST
GLAUBE UND WÄHRUNG (W.Herzog)
HUIES PREDIGT (W.Herzog)
KLASSENVERHÄLTNISSE
KRIEG UND FRIEDEN
LIEBER KARL
DIE MACHT DER GEFÜHLE
NEAPOLITANISCHE GESCHWISTER/ REGNO DI NAPOLI
NORMALSATZ (H.Emigholz)
DIE OLYMPIASIEGERIN
QUERELLE
RITA RITTER
TAUSEND AUGEN
D.VERLORENE EHRE D.KATHARINA BLUM
DER WANDERKREBS
DER WESTEN LEUCHTET

Among other German productions acquired or deposited in 1984 are:

DIE BÜCHSE DER PANDORA
DIE HERRIN DER WELT (part 2 and 4)
JENSEITS DER STRASSE
DER VERLORENE SOHN

II. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on METROPOLIS, NOSFERATU and DIE BÜCHSE DER PANDORA. 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 1984 the Museum showed about 400 different programmes in 814 screenings. 34 more than in the year before.

The main series shown in 1984 were:

DIE FREMDEN SEHEN - ETHNOLOGY AND FILM
ITALIAN CINEMA UNDER THE FASCISM
GERMAN FILM HISTORY IV: THE THIRD REICH
SCHAUPLATZ PARIS - PARIS VU PAR
FORTH EUROPEAN STUDENT FILM FESTIVAL

Retrospectives with films by or with

LUIS BUNUEL (continued)
CHARLES CHAPLIN
FEDERICO FELLINI
W.C. FIELDS
HOWARD HAWKS
IDA LUPINO
LEO MC CAREY
JEAN RENOIR
VOLKER SCHLÖNDORFF

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 1984:

For screenings and other events:	DM 208.000.-
For acquisitions and restauration:	DM 150.000.-

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: 257 features, 127 short films, and 76 videotapes.

The films were 273 of U.S. origin, 112 of foreign origin. Videotapes were 37 of U.S. origin, 39 foreign.

In addition to the above, duplicate copies of titles total 142 features, 30 shorts, 29 video masters.

204 of the features were in 35mm, 53 in 16mm; 74 of the short films were in 35mm, 53 in 16mm.

About 5% of the films were in the form of original negatives, the remainder in print form.

b) collections: The most important collection was from Hal Roach, containing more than 100 reels of 35mm nitrate film, only partly inventoried at this date. Only the inventoried titles are included in the above statistics. The collection is 99% American slapstick comedies, and of those inventoried to date, more than half of them are not Hal Roach films, but are original negatives or masters of slapstick comedies from other production companies. The Nestor Collection, a gift of the heirs of the founders, consists of 5 nitrate prints (now copied) of Nestor films from 1911, apparently representing the total production of one week from this company. The John Allen Collection, still in process of acquisition through preservation copies, consists of early hand color or stencil color films, and all those acquired to date are produced by Pathe Freres. The William Randolph Hearst, Jr., Collection consists of 16mm home movies in color, in which we may observe how the "beautiful people" lived in the thirties and forties.

II. PRESERVATION

a) statistics: $202,864. expended in laboratory costs, including preparation work, editing, etc.
136,133 metres in 35mm and 9,142 metres in 16mm were manufactured, including negatives, fine grain masters, answer prints, titles, tests.
103 titles were preserved (completed or partial work done), including 14 features and 89 short films.

b) narrative: The sources of funding for Film Preservation work were the National Endowment for the Arts, New York State Council on the Arts, Mrs. Jock Whitney, the Academy of Motion Pictures (from a benefit showing of the restored A STAR IS BORN), and from loan fees and service fees. The restoration of WAY DOWN EAST was completed, an historical reconstruction by Peter Williamson, with help from a number of our FIAF colleagues, and a 35mm color touring print is

available for special showings in 1985 with orchestral accompaniment, in celebration of the Department of Film's 50th Anniversary Year. Work was all completed on the restoration of THE BIG TRAIL's Grandeur Screen process except for the final projection print. Preservation work was completed on some American social documentaries in preparation for the touring show, and on slapstick films, some examples of very early Technicolor, some French films of the first decade, among other projects. Larry Karr completed his report as consultant for our proposed new vault facilities. However, the building that we wanted to purchase for storage became unavailable at the moment we were ready to act, and we are still searching.

III. CATALOGUING - DOCUMENTATION - RESEARCH

a) Cataloguing: A contract was signed with Information Builders to develop our film cataloguing system in FOCUS for the IBM personal computer, equipment was purchased and additional staff hired. The information in the old GRIPHOS system was loaded into FOCUS. More than 5,000 film records were entered (out of more than 8,000 films) and are in the stages of correcting the data and refining the system design. We began discussions with a publisher for our first published catalogue of the collection. We are very pleased with the system, which is already able to do some work for us even though it is not yet complete. It will be demonstrated at the forthcoming FIAF congress, and the details will be available at that time.

b) Film Study Center: The facilities were closed to the public for virtually the entire year, re-opening only on December 1. We were able to make only a few exceptions, arranging for about 25 researchers to see about 100 films, and during most of the time it was impossible to answer even the research questions as the sources were unavailable. Among those we did receive as visiting researchers were Jan Troell, Dustin Hoffman, Diane Keaton, Charles Musser (director of BEFORE THE NICKELODEON), Hidya Uchida (Toho Studio) and Hisashi Okajime (National Film Center, Tokyo). Ron Magliozzi was able to make good progress on the EMBRYO project for FIAF. The Edison script collection was catalogued and in the process we discovered that the script files held a lot of additional production information of great interest. Our Biograph picture catalogues were given conservation treatment and a set of duplicate prints made for reference purposes: these rare catalogues from the turn of the century contain three frames from each film produced, printed on photographic paper. Ljubica Stanuvuk, our intern from Belgrade, catalogued the Mark Del Costello Poster Collection.

IV. FILM SHOWINGS

1. ROBERT J. FLAHERTY CENTENNIAL, December 21, 1983 - January 1, 1984. The Museum was closed to the public during the final stages of its reconstruction until May, when it reopened with the two film theatres in operation.
2. NEW DIRECTORS/NEW FILMS, April 12 - May 30 (held at the 57th Street Playhouse, in conjunction with the Film Society of Lincoln Center).
3. TREASURES FROM THE ARCHIVE, May 18 - June 22, in Titus I.

Following this series, the large theater was closed again until October for additional renovation work, but the new smaller theater Titus II continued in regular operation.

4. FICTION/NONFICTION - NEW ACQUISITIONS, May 17 - August 2.
5. NEW ACQUISITIONS FROM THE ARCHIVE, June 23 - August 9.
6. SELECTIONS FROM THE CIRCULATING FILM LIBRARY, August 10 - October 9.
7. BRITISH ADVERTISING BROADCAST AWARDS, 1984 - September 11 & 13.
8. SIX PORTUGUESE CLASSICS: 1933 - 1974, September 14 - 20.
9. A TRIBUTE TO FRANCESCA BERTINI, October 7 & 8.
10. THE ELEANOR ROOSEVELT STORY, Centenary, October 11.
11. GARBO SPECIALS: CAMILLE & NINOTCHKA, October 12 & 22.
12. MIKIO NARUSE: A MASTER OF THE JAPANESE CINEMA, October 13 - 29.
13. BRITISH FILM. PART ONE. MICHAEL BALCON: THE PURSUIT OF BRITISH CINEMA, October 26 - February 7, 1985. The two parts of our British series are intended as tribute to the work of the NFA London, also celebrating a 50th anniversary in 1985.
14. BEST OF ZAGREB AND TORONTO, November 1 - 5 (animation).
15. BULGARIAN ANIMATION, November 2.
16. POLISH ANIMATION: JERZY KUCIA, November 8.
17. MANUEL DE OLIVEIRA: PORTUGAL'S MASTER FILMMAKER, November 9 - 25.
18. HAPPY BIRTHDAY, DONALD DUCK!, November 22.
19. PAUL CADMUS: ENFANT TERRIBLE AT 80, November 29.
20. APPALSHOP - WHITESBURG, KENTUCKY, December 2 - 6.
21. FOCUS: AWARD WINNING STUDENT FILMS '84, December 6 - 7.
22. RECENT FILMS FROM WEST GERMANY, December 7 - January 6, 1985.

V. EXHIBITIONS - PUBLICATIONS

a) exhibitions:
1. International Film Posters, Mark Del Costello Collection, 7/5-30/9.
2. British Film Posters, 35 posters on loan from the British Film Institute, October 24 - February 1985.

b) publications:
Circulating Film Library Catalog, 303 p., illus.
Michael Balcon: The Pursuit of British Cinema, 128 p., illus. (Essays by Geoff Brown and Laurence Kardish, with contributions by David Puttnam and Adrienne Mancia.)

VI. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

There were increases in the Museum's operational costs for vault rental, otherwise our internal budget remained much the same as in previous years. Governmental grants for film preservation were about the same as last year, remaining on the reduced level obtained two years ago; support for some film programs also came from governmental agencies and corporate donors. Substantial support for film preservation and acquisition came from private donors. The computer cataloguing project continued receiving its generous support from the same private donor.

VII. INTERNATIONAL RELATIONS

241 films were lent from the archive to the following FIAF members: Brussels, London, Montreal, Lisbon, Bois D'Arcy, Paris, Helsinki, Munich, West Berlin, Vienna, Budapest, and Stockholm; in US, to Washington/AFI,

Washington/LOC, Rochester, Los Angeles/UCLA; to nonFIAF institutions abroad, including Toronto Film Festival, Hong Kong Film Festival, London Film Festival, Tokyo Film Center, University of Paris I, U.S. Embassy in Berne, Colloquium on early French cinema in Perpignan (in each case with permission of our FIAF colleagues where required); and for Leo Hurwitz's lecture tour in Europe. In the U.S., these loans also included 40 educational institutions; museums, archives and film festivals.

In addition, we prepared the FIAF touring show "American Social Documentary: The Thirties," which began its tour in Budapest, and continued to Belgrade, Sofia, Frankfurt, Berlin/SK, Berlin/SF. It continues during 1985.

Although the film programs in the first part of the year following our reopening all came from our own collection, in November we began the British show, for which we are deeply indebted to the NFA London, and the remarkable preservation work they have achieved over the past 50 years. For the Portuguese films, we must thank our colleagues of the archive in Lisbon. Archival exchanges were made with Praha, Brussels, London/NFA, UN Film Archive, Munich.

Staff members participated in the work of the Preservation Commission, the Cataloguing Commission and the Documentation Commission, attending the meetings of these commissions, and in the Executive Committee, and the FIAF Congress in Vienna. We welcomed to New York more members of the NFA London staff than we can name here for the opening of the British show, and Gunther Schultz of Berlin/SF came for a prolonged study/research trip.

VIII. SPECIAL EVENTS - MISCELLANEOUS

During much of 1984 the work of the Department suffered much disruption due to completion of the Museum's reconstruction. However, the Stills Archive and the Circulating Film Library continued to function quite normally except for a few days when both of these sections moved from their temporary quarters to their permanent places in the new Museum. The Circulating Film Library rented 2,500 16mm prints and leased 225 prints; 111 new titles were acquired; 135 films were shown to the Museum public in Titus I.

Larry Kardish of the Programming Section received promotion to Curator.

Much staff time was given to preparations for the 1985 FIAF Congress.

Sidney Lumet filmed scenes for GARBO TALKS in our film theater, and in exchange for the use of the facilities, he arranged to give us a new 35mm print of NINOTCHKA for the archive.

Oslo

NORSK FILMINSTITUTT
Grev Wedels plass
P.O. Box 482 Sentrum
0105 Oslo 1

REPORT FOR 1984

General remarks.

As mentioned in our report for 1983 we have moved our offices, library and documentation department to new premises in the center of Oslo - the reconstructed Military Hospital.
In May we could open our new cinema with modern equipment - even for 7omm and dolby sound. The cinema has 116 seats.
The reconstruction of an old wooden building is very expensive and still some work has to be done. As in 1983 we had to use some of the funds for film preservation in order to meet other expenses. The rent is very high, but for 1985 we have got full compensation for the extra money involved.

1. Acquisitions of the year.

   We have received 948 feature films. Most of the films are 16mm negative material. In addition we have also, as in previous years, received numerous short films. Our main problem is staff. We have only two persons working full time in the film archive. The amount of unregistered material is still growing and we are facing a serious problem. Government grants for more staff are not given neither for 1984 nor for 1985.

2. Library - documentation.

   Our library consists now of 11.2oo volumes. Our collection of stills, posters and documentation material is growing rapidly. Only one person is working full time in the documentation department and the result is that the amount of unregistrered information material is alarmingly high. In spite of this we have a rather acceptable documentation on approx. 2o.ooo films.

3. Progress in the field of preservation.

   Even in 1984 we had to use approx. 0,5 mill NK of the grants for preservation for other purposes i.e. expences as a result of reestablishing the institute in new premises. Three Norwegian feature films from the period 1937-42 have been fully restored. Approx. 18.ooo meters of short films from the nitrate period have been restored as well.

4. Publications.

We have published a register on Norwegian short film production in 1983.

5. Film showings.

When we could open our new cinema in May we got the oportunity to start regular showings. In order to cope with all extra work involved "Friends of NFI" was established, and with the help of the members showings are given on Tuesdays, Thursdays and Sundays. We also offer early performances on Wednesdays from 1o to 14. During the second half of 1984 we have given approx. 2oo showings.

6. Budgetary matters.

Our budget for 1984 amounted to NK 5,8 mill. but more than half was used just to pay rent, heating, cleaning etc. Our budget for 1985 gives us slightly less than in 1984.

7. Miscellaneous.

We were represented at the FIAF- Congress in Vienna and our librarian took part in the FIAF-Workshop in Lisbon. We have had visitors from the German Democratic Republic, U.S.A., U.S.S.R, Romania and from the Nordic countries. We have received copies for screenings from our colleagues in Denmark and Sweden.

Ottawa

NATIONAL FILM, TELEVISION AND SOUND ARCHIVES

OTTAWA

REPORT TO FIAF 1984

The key event of the year was the official endorsement of the National Film and Video Policy, a policy in support of the film and television industries developed by the Minister of Communications. Despite the change in the Government that occurred last Summer (immediately after the announcement on the policy!), the policy is being implemented and it endorses the role of the NFTSA as the official archives of the National Film Board and the Canadian Broadcasting Corporation. More important it substantially increased the operating funds for the Archives (20%), an increase that will first take effect at the beginning of FY 1985/86, on April 1, 1985. In a period of continual restraint on expenditures that applies to all government departments, we are gratified that the importance of our work has been recognized in this way.

Acquisition

The major acquisition of the year was undoubtedly the entire library of Crawley Films Ltd., some 2500 titles produced between 1939 and 1977. The NFTSA received original negatives, fine grains and master elements on all the titles, over 10,000 cans. The company, one of the oldest and most prominent producers of short films and documentaries in Canada was directed by Frank 'Budge' Crawley during that period, and the collection includes several feature films he produced in an effort to establish the industry in Canada such as THE LUCK OF GINGER COFFEY, AMANITA PESTILENS and HAMLET.

The total number of films, video and audio accessioned in 1984 was 112,220 (a document for audio-visual material being defined as ten minutes of moving image or recorded sound played at the appropriate speed).

The NFTSA is still attempting to develop a precise set of selection criteria within an overall selection policy, but this is proving very difficult. We have discovered, as others have before us, that it is far easier to be inclusive (what we want) than exclusive (what we don't want). The accessions included master material and/or reference copies of Canadian feature films such as VIDEODROME, THE BAY BOY, HEY BABE! EXPLOSION, BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY, CE SOIR LA, GILLES VIGNAULT..., HOOKERS ON DAVIE, THE ONLY THING YOU KNOW and POUR LA SUITE DU MONDE; copies of award winning films and television productions and entries from such Canadian Festivals as the Yorkton Film Festival (documentaries), Atlantic Film Festival, Can Pro, Banff International Television Festival, and Canadian Film and Television Association Awards; video-tape and videocassette copies of significant television broadcast recorded off-air via cable or satellite dish or deposited by the producers; films produced with grants from the Canada Council,- generally independant and experimental short films; and deposits from government departments and agencies ranging from the Department of National Defense to the National Research Council. In addition the Archives negotiated an agreement this past year with Telefilm Canada, the agency established to promote and develop the film and television industries in Canada, under which a reference copy of every feature film and television broadcast produced with the assistance of the Film Development Fund and the Broadcast Development Fund will be deposited in the Archives.

The multi-year program under which the Archives is acquiring a set of master elements for all National Film Board productions from 1939 to date was sharply accelerated this past year. All titles produced prior to 1955 have now been protected (a process which includes cataloguing the title and assembling all the available documentation in the form of stills, press books, posters, etc.), and we now expect to complete the program by March 31st, 1986.

CONSERVATION

During the past year the NFTSA conserved 82,723 media documents. The totals, of course, are relatively meaningless as this activity ranged from nitrate transfers that involved re-conditioning shrunk film by the vacuumate process combined with frame-by-frame optical printing to the manufacture of a reference copy videocassette from a master print of a feature film. In the former case the process can occupy a technician for three weeks, in the latter the entire process can be completed in two hours. Both are considered conservation because they either guarantee the survival of the film or protect the original from eventual destruction through wear in use.

One of the key decisions in conservation this past year was the adoption of 1-inch, 'C' format videotape as the archival storage medium for television productions and for marginal film productions where the cost of film transfer and storage is not warranted, primarily documentary films where the value is solely informational. This replaces the 2-inch helical format that the NFTSA has used for the past eight years. In our view the 1-inch format is now superior in quality, more flexible in operation, and significantly less costly with regard to raw stock (roughly one-third the price in Canada), the equipment (less than half the price in Canada), and in maintenance.

Another significant change has been the introduction of digital sound recording as the archival storage medium. The NFTSA has acquired a Panasonic digital audio processor and all analogue recordings, whether magnetic or on disc, will be transferred to digital and stored on video cassettes. This process will be extended to include all master magnetic recordings of film sound tracks designated for long term storage.

CATALOGUING DOCUMENTATION - RESEARCH

In 1984, the NFTSA catalogued 69,773 documents at the preliminary

level and 277 documents were catalogued in depth. Work continued on the systems analysis and the development of detailed specifications for the automated system that will now be implemented in March 1985. studies have indicated that MINISIS software package can meet the NFTSA's requirements, as well as the requirement that the NFTSA's system be compatible with the system under development in other divisions of the Public Archives of Canada, and that the facility leased by the PAC, an HP3000, will be capable of storing and processing the data we will generate.

In 1984 NFTSA answered 7,505 telephone or written inquiries, served 732 patrons, supplied 2,864 copies of documents, and 13,601 documents were consulted on the premises of the Archives.

EXHIBITIONS - PUBLICATIONS

NFTSA continued to collaborate with the National Film Theatre of the Canadian Film Institute in presenting regular screenings of Canadian and foreign films that could otherwise not be seen in Ottawa. The most ambitious programme was a retrospective of Canadian film drawn from 'Northern Lights', the massive retrospective that NFTSA helped organize at the Festival of Festivals in Toronto, 6-16 September, 1984. Consisting of more than 200 screenings this was the largest review of Canadian film history ever attempted. The screenings included the 10 best Canadian films of all time as selected by a national panel of scholars, filmmakers and archivists, and a programme called 'Buried Treasures', neglected but significant Canadian feature and documentary films selected by Sam Kula and Robert Deaudelin. The 10 Best Programme, six French language and four English language features and all sub-titled in the other language, toured ten Canadian cities after the presentation in Toronto, and will be available for presentations in North America in 1985 and in Europe and Asia in 1986.

Research and publishing activities carried over into 1984 include Canadian Feature Film Credits 1913-1984, and a catalogue of Canadian

productions Film Canadiana 1980-1982. Work has also commenced on a catalogue of NFTSA's holdings related to the world wars.

NATIONAL AND INTERNATIONAL RELATIONS

In February NFTSA's Director participated as a consultant in the First Asian Seminar on Developing Film Archives held in Poona.

In April NFTSA's Director attended the Round Table in Brussels, and was a member of the Unesco Expert Consultation on the medium and long term plan in moving image conservation held in Vienna following the FIAF Congress.

In July the NFTSA organized a Workshop on the Conservation of Moving Images and Recorded Sound in Ottawa attended by representatives from ten provincial and territorial archives.

In July the NFTSA provided a month long training program for an archivist from the National Archives of Sri Lanka under a Unesco/FIAF contract.

In November Jana Vosikovska helped conduct the First Latin American Seminar on Moving Image Archives held in Sao Paulo and Rio de Janeiro.

In December NFTSA's Director conducted a Seminar on Moving Image Archives organized by the Association of Latin American Archives Bureau of the International Council on Archives in Panama, and attended by representatives of national archives in six countries in the region.

Paris

ACTIVITES 1984

• PROJECTIONS

.Plus de 2 000 séances se sont tenues dans les salles de la Cinémathèque Française et ont accueilli quelques 237 000 spectateurs.
Parmi les programmes nous relevons :

Hommages et rétrospectives :

-Alain RESNAIS - Jean LODS - Gaby MORLAY - Henri VERNEUIL - Joaquim Pedro DE ANDRADE - Mike DE LEON - Konrad WOLF - André ANTOINE - Bob FOSSE - Robert VAN ACKEREN - Alexandre KLUGE - Fritz LANG - Smita PATIL - Clint EASTWOOD.

-Le Cinéma Japonais (son histoire, ses écoles, ses genres, plus de 400 films, le cycle se poursuit en 1985)

-Aspects inconnus du Cinéma des ETATS-UNIS (1911-1930)
• Soixante dix ans d'Universal (1914-1984)
• Cinquante ans de décors : les Studios de BOULOGNE
• Dix ans de court-métrages français
• Les Cinémas de POLOGNE, d'ISRAEL, de LA REPUBLIQUE DEMOCRATIQUE DE COREE, de CHINE, de REPUBLIQUE DEMOCRATIQUE ALLEMANDE et toujours le patrimoine cinématographique français
• PASOLINI scénariste

-Reprise des Festivals

-CANNES (Perspectives du Cinéma Français - Semaine de la Critique - Quinzaine des Réalisateurs - Un certain Regard)
-NANTES (Les Trois Continents) BIARRITZ (Cinéma Ibérique et Latino-Américain).
-CLERMONT-FERRAND (C.Métrages) - DEAUVILLE - ROTTERDAM - Festival International du Film d'Art - Festival des musiques du monde.

.La Cinémathèque a offert des "Cartes blanches" à Wim WENDERS Théo ANGELOPOULOS - Pierre RISSIENT et accueilli à raison d'une séance mensuelle les Associations amies :
L'IDHEC (Films des étudiants) Le Service des Archives du film (Restauration) - La Cinémathèque de la Danse - La Cinémathèque créatrice.

.Pendant la durée de l'année Universitaire, les installations de CHAILLOT accueillent les cours donnés par Jean ROUCH - Henri ALEKAN et Jean DOUCHET.

• ACQUISITION DE L'ANNEE

La Cinémathèque a reçu en dépôt ou en dons 6 352 boîtes de films correspondant à 1 962 copies de 1 056 titres.

• CONSERVATION

.Des moyens importants ont été dégagés pour l'aménagement du Fort de SAINT-CYR, dans la banlieue parisienne. La Cinémathèque Française y disposera de locaux de travail et d'entreposage pour les films sur support safety.

.110 longs métrages sur nitrate ont été reportés sur safety ou remontés avec des intertitres (établissement d'un élément de conservation et d'une copie de présentation).

.Trois grandes restaurations ont été entreprises :

LA ROUE d'Abel GANCE
CASANOVA de VOLKOFF
LES VAMPIRES de FEUILLADE

.Le montage du film L'HIRONDELLE ET LA MESANGE (André ANTOINE 1920) s'est achevé début 1984. En mars, il a été présenté à PARIS, accompagné d'une musique originale de Raymond ALESSANDRINI dirigeant lui même son orchestre de huit musiciens.
Le film qui existe en copie 35 m/m, teintée, intertitré en français a pu ensuite être vu au festival de TELLURIDE (COLORADO) à Pacific Film Archive (BERKELEY) et FLORENCE (ITALIE). Plusieurs présentations sont prévues en 1985. Une documentation complète sur le film et les conditions de projection avec orchestre est disponible sur demande.

• CATALOGUE DOCUMENTATION, RECHERCHE

Des moyens importants en personnel est en matériel ont été dégagés pour mener à bien l'inventaire systématique des collections, notamment des collections sur support nitrate entreposées à BOIS D'ARCY dans les locaux du Service des Archives du Film.
Cet Inventaire donne lieu à un nouveau fichier qui sera ultérieurement reporté sur informatique.

• RELATIONS INTERNATIONALES

Ces relations renforcées les années précédentes se sont approfondies et étendues en 1984. La lecture des activités relatives à la programmation le montre abondamment et les échanges nourris avec le Ministère des Relations Extérieures (Bureau Cinéma) assurent une large diffusion du patrimoine cinématographique. C'est ainsi que les derniers mois de 1984 ont été absorbés par la préparation d'une grande rétrospective du Cinéma français en CHINE. 65 longs métrages confiés à la Cinémathèque de PEKIN pour projections dans plusieurs villes au printemps 1985. Au titre de réciprocité, La Cinémathèque et le Centre Georges POMPIDOU ont commencé en décembre 1984 la présentation d'une centaine de films chinois

• BIBLIOTHEQUE-MUSEE-EXPOSITIONS-PUBLICATIONS

-Enrichissements

-Livres (1 172) - Revues (710) - Affiches (47 000) -
-Photos (4 800) - Découpages (142).
-Costumes : 8 d'après les maquettes de ERTE.
-Appareils : 13 plus la collection RENARD comprenant 200 appareils en parfait état.
-Le fond de la Société GAUMONT en cours d'inventaire.

-Consultation

-La bibliothèque CF/IDHEC a reçu plus de 6 000 lecteurs qui ont consulté 220 800 documents et 160 000 photos

-Expositions

-Portraits de cinéastes par Carlos FREIRE
-Prêts à trois expositions dont "Images de l'architecture" au centre Georges POMPIDOU.

• Publications

-Fritz LANG de Lotte H. EISNER (Traduction Française)
-Catalogue : Musée du Cinéma
Exposition Carlos FREIRE

-Carl. T. DREYER : Scénarios français 1929-1934
-André BAZIN de Dudley ANDREWS (Traduction Française en collaboration avec "Les Cahiers du Cinéma"
-René CLAIR : Edition Vidéo de son oeuvre muette (2 coffrets)

-Aide financière à l'ouvrage de Henri ALEKAN " LES OMBRES ET LES LUMIERES DANS LE CINEMA ET LES ARTS"

-Musée Henri LANGLOIS

a accueilli 35 000 Visiteurs pour visites commentées

-Activités de recherches

Etablissement en coopération avec l'IDHEC d'une norme de Catalogue des découpages de films - Rédaction est en cours avant proposition à la FIAF.
Etablissement d'un cahier des charges informatiques pour traitement de l'ensemble des collections.

• ADMINISTRATION

Le fonctionnement de la Cinémathèque Française est assuré par 90 personnes placées sous la responsabilité du Délégué Général nommé par le Conseil d'administration dont la Présidence est assurée par Monsieur COSTA GAVRAS

En 1984 les charges diverses de l'Association se sont élevées à 26 000 000 Frs pour lesquelles elle a reçu 23 000 000 Frs d'aide accordée par le Ministère de la Culture.
La différence étant couverte par des concours extérieurs et ses propres ressources.

Le Président

COSTA-GAVRAS

Paris

cinémathèque universitaire

affiliée à la Fédération Internationale des Archives du Film

3, rue Michelet - 75006 PARIS

Paris, le 10 février 1985

RAPPORT D'ACTIVITES POUR 1984

I. Nouvelles acquisitions

De très nombreux dépôts effectués ces derniers mois à la Cinémathèque Universitaire nous ont permis de doubler pratiquement notre stock. Nous avons récupéré (auprès de sociétés en liquidation, collections privées et organismes divers) : environ 1.800 copies de longs métrages en 16 m/m, 200 copies en 35, auxquelles s'ajoutent près de 400 courts métrages (non encore inventoriés), ce qui porte désormais notre actif à 4.000 titres, tous formats et métrages confondus. Il faut malheureusement préciser que certaines copies nous ont été livrées en état très moyen, voire médiocre, ce qui nous contraint à un inventaire long et minutieux, et entraînera sans doute quelques abandons. Par chance, plusieurs titres figurent en 5, 6, voire 10 exemplaires, ce qui nous permet d'espérer un bon pourcentage de récupération.

Il s'agit pour l'essentiel de films parlants des années 40 et 50, en v.o. sous-titrée français ou en v.f. Aucune rareté absolue, mais beaucoup de "classiques". Proportion infime de copies "nitrate" (un moyen métrage couleur d'avant-guerre : "Popeye the Sailor").

Des échanges amicaux avec les Cinémathèques francophones — Toulouse, Luxembourg, Cinémathèque Française — nous ont également permis d'enrichir à peu de frais notre fonds.

II. Progrès dans le domaine de la conservation

La construction d'une nouvelle et vaste aire de stockage nous a permis d'"aérer" de façon sensible les conditions de conservation. Mais il reste beaucoup à faire du côté des archives non-film, et tout spécialement de la "scriptothèque", qui s'étend considérablement (2.400 scripts, scénarios ou synopsis répertoriés) et pose de sérieux problèmes de classement.

III. Catalogage, documentation, recherche

Un groupe d'étudiants de maîtrise, spécialisés en recherche audiovisuelle, est à l'ouvrage pour parachever nos index et catalogues. C'est une tâche longue, fastidieuse, et sans cesse remise en question du fait des nouveaux arrivages. Nous sommes cependant parvenus à établir notre liste des films français sonores de fiction 1929-1939 (d'après le catalogue de R. Chirat), conformément au vœu émis à Lyon en septembre 1984 par l'ensemble des Cinémathèques francophones. La liste, alphabétique et assortie de toutes les précisions utiles (format, état des copies, etc.) a été adressée à Raymond Borde, chargé de centraliser les résultats. Pour mémoire, indiquons que le nombre de films que nous détenons pour la période considérée s'élève à 125.

IV. Projections

En progression régulière : vingt en moyenne par semaine pour l'année 1984-85, durant la période universitaire (octobre à juin). Les séances ont lieu principalement aux Centres Michelet, Censier et Tolbiac. Des hommages ont été rendus à des cinéastes, en leur présence : Michel Deville, Bertrand Tavernier, John Berry entre autres. Nombreux cycles thématiques (le western, le fantastique, Alfred Hitchcock...). A quoi il convient d'ajouter les nombreuses projections ponctuelles "à la carte" organisées à la demande des étudiants et chercheurs, sur nos tables de montage.

.../...

Jean RENOIR †, Président d'honneur - Jean MITRY, Président - Claude BEYLIE, Conservateur

V. Expositions, publications

Pas d'expositions (nous n'en avons ni la place ni les moyens), mais les publications de "découpages intégraux après montage" se poursuivent en liaison avec L'Avant-Scène Cinéma : pour la période 1984, notamment "Opération Béton" de Jean-Luc Godard et "Le Grand Méliès" de G. Franju (travaux effectués par des étudiants de l'Université de Paris-I), "The Big Sleep" (sous la direction d'un enseignant de Paris-III), "The Wind" (V. Sjöström), "Judex" (Franju), Spécial Eric Rohmer, etc. Le matériel a été fourni par la Cinémathèque Universitaire et, en certains cas, par la Cinémathèque Française (que nous remercions de son concours).

VI. Administration et budget

Toujours pas la moindre subvention du Ministère de la Culture, ni du Ministère de l'Education Nationale. Nous continuons à vivre dans le bénévolat le plus absolu. Comme je l'ai expliqué dans de précédents rapports annuels, les étudiants assurent leur propre intendance. C'est un excellent exercice pédagogique, mais qui serait encore plus fructueux si nous étions — ne fût-ce que symboliquement — aidés par les autorités de tutelle. Paradoxalement, nous sommes la Cinémathèque la plus pauvre de France (sinon du monde) et en même temps la plus sollicitée ! C'est la raison pour laquelle nous ne pourrons certainement pas nous rendre au Congrès de New York cette année.

VII. Relations internationales

La Cinémathèque Universitaire a participé à de nombreux festivals, rencontres et colloques en France et à l'étranger : Turin, Florence, Rome, Munich, Nice, Perpignan, Valence, Poitiers, etc... Une "carte blanche" lui a été consacrée aux Rencontres de Saint-Etienne 1984. Un Festival "Littérature et Cinéma" a été organisé à Paris, en collaboration avec les Editions Bordas et les Films du Jeudi, à l'aide des ses collections. Une journée lui a été réservée au Festival de Bondy ("Trésor des Cinémathèques").

Claude BEYLIE,
conservateur.

Perth

STATE FILM ARCHIVES OF WESTERN AUSTRALIA: REPORT FOR 1984

Introduction: A reasonably satisfactory year was experienced by this small regional archive, whose field of interest is largely confined to the moving image as recorded in the State of Western Australia and therefore mainly to actuality film. A slight improvement in staffing allowed considerable work to be done on fostering public awareness of the archive, and this has been reflected in the steadily growing clientele it has attracted. Nevertheless, the Archives Officer still laboured alone for much of the time, and greater activity in one area of work is largely achieved at the expense of others.

ACQUISITIONS: A wide range of sources provided numerous additions to stock through both donation and purchase. The most noteworthy intakes of amateur footage were a 16mm collection shot chiefly in Perth in the period 1928-34 and another on 8mm of life in remote country districts in the later 1930s. Of the many professional documentaries obtained, the most welcome was one that placed on record the British atomic-bomb tests off the north-west coast in 1952, which has lately become a subject of public controversy. Two newer items brought coverage of Christmas Island, an Australian federal territory in the Indian Ocean which the archive claims in its regional embrace. Six new productions were deposited by various agencies of the State government as required of them, and federal Defence authorities responded to requests for seven films of local interest made chiefly for recruitment purposes.

Twenty items which had outlived their usefulness in promoting trade and immigration came from the Office of the Agent-General for Western Australia in London. From England too came a short extract of local relevance from A TOUR OF THE DOMINIONS BY THE RIGHT HON. L.S. AMERY, M.P.; this 1927 film was kindly copied by the National Film Archive on request. However, the most prized of all new acquisitions was an even shorter item, only three minutes in running time, drawn from a collection in Tasmania which had previously yielded another two items; the new piece shows busy Perth street scenes as recorded by a visiting cameraman in 1907, and the three pieces are together the earliest local footage held in this archive.

PRESERVATION: Viewing copies were made of many items in the preservation collection and high priority was given to the copying of the small amount of nitrate film held. This aspect of the work was prosecuted vigorously during a period of three months when the services of a Technical Assistant were obtained under a federally-sponsored scheme to stimulate employment.

CATALOGUING; DOCUMENTATION; RESEARCH: After a near stand-still of sixteen months, modest progress was made in these areas again after August when a cataloguer was re-engaged on a part-time basis. However, the work of cataloguing, and even of proper accessioning, remains sadly in arrears.

FILM SHOWINGS AND PUBLICITY: Much time and attention was given this year to occasional film screenings and public relations in general. The archive played a prominent role in the local observance of International Archives Week in September, specifically by showing selected items on videotape at a well-attended exhibition that was mounted jointly by three archival organizations at the University of Western Australia. Another programme of early films was shown publicly at the nearby Art Gallery theatrette the same week.

In October the role of film archives was the subject of one in a series of nine radio interviews about the work of the various specialized arms of the Battye Library of West Australian History, and this publicity proved at once rewarding in attracting a small donation of amateur films.

In December the archive provided a selection of pertinent documentary films for a major exhibition of archives in various formats that was put together

at the Perth branch of the (federal) Australian Archives as a contribution to the Indian Ocean Festival and Studies Conference, an important cultural event that drew many representatives of neighbouring countries to Perth.

The archive also screened selections of films at regular meetings of several societies, namely the Friends of the Battye Library, the Perth branches of the Australian Society of Archivists and of the Australian Cinematographers Society and a Royal Australian Navy servicemen's club. News paragraphs and short articles were inserted in several local film and library periodicals.

Further afield, the year was noteworthy for the release at Perth commercial cinemas of the lately reconstructed versions of three classic feature films of the 1920s. Although the archive generated some good pulicity for it, the Australian epic of 1927, FOR THE TERM OF HIS NATURAL LIFE, fared rather poorly during a week's run in September. However, the new restorations of Germany's METROPOLIS and France's NAPOLEON attracted large audiences during the summer holiday period over Christmas and New Year.

BUDGETARY MATTERS; RELATIONS WITH GOVERNMENT AUTHORITIES: Funds provided by the State budget for the purchase and copying of film allowed initially for an expenditure of A$18,000, but finally amounted to A$20,076 for the financial year 1983-4; the authorized figure for 1984-5 is A$19,000.

State budgetary funds are also making generous provision for the acquisition of a wide range of projection and other technical equipment that is now in process of installation in handsome premises which the archive will soon occupy within the new headquarters building of the State Library Service.

Salaries and other administrative costs are borne by yet another accounting structure. In direct contacts with the Minister for the Arts and the (ten) members of the Library Board (the statutory authority responsible for the Library Service), opportunity was taken to emphasize that the archive needs stronger support in order to fulfil its proper objectives; at present the critical factor is the inadequate staffing establishment. The archive's small theatrette was in fact made the venue for one of the Board's regular meetings, and members were afterwards shown a brief selection of films.

RELATIONS WITH OTHER ARCHIVES: In August, Mr Barrie King, chairman of the State Film Archives Committee (which meets quarterly), accepted a further appointment as a member of the National Film and Sound Archive's advisory Committee, and thereby forged another link in the cordial relationship that binds the two institutions in Canberra and Perth. During 1984 both he and the Film Archives Officer paid brief visits not only to Canberra but also to the New Zealand Film Archive. An officer from the Wellington archive similarly paid a courtesy visit to the State Film Archives while in Perth.

Two large consignments of non-local productions that had come in from many donors were sent to the national archive as is customary. In November and in response to a general public invitation, the State Film Archives sent a submission to its Canberra counterpart about the latter's future aims and directions; this was chiefly about the regional presence which the national institution is proposing to establish throughout Australia in time to come, and specifically with regard to possible developments in Western Australia.

In conclusion, it is pleasing to be able to say that the staff, clientele, fellow archivists and the advisory Committee all look forward to the much better working environment and to the fuller realization of the State Film Archives' potential when it leaves its present cramped quarters and moves next month into the modern and well-equipped premises especially designed for it.

- JACK HONNIBALL, Film Archives Officer;
Perth, 8 February 1985.

Poona

NATIONAL FILM ARCHIVE OF INDIA
Ministry of Information & Broadcasting
Government of India
Law College Road
PUNE - 411 004
INDIA - Phone: 58516/51559/54268

Report for 1984

Activities: NATIONAL

THE YEAR AT A GLANCE

There has been steady progress in the Archives' primary activities of film preservation, documentation, research and diffusion of film culture. The Indian filmmaker was rather luke-warm to the concept of archival preservation when we started collecting films and ancillary material two decades ago. However, there has been a marked change in his attitude since then. The realisation has been brought about largely due to the booming video market. Having a record copy of his film in the Archive, made it possible for the producer to trade on video rights which he had hardly foreseen. The NFAI would, of course require much more resources and a wider support from the film industry and the public, in view of the enormous national film production.

NEW BUILDING

The basement vault portion of the Archive's new building has been completed and work of the ground and first floor is in brisk progress.

REGIONAL SET-UPS

One more regional office of the Archive has started functioning at Trivandrum the capital of KERALA, the Southern most State of the country. This is in addition to the two regional offices already functioning at Calcutta and Bangalore. The regional offices maintain a small circulating library of Indian and foreign film classics .... contd 2/-

for film society and film clubs borrowers in the respective region. The regional office also maintains a small book library and reading room for the benefit of interested public. It has been possible to establish effective liason with filmmakers, distributors, laboratory owners and private collectors of the region through the three regional offices, for building up the archival collections.

STAFF

The present staff strength at Poona and the three regional offices is 57. Out of which 32 are technical hands and the rest on the administration side.

ACQUISITION

Films

646 films were added to the Archive collection during 1984 (January-December). Out of this 383 films came by way of free deposits from Government agencies like Central Board of Film Certification, Films Division, and others and the remaining were paid for by the Archive by way of print cost i.e. cost of raw stock plus processing and subtitling charges.

The most important acquisition of the year has been a set of film records of famous Hindustani classical singers, singing before the camera. These rare one-reel shorts were made by veteran filmmaker J.B.H.Wadia between 1934 and 1947 in the " Variety Entertainment short series" programme of his Wadia Movietone. Other significant Indian films acquired during the year include National award winning features:
CHOKH (Bengali/1982/Utpalendu Chakraborty), ARDH SATYA (Hindi/1983/Govind Nihalini), ARUDHAM (Malayalam/1983/I.V.Sasi), BHAVNI BHAVAI (Gujrati/1982/Ketan Mehta), SHAPIT (Marathi/1983/Raj Dutt), INDIAN STORY (Suhasini Mulay & Tapan Bose/1983) - the controversial documentary on the Bagalpur blindings and also few representative examples of popular

successes like:
NIKAAH (Hindi/1983/B.R.Chopra), ENTE MAMMAMMATTUKUTTYAMMAKE (Malayalam/1983/Fazil), K.Balachander's AVAL ORU THODAR-KATHAI (Tamil/1974) and MARO CHARITHRA (Telegu/1978) Raj Kapoor's SATYAM SHIVAM SUNDARAM (Hindi/1978), B.R.Panthulu's VEER PANDYA KATTABOMMAN (Tamil/1959) Starring. Shivaji Ganeshan.

Among foreign films the notable acquisitions of the year have been the reknowned Hungarian filmmaker Marta Meszaros' THE GIRL (1968), BINDING SENTIMENTS (1969), NINE MONTHS (1970)& ADOPTION (1975), Miklos Jnacso's HUNGARIAN RHAPSODY - Part I & II (1978), Akira Kurosawa's DODESKADEN (1972) and KENJI MIZOGUCHI's SANSHO-DAYU.(1954)

A detailed statement of archival acquisition as on 31st December '84 is given below:

Items	Collection as on 31/12 1983	Jan-Dec 1984	Collection as on 31/12 1984
Films	9050	646	9696
Books	12414	780	13194
Periodicals	214	-	214
Disc Records	1522	149	1671
Stills	32404	9439	41843
Wall Posters	4272	528	4800
Song Booklets	3140	88	3228
Scripts	12511	823	13334
Pamphlets	4791	323	5114
Press clippings	6413	2950	9363
Micro films	1113	838	1951

Technical Equipment

The Fica box, a new technical innovation introduced by Swedish Technicians for archival preservation of colour films to prevent color fading was received under the UNESCO-IPDC aid programme for developing countries. The equipment is awaiting to be installed and put into operation.

A Steenbeck viewing machine was also received under the Unesco Apex Coordination programme for preparing a data-base of national film production in the country as well as the archival holdings. The following equipments were also procured by the Archive during the year:

1. RTI Self-Drive liquid cleaner for cleaning 16mm films
2. The Perf-Fix Film perforation repair system

DISTRIBUTION LIBRARY

The Archive maintains a distribution library of classic Indian and foreign films at Poona and the regional offices at Calcutta, Bangalore and Trivandrum. Organisations interested in the study of cinema avail of the Archive distribution library facilities after fulfilling the membership formalities. At present Distribution Library at Poona and the three regional offices cater to over 600 borrowers throughout the country. The borrowers are mostly Film Societies affiliated to Federation of Film Societies of India, Educational Institutions, Cultural organisations interested in the promotion of film culture. On an average a dozen films from the Distribution Library are viewed daily by 500 film enthusiasts in different parts of the country. The screenings are supplemented by detailed programme notes of the films, points for discussion and sometimes printed brochures and pamphlets are also brought out as reference material.

CHECKING OUTPUT

The film checking department checked, cleaned and repaired 12,999 reels in 35mm and 1902 reels in 16mm during the year.

VIEWING FACILITIES

1400 reels of 190 films were viewed in the two viewing tables by 38 research workers, some of whom came from abroad.

ARCHIVE SCREENINGS

Bombay - NFAI/NCPA Film Circle

The following cycles were presented in the Archive Film Circle programme at NCPA's Little Theatre:

Homage to Luis Bunuel and Ritwik Ghatak
The eternal love Triangle
Tribute to Durga Khote, veteran characteristics artiste who won Dadasaheb Phalke Award in 1984
50 years ago- 1934 revisited - with selected films of Ernst Lubitsch, John Ford, Cecil B.Demille, Robert Flaherty and others
Music and Musicians in films - A Musical review

Calcutta

The themes presented in the Archive screenings at Calcutta include:

Homage to Luis Bunuel and Ritwik Ghatak
Cinema and the disabled
The workers and the working class in Cinema

Regular joint screenings with Federation of Film Societies of India, Calcutta commenced in December '84 with the Hungarian film " PRESENT INDICATIVE". Indian and foreign film alternates every month in this programme.

Bangalore

Weekly screenings are held at Bangalore in collaboration with the Karnataka Government's Information and Tourism Department and Youth Welfare Centre and also the Karnataka Film Societies Development Council.

Delhi

The Archive's fortnightly screening programme at Triveni Kala Sangam included a special tribute to Ashok Kumar, the evergreen artiste of Indian Screen and a selection of representative works of the masters of World cinema.

Pune

Daily screenings for the FTII students and faculty. Also average three screenings every month for film society members and interested public.

COURSES/LECTURES/SEMINARS

As in the previous years the Archive organised number of Film Appreciation courses at Poona and other centres in collaboration with Film & TV Institute of India, (FTII) Federation of Film Societies of India, University departments and cultural organisations interested in the study of cinema as a medium of art and communication. The annual five weeks Film Appreciation course held at Poona during June/July was attended by 70 participants from different parts of the country. The participants included journalists, teachers, film critics, theatre artistes, amateur filmmakers, research workers and film society organisers. In addition about seven short courses of eight to ten days duration were held at Asansol, Kolhapur, New Delhi, Anantpur, Bangalore, Heggodu and Ahmedabad.

SPECIAL PROGRAMMES/EVENTS

The following special programmes were also arranged in collaboration with Directorate of Film Festivals, film societies, educational/cultural institutions involved in the promotion of film culture:

January • Filmotsav '84, Bombay

Assisted the Directorate of Film Festivals in holding retrospectives of INGMAR BERGMAN, ANDRZEJ WAJDA and NAGISA OSHIMA during Filmotsav '84. 12 films of INGMAR BERGMAN, 7 films of ANDRZEJ WAJDA and 5 of NAGISA OSHIMA were loaned for the three foreign retrospectives.

Indian Retrospectives

The Archive paid homage to 5 eminent filmmakers P.C.Barua, Master Vinayak, Ramu Kariat, S.S.Vasan, Guru Dutt during Filmotsav '84 held in Bombay in January '84. The programme consisted of 8 films of GURU DUTT, 7 films of S.S.VASAN 4 of RAMU KARIAT, 5 of MASTER VINAYAK and 4 of P.C.BARUA

A photographic exhibition of stills from their films as well as brochures containing detailed write ups on the filmmakers and their films was brought out by the Archive on behalf of the Film Festival Directorate.

February

Calcutta - " Homage to eminent early Bengali filmmakers" in collaboration with North Calcutta Film Society. Five films were screened.

March

Soviet film festival in collaboration with Chennai Film Society, Madras.

April

Tribute to Andrei Tarkovsky's films in collaboration with Federation of Film Societies of India, New Delhi.

Homage to Robert Flaherty at Calcutta in collaboration with Calcutta Cine Institute, Calcutta.

May

National Film Festival - Retrospective of national integration award winning films at New Delhi as a part of the national Film Awards programme.

"OLD IS GOLD" programme of Soorya Film Society, Trivandrum. Supplied three films from Archive.

Tribute to Akira Kurosawa in the Asian Film Festival organised by Cine Central, Calcutta. Four Kurosawa films were screened.

August

Alfred Hitchcock Film Festival organised by Vision Film Society, Goa. Four films supplied.

September

Homage to Prithviraj Kapoor organised by Seagull Empire, Calcutta. Seven films of Prithviraj Kapoor from Archive screened.

Tribute to Akira Kurosawa programme organised by Madhya Pradesh Film Development Corporation, Bhopal. Two Kurosawa films supplied with literature.

October

Dasara Film Festival organised by the Dept of Cultural Affairs, Govt of Karnataka, Mysore. Forty films from the Archive collection supplied for the Festival.

Chitrabharati Film Festival organised by Suchitra Film Society, Bangalore.

November

Golden Jubilee of the Karnataka Talkie organised by Karnataka Film Chamber of Commerce, Bangalore. Fifteen films supplied by the Archive.

" Homage to pioneers programme " organised by Indian Academy of Motion Picture Arts and Sciences, Bombay at Akashwani auditorium. Nineteen Archive films supplied.

"Films from the Archive" special programme arranged in collaboration with "Cendit" and India International Centre, New Delhi. Seventeen selected films representing a cross section of the various genres of films kept in the Archive presented in this programme for special invitees, to publicise the activities of the NFAI.

December

Children Film Festival in collaboration with Bal Bhavan, Bangalore. Eight films of children interest were shown in the programme.

Hitchcock Film Festival organised by Cine Montage, Nagpur. Five films were screened.

Italian film week organised by St. Xavier College, Bombay. Six films of the major Italian Directors presented.

ASSISTANCE TO FILM TRAINING INSTITUTIONS AND OTHER ORGANISATIONS

Film & TV Institute of India

About 608 films were borrowed by the FTII from the Archive collection during the year for their academic use. The Archive continue to be the main source of films for the academic programme of Film & TV Institute of India (FTII)

Xavier Institute of Communications, Bombay

The Xavier Institute of Communications have been constantly borrowing films from the Archive for their film study programme. The Archive supplied films for their film semester programme as follows:

Eleven films during February
Fourteen films during November &
Fifteen films during December

The teaching modules have been worked out in close consultation with the Archive Film Appreciation faculty.

Chitra Darshan, Poona at Bhave School

Assisted the Poona "parent-teachers association" in the film education programme for parents/teachers and students in the age group 10 to 14 held at Bhave School, Poona. Seven screenings of seven selected films spaced over seven months were held with introduction by panel of teachers of the Archive Film Appreciation faculty. The programme generated considerable interest among students especially for the development of cinema awareness among students of the age group 10-14.

University Grants Commission

A detailed scheme was drawn up and submitted to University Grants Commission for introducing Film Appreciation activity in Universities and affiliated colleges throughout the country. The scheme has since been accepted in principle and necessary budget provision has also been allotted for initiating the scheme during the academic year 1985 - 86.

SERVICES RENDERED TO EDUCATIONAL INSTITUTIONS/PRIVATE FILM PRODUCERS/DISTRIBUTORS/COPYRIGHT OWNERS

37 films were loaned to the copyright owners/producers/ distributors for their video copying work and repair of damaged original negatives.

ARCHIVE PUBLICATIONS

Brought out Sukhdev monograph by Jag Mohan through Publications Division. Four monograph projects on

B.N.REDDY
DAMLE & FATEHLAL
RITWIK GHATAK and
MASTER VINAYAK

have since been completed and are ready for publication.

RESEARCH PROJECTS/MONOGRAPHS

Research fellowships have been allotted to six research workers in 1984 on following projects relating to Indian Cinema:

Social Comment of the Marathi films of V.Shantaram under Prabhat banner

Tamil Cinema Filmography - 1931- 51

The Indian Documentary Film - A historical survey

Malayalam Avant Garde Cinema

Problems of Adaptation from literary work to Cinema with special reference to Satyajit Ray's " SHATRANJ KE KHILARI " (Chess - Players)

A study of devotional films in Hindi

PUBLIC QUERIES

The Documentation Section attended to 151 public queries which came from India and abroad

READERS

The Book Library services were availed of by 792 readers mostly journalists, research workers, filmmakers, film students and film scholars.

ARCHIVE ADVISORY COMMITTEE

Archive Advisory Committee which met on 21st June, 1984, endorsed the Research fellowship committee recommendations for allotment of research fellowships, selection of specific topics for the Archives' oral history and monograph projects, and also recommended suitable norms for loaning Archive prints to producers/copyright owners for their video copying requirements and also purchase of used prints.

Activities : INTERNATIONAL

FIRST ASIAN SEMINAR ON DEVELOPING FILM ARCHIVES

The first Asian Seminar on developing Film Archives was held at Poona from 20th to 25th February '84 in collaboration with UNESCO and FIAF. Delegates from Bangladesh, Hong-Kong, Indonesia, Iran, Malaysia, Philippines, Republic of Korea, Sri Lanka and Thailand and experts from Australia, Canada, Sweden, GDR and representatives of UNESCO and FIAF, as well as an equal number of delegates and observers from India representing Central and State Governments connected with film development, film training and film and TV preservation participated in the Seminar cum workshop at Poona. The Seminar identified the needs and priorities for development of Film Archives in the Asian region which included sending Advisory missions, training of personnel, initiating an international programme for a systematic search for lost films and exchanging technical information for familiarising Film Archiving process especially in countries with tropical climate.

40TH FIAF CONGRESS

NFAI has been a full member of FIAF since 1969. Director, NFAI was elected to Executive Committee of FIAF at the Stockholm Congress held in January '83. He attended the Executive Meetings of FIAF held at Toulouse in January and at Rome in November and represented NFAI at the 40th Annual Congress of FIAF held at Vienna during April and contributed to the proceedings.

COMPUTER INFORMATION NETWORK FOR INDIAN FILM DATA BASE

A detailed project report for creating an internationally viable data base programming and retrieval system allowing sharing and standardisation of common information between young and developing Archives was worked out in collaboration with Centre for Development of Instructional Technology - (CENDIT), New Delhi and submitted to Mr. Roger Smither head of the computerisation unit of FIAF Cataloguing Commission. The report has since been accepted for publication in the FIAF - UNESCO Survey on computerisation of Archival data.

MONTREAL FESTIVAL

A Panorama of Indian Cinema was organised as a part of the Montreal international film festival for which 8 films from the Archive collection were loaned through the Film Festival Directorate, New Delhi

contd.

INDIAN FILM FESTIVAL AND SEMINAR AT DACCA

Director, NFAI and Professor of Film Appreciation, Film & TV Institute of India participated in the Indian Film Festival and Seminar organised by the Bangla Desh Film Archive in collaboration with Indian High Commission, Dacca during September '84. The Seminar analysed areas of mutual interest in the field of film study, film preservation, film society organisation and dissemination of film culture. The Indian Festival generated considerable interest among film lovers in Bangla Desh who wanted closer coordination between the Archives of Bangla Desh and India by way of exchange of films and personnel for mutual benefit.

ARCHIVAL EXCHANGES

A resurrected print of Fritz Lang's METROPOLIS (1926) was received on archival exchange from the State Film Archive of GDR.

FOREIGN VISITS

Director, NFAI visited the following Archives while attending the FIAF Executive Committee meetings and annual Congress:

Cinematheque De Toulouse, Toulouse, France
Oesterreichisches Filmarchiv and Filmmuseum, (Wien), Vienna
Bangladesh Film Archive, Dhaka
Cineteca Nazionale, Roma, Italy

... contd

IMPORTANT VISITORS

Australia	MR. HENNING SCHOU, Head of Preservation, National Film and Sound Archives, CANBERRA
Bangla Desh	MR. A.K.M.ABDUR ROUF, Curator, Bangla Desh Film Archive, DACCA
Canada	MR. SAM KULA, Director, National Film Television and Sound Archives, OTTAWA
France	MR. CARLOS ARNALDO, Division of Development of Communication Systems, UNESCO, PARIS
	MR. CONSTANTINE KOSTROMINE, Director, IDHEC, PARIS
GDR	DR. WOLFGANG KLAUE, Director, Staatliches Filmarchiv der DDR, BERLIN
Hong Kong	MISS CHOU SUK KUEN, Festival Coordinator, Office of the Urban Council of Hong Kong
Malaysia	MR. BAHARUDIN LATIF - FINAS (The National Film Development Corporation of Malaysia), KUALA LUMPUR
Philippines	MISS TINA DARIO, Officer-in-charge Film Archives of the Philippines, MANILA
Sweden	MM. ANNA-LENA WIBOM, Director Cinemateket/Svenska Filminstitutet STOCKHOLM
Thailand	MR. DOME SUKVONG, Film Archivist BANGKOK
U.K.	DR. CHRISTOPHER H.ROADS, Director National Sound Archive, London
	MR. ANDREW ROBINSON, Film Research scholar, Granada Television, LONDON
USA	MR. PAUL SPHER, Head of Motion Picture Broadcasting and Recorded Sound Division/Library of Congress, Washington

Director: P.K.Nair

Calcutta
Reg:Officer: A.K.Pramanick

Bangalore
Reg:Officer: Srinivas Kulkarni

Praha

ČESKOSLOVENSKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV
Praha

Report on Activities in 1984

1. Selecting and collecting films

a/ the gathering of data for a card index of films sought after was continued by perusing technical reviews and books and by screening films;

b/ from the "Vítkovické železárny" combine and the former Schicht combine, the archive acquired several hundred reels of films made in the 1910-1945 period. These films are being viewed and described, and transferred to safety stock;

c/ 1,554 new films of which
304 prints of full-length fiction films,
104 negatives of full-length fiction films,
606 prints of short films and
527 negatives of short films,
were processed, classified and deposited.

2. Preserving and conserving films

In 1984, mould was removed from 46 films. Idle capacity was offered to Bulgarska Nacionalna Filmoteka and used by it. Transfer of films from highly inflammable stock to safety stock was continued. Some 500 prints and negatives were duplicated in this way.

The reconstruction of a depository for nitrate films was continued. Construction work /22 vaults/ was finished. The entire reconstruction will be terminated in mid-1985. Project studies for the construction of another depository for 800 tonnes of black-and-white films were prepared, and construction work will begin towards the end of 1985.

3. Scientific processing of holdings

a/ the activities of the Identification and Archiving Commission were continued,

b/ films acquired from various institutes and bodies, private collectors and from abroad were identified,

c/ more filmographic data were written down in identification

sheets, and a check on film data was continued,

d/ preparations for the introduction of data processing were continued,

e/ the total of 428 prints and 507 negatives was catalogued.

4. How the film holdings were used

a/ In 1984, 412 full-length fiction films and 102 short films were screened in 1,128 cinema shows held in the "Ponrepo" archive cinema and attended by 160,399 film-goers.

Long-term cycles entitled "Roads to Knowledge","Unknown Silent Pictures", "The History of World Cinema" and "Science Fiction Films" were continued. A new cycle was inaugurated on the occasion of The Year of Czech Music.

b/ ČSFÚ-FA co-operated with "Krátký film Praha" in making the compilation films "Life-Saving Service in the Mountains", "Women at the Olympic Games", and "Wild Insects".

c/ ČSFÚ-FA co-operated with Czechoslovak Television in broadcasting old Czech films in the TV-season "Films for Old-Timers".

5. International Relations

Co-operating with SUOMEN ELOKUVA-ARKISTO, NATIONAL FILM ARCHIVE and ARHIVA NATIONALA DE FILME, ČSFÚ-FA organized seasons of Finnish, British and Rumanian films respectively.

b/ ČSFÚ-FA sent to foreign film archives 65 full-length fiction films and 29 short films as indefinite loans, and 19 full-length fiction films and 3 short films as short-term loans.

ČSFÚ-FA received from foreign film archives 24 full-length fiction films and 15 short films as indefinite loans, and 64 full-length fiction films and 21 short films as short-term loans.

c/ ČSFÚ-FA was visited by 66 guests from 17 countries,

d/ thirty-five members of the ČSFÚ-FA staff visited film archives and film festivals in 13 countries,

e/ ČSFÚ-FA organized a gathering of technicians working in film archives in socialist countries and a meeting of

the members of the East-European Section of the FIAF Preservation Commission.

Cataloguing and Bibliographical Department

Acquisitions:
Technical film publications - 1,049 volumes
Technical film reviews - 8,764 copies
Film scenarios - 240 volumes
Bibliographical notes from the Czech press - 4,195 items
Bibliographical notes from the foreign press - 16,937 items
Cuttings from the Czech press - 3,610 items
Cuttings from the foreign press - 3,222 items
Loans:
Publications - 1,363 volumes
Periodicals - 541 volumes
Scenarios - 49 volumes

Documentation Department

Acquisitions:
Photographs - 6,357 items
Publicity Material - 2,230 items

Publishing Department

INTERPRESSFILM - Nos 1 to 12 /a monthly containing technical papers translated from the foreign press/
FILMOVÉ AKTUALITY - Nos 1 to 24 /published for the staff, the bulletin contains news covering 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 profiles of national cinemas/.
The following publications were issued:
Blažena Urgošíková: "Science Fiction Films"
Jiří Hrbas: "Vlasta Burian"
Lubomír Linhart: "Serge Eisenstein"
Marie Benešová: "Břetislav Pojar"
Boca Abrhámová: "Laurence Olivier"

Galina Kopaněvová: "Tengiz Abuladze"
Milan Hanuš: "František Vláčil's Manifold Appearance"
Luboš Bartošek: "Men Behind Cameras"
Antonín Navrátil: "Jiří Lehovec"
Jitka Vysekalová: "Oldřich Lipský"
Pavel Melounek: "Karel Kachyňa"
Ladislav Tunys: "Otomar Korbelář"
Jiří Frühauf: "Jaroslav Balík"
Miloš Fikejz: "Fred Astaire"
Jaroslav Brož, Myrtil Frída: "Hugo Haas"
Věra Matrasová: "Stanislav Látal"
Eva Zaoralová: "Marcello Mastroianni"
Pavel Taussig: "Laughter in Films"
Other publications:
Šárka Bartošková: "Československé filmy 1977-1980" /Czechoslovak Films 1977-1980/, Parts 1 and 2.
"23. Mezinárodní filmový festival Karlovy Vary 1982" /The Karlovy Vary 23rd International Film Festival in 1982/
"Názvy českých a slovenských dlouhých hraných filmů 1945-80 v angličtině, francouzštině, španělštině a ruštině. Část I. /A-M/, II. /N-Z/" /The English, French, Spanish and Russian Titles of Czech and Slovak Full-Length Fiction Films. Part 1 /A-M/, Part 2 /N-Z/ /
"Systematický katalog knih o filmu. Doplněk 1981-82" /A Systematic Catalogue of Books on Cinema. The 1981-82 Supplement/
Alena Kahovcová: "Antologie kritik sovětských filmů II" /Anthology of Reviews of Soviet Films, Part 2/

Praha, February 1985

Pyongyang

THE NATIONAL FILM ARCHIVE
OF THE DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA

Report on Activities for 1984

We review with high pride that the work of the Korean National Film Archive was satisfactorily done in 1984 under the consistent care and leadership of the Government of the Democratic People's Republic of Korea.

Last year our effort was centred on the establishment of a combined air-conditioning for all the vaults following the enlargement of a refrigeration room, and on some strengthened technical measures to ensure the optimum conditions for color films.

1. Scientific Preservation

As may be remembered by those who read our 1978 pamphlet "The National Film Archives of the Democratic People's Republic of Korea", our films are preserved in buildings A and B and also in an underground vault; each had its own temperature and relative humidity control system, which made the rational use of materials and staff a bit difficult.

Provided more than 300,000 won by the State, we renovated and extended the 600 square metre refrigeration room, and installed various kinds of facilities including four 100,000-kcal. and two 20,000-kcal. refrigerators, evaporators and condensers. The result is that a central air-conditioning is ensured for all the storages.

And each storage is now kept at the temperature of +12 degree centigrade and the relative humidity of 55-60%.

The installation of the room-type insulated refrigeration boxes for color films was completed in January, 1984, which was followed by a one year scientific experiment to ensure the optimum conditions.

Our own technicians as well as scientists and engineers from the Motion Picture Research Institute and the chemical field gathered together and held technical consultations eight times. Basing ourselves on the findings of the physical and chemical experiments that -5 degree centigrade and 30-35% is the optimum temperature and relative humidity for color negatives, we succeeded in stabilizing the color film storages at the required figures by the refrigeration and drying method.

2. Annual Acquisition

More than 40 films came as donations from both the Korean Feature Film Studio and the February 8th Film Studio.
Particularly we are very happy that Shin Sang Ok, Director of the Shin Films, engaged in film production overseas, donated "Emissaries Who Did Not Return", "Confession of a Runnaway", "Dear, Dear, My Dear" and others.
Availing ourselves of this opportunity, we would like to extend our sincere thanks to him.
A prize winner at the Karlovy Vary International Film Festival, "Emissaries" emphatically expresses the idea that the national independence can only be won by one's own efforts, not depending big powers or any external forces.
We also received as donations from the Documentary Film Studio tens of documentaries depicting this or that aspect of the building of socialism and various national events.
Animations and popular science films such as "No Illness and Longevity" series and ecological records about animals began to be collected as demands for them are on the increase.

60 to 70 titles were acquired through the exchanges with our neighbour country and other FIAF members, and the total collection reached 378 titles last year.

3. Cataloguing and Research Work

Our cataloguists made 2,000 cards of various kinds while 2,740 materials related to films were collected.
Much effort was made to collect stills and more than 500 stills were obtained.

4. Screenings

Last year Paris saw the "Retrospective Week of Korean Films" while special screenings of Korean productions were arranged in four countries. Eleven screenings according to directors and 21 screenings according to actors were made to meet the demands of national film fans and specialists.
Last year's use of films in our possession is as follows:

	titles	number of screenings	attendance
Korean films	50	70	60,000
foreign films	45	60	50,000
documentary and short films	21	50	15,000

More than 200 titles were loaned to the People's Grand Study Hall, Cinematographic and pedagogical colleges and others. Visitors to our archive are on the increase in number as the day goes by and the social prestige of our archive has been raised.

5. Foreign Relations

We attended the 40th Vienna FIAF congress, and sent our delegations to film archives of China, Poland, Czechoslovakia and Hungary while receiving delegations from Bulgarian and German Democratic Republic film archives.

In accordance with the recommendations from UNESCO and the FIAF executive committee we received Mr. Said Mbungira from the young Tanzanian Audio-Visual Institute and gave him a one month training at our expences.
We are ready to do more in future,too, to help those film archives in the developing countries.

6. Budget

Our archive, directly under the Administration Council of the Republic, received an annual budget of 600,000 won and ensured business activities, increasing our fixed properties 15%.

Reykjavik

KVIKMYNDASAFN ÍSLANDS

ACTIVITIES IN 1984

1. Acquisitions of the year

Acquisitions were on a smaller scale this year than in preceding years. The main reason is that the whole film collection had to be removed from the storage room and kept elsewhere, while it was considered necessary to isolate the storage room before the air-conditioning and cooling system was installed. Films were received from 12 individuals and institutions, including 50 reels of 16mm films and about 390 cans of 300 m 35mm films.
Two important films, previously considered lost, were found and this discovery, probably the most important one since the Archive started its activities, has drawn much attention. The films in question are the latter part of a documentary on the foundation of the Icelandic republic in 1944 and a panorama film on Iceland by the distinguished Danish documentarist Leo Hansen shot in 1929. The Archive has just received a new copy of this film. The National Film Archive, London, made new prints on The Icelandic Film Archive's request, of a silent feature film called The Prodigal Son and a short film on Iceland from 1929. By now the Archive has acquired all silent feature films related to Iceland in one way or another.
As usual the Archive added to its collection of film apparatus.

2. Progress in the field of preservation

Two documentaries from the nitrate period before 1930 were restored. The Archive also supervised the restoration of other 6 16mm films, one of which was a film on the foundation of the republic of Iceland in 1944.
As earlier mentioned the film storage was installed with air-conditioning and cooling equipment.

3. Cataloguing - Documentation - Research

The Archive received various information and printed sources of film-historical value. In recent years information on reviews on Icelandic films have appeared in the annual bibliography of the Icelandic Literature Society, compiled by Mr. Einar Sigurðsson, university librarian.

4. Film showings

The REYKJAVÍK film, mentioned in our last report, was shown to the public in cooperation with Almennar tryggingar (an insurance company) that had financed the restoration of the film. The Mayor of Reykjavík was present at the premiere.

At the end of the year a documentary film on the foundation of the Republic of Iceland was shown to specially invited guests. Among those were the president of Iceland, Vigdís Finnbogadóttir and several members of the Parliament. It has been decided that the film will be shown on television on Iceland's next National Day.

5. Exhibitions - Publications

The Archive took care of a republication of the booklet "Icelandic films 1980-1983" for the Film fund, with supplment for 1984. The Archive and the Film fund collaborated on distributing the booklet.

6. Budgetary matters - relation with governmental autherities

The Archive's budget proposal for this year was 1.391.000 Icelandic krónur (US$ = Icl.kr. 42). The Parliament reduced this amount to 842.000 Icl.kr.
The Parliament passed a new film law this year, coming into force last May. The main change made by the new law was that the Film fund takes over the management of the Film Archive. The director of the Film fund will also operate as the director of the Film Archive. The Archive and the Film fund now have a common governing board, but when discussing archival matters, a representatives of the National Museum and the National Centre for Educational Media will join the board. The Film Archive shall have its own budget, as decided by the Parliament, but can also receive additional funds from the Film fund.
The struggle for the preservation of the oldest cinema building in Iceland (1906) came to sad end. It was torn down as described in the FIAF Bulletin XXVIII.

7. International relations (FIAF and others)

Danish Television was supplied with documentary material relating to the foundation of the Republic of Iceland in 1944. The Archive had a close cooperation with the National Film Archive in London as mentioned earlier in this report. Erlendur Sveinsson attended the FIAF Congress in Vienna.

February 1985

Erlendur Sveinsson

Roma

CINETECA NAZIONALE
Centro Sperimentale di Cinematografia

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REPORT ON ACTIVITIES IN 1984

1. ACQUISITIONS

The acquisition of new film, which had come to almost a complete standstill because of the saturation of storage facilities, was resumed just in the second half of 1984 and is expected to continue at a very intense pace in the years ahead.

Acquisitions are made along four main lines:

a) Legal Deposit. 44 Italian or co-produced feature films produced in 1973 and 1974 and 519 short subjects or documentaries produced between 1976 and 1981 were deposited. The most outstanding films include Amarcord (Fellini), Giordano Bruno (Montaldo), Lucky Luciano (Rosi), Pane e cioccolata (Brusati), Il n'y a pas de fumée sans feu (Cayatte), La nuit américaine (Truffaut) and Polvere di stelle (Sordi).

b) Quality Prize. A certain number of Italian films (no more than 20 each year) receive a special govermental "quality prize". Producers of these films are obliged to deposit a positive copy with the Cineteca in compliance with the regulations on legal deposit. They must also deposit a countertype, internegative or specially printed positive copy. Should they opt to deposit the positive copy, they are pledged to make available to the Cineteca upon request the original negative to allow it to print copies for its cultural programs (the original negative remains in the possession of the producers). In 1984 the Cineteca acquired 10 quality prize films, among which: Salto nel vuoto (1980) by M. Bellocchio, La terrazza (1980) by E. Scola, Don Giovanni (1980) by J. Losey, Salò (1975) by P.P. Pasolini and Chiedo asilo (1979) by M. Ferreri.

c) Purchases, Donations and Exchanges with other Archives. In 1984 this third sector grew rather modestly, with the acquisition of 27 films. Among them we can mention: Goupi mains rouges by J. Becker, Il circo di Tati, Derzu Uzala by A. Kurosawa, Cloak and Dagger by F. Lang, Moulin Rouge by J. Huston, Fröken Julie by A. Sjöberg and The Southerner by J. Renoir.

Comprehensively, the Cineteca acquired exactly 600 new titles in 1984, including 81 fiction features, of which 50 Italian and 31 foreign. Special acknowledgement must be made of the fact that Francesco Rosi deposited with the Cineteca his own copies of all the films he has directed, from La sfida to Carmen.

d) Customs. An agreement has been stipulated between the Cineteca and customs authorities according to which all film materials left unclaimed at airports or railway stations shall be deposited with the Cineteca, which acquires

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ownership. In 1984 approximately 30 tons of sundry material was acquired. This material will have to be identified and evaluated. Part of it is worthless (unexposed film or remnants, etc.), but the other part, once put into proper order, will give the Cineteca an additional several complete films. This work will be carried out in 1985.

2. PRESERVATION

The immense ten-year program to duplicate the Cineteca's sole copies has been made possible by a special grant of Lire 10 billion (approximately $ 5 million) allocated in yearly instalments throughout the program. The program commenced only at the end of 1984, however, because of bureaucratic red tape. For this reason the figures mentioned below are not very significant but are destined to augment conspicuously in 1985.

The duplication program has been established along the following lines:
a) the gradual tranfer of the considerable stock of nitrate material the Cineteca still possesses onto safety supports, for the purpose of preservation;
b) the creation of countertypes and/or lavenders from material, nitrate and non-nitrate, of which the Cineteca possesses a sole copy, for the purpose of preservation;
c) the realization of positive copies of the material in sub-points a) and b) to be used in cultural circulation;
d) the gradual substitution of the cultural circulation copies worn by time, through the printing of new copies.

The inflammable material is gradually destroyed after it has been converted onto safety stock, unless it possesses particular historical or technical merits.

Implementing the program along the above-mentioned lines, the Cineteca acquired in 1984 some 90,000 meters of positives, 30,000 meters of lavenders and 25,000 meters of countertypes. Approximately 30% of the original material was inflammable.

With regard to preservation technologies in general, in 1984 almost all the auxiliary work (gardens, external illumination, interior decoration) on the Cineteca's new underground vaults was completed. The technical inspections of the building structures and specialized equipment were also performed, with affirmative results. In the spring of 1985 the asphalt roads, squares and parking areas of the new complex will be redone. In March 1985 the tranfer of films from the old storage facilities to the 28 new climatized vaults will begin. Approximately 100,000 boxes containing some 60 million meters of film are involved. The operation will last some three months and the new headquarters of the Cineteca are expected to begin operating regularly before the start of summer.

3. CATALOGUING, DOCUMENTATION, RESEARCH, PUBLICATIONS

a) Films. The new films acquired during the year (see point 1) were inventoried and catalogued. Coincidental to the transfer of the films to the new facilities

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(see point 2) identification of all the non-inflammable films deposited at the Cineteca will be conducted, and the general inventory will be recreated ex-novo. A more complete and rational card than the one currently used is being worked out, also with an eye to the cataloguing systems used by other FIAF archives. These new cards will be utilized for new acquisitions and will gradually substitute current ones. This is an enormous undertaking, since over 20,000 cards will have to be replaced.

b) Documentaries and Short Subjects. Compilation of the credits and synopses of the documentaries and shorts in the Cineteca is continuing. Another 500 cards have been completed, doubling the number of finished listings. Another 4000, at least, remain be done, so just 20% of the work has been accomplished.

c) Photographs. Identification of all the actors in the 200,000 archive photos and compilation of the relative cards are continuing. At the end of 1984 some 15,000 cards, regarding just over 5,000 photos, had been completed. It will take a good many years to complete this important task. The cataloguing and listings are proceeding slowly because of the very small number of staff the Cineteca employs.

Documentation and research work continued with publication of the fourth volume of the "Filmografia del cinema italiano muto", edited by the scholar Vittorio Martinelli. This most recent volume is devoted to the years 1923-1931. the four volumes together cover the period 1919-1931, from the end of World War I to the end of the epoch of silent films. With approximately 2000 pages of filmographies and documentation, the publication has involved massive research and has no equal in any of the analogous filmographies of the silent era published in other countries. The four volumes are published by "Bianco e Nero", the journal of the Centro Sperimentale di Cinematografia, to which the Cineteca Nazionale is very closely related.

Approximately 1000 new volumes were acquired for the Library in 1984. More than hair concern cinema and the audiovisuals and a great quantity consists of pamphlets and sundry publications. The Library now possesses a total of over 25,000 titles.

4. PROJECTIONS

As is known, the Cineteca does not have a screening room of its own to show cycles and systematic programs of films to the public on a regular basis. To make up for this, it actively supplies copies of films (of which it possesses the matrix) to film clubs, universities, high schools and public and private bodies for non-commercial events and surveys. The Cineteca lent over 800 films for these purposes in 1984, and they were screened in over 40 Italian cities. Another 297 films were sent abroad to Italian embassies and cultural institutes, to festivals and exhibits and to numerous film archives (see point 6) in 35 foreign cities.

Some 500 films were screened at the Cineteca itself, either in moviola or in the screening room, for Italian and foreign scholars, students, researchers and film professionals, etc. In 1984 the free screening of films at the

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Cineteca, an opportunity already granted to Italian university students, was extended to foreign degree students and researchers on scholarship.

Among the most significant events conducted at the Cineteca in 1984, mention must be made of the first course on the History of Italian Cinema for students enrolled in the "Università della Terza Età". The course included 16 lessons with screenings given fortnightly. Attendance averaged 50 persons, 40 years of age or over, per lesson. The course was personally conducted by the Curator of the Cineteca.

Another outstanding event was the "gala première" of Love Streams by John Cassavetes held at Rome's most important movie theatre. Proceeds of the evening were used to convert one of the Cineteca's inflammable films onto acetate. The film chosen was Terra di nessuno (1939) by Mario Baffico, based on two stories by Luigi Pirandello.

5. BUDGETARY MATTERS AND RELATIONS WITH NATIONAL AUTHORITIES

In 1984 the Cineteca's budget remained unchanged compared to 1983: Lire 600 million (just over $ 350,000) of ordinary state funds, to which must be added some Lire 100 billion (some $ 60,000) of directs revenues to the Cineteca for various services. This is an extremely modest budget which only permits a part of the Cineteca's numerous institutional tasks to be fulfilled. Among other things, it does not permit the Cineteca to augment the scant number of employees now working for it.

A special grant of Lire 1 billion (some $ 600,000) is allocated yearly for the film conversion/preservation program. This sum can in no way, however, be utilized to meet expenditures for current operations and personnel.

Nothing new can be said about relations between the Cineteca and governmental authorities, which are proceeding normally according to the legislative provisions in force. Acknowledgment must be made once again of the close and fruitful cooperation with the Ministry of Foreign Affairs, thanks to which a great number of exhibits can be organized in a variety of foreign countries.

6. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

The Cineteca engaged in quite active relations with numerous FIAF-member archives and other international bodies in 1984. Among the FIAF archives which received films from the Cineteca on temporary loan are those in Athens, Beijing, Berlin (BRD), Bogota, Bucarest, Buenos Aires, La Habana, Lausanne, Lisboa, London (NFA), Madrid, Milan, Montevideo, Oslo, Paris (Cinémathèque Française), Rio de Janeiro, Torino and Vienna (Film Archiv and Filmmuseum).

Especially important was the vast survey of Italian cinema in the post-World War II period held in December in Beijing and three other Chinese cities in cooperation with the China Film Archive. 41 films, representing the very best of Italian cinema in the period 1943-1980, from the masters of neo-realism to exponents of contemporary trends, were screened. 6 of these films remained in permanent deposit at the China Film Archive in exchange for a like number of Chinese films sent to Italy some time earlier.

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The survey of "white telephone" films of the thirties, composed of 10 of the most typical films of this genre, presented at the Buenos Aires, Montevideo and Rio archives, was also quite important.

Numerous foreign filmmakers visited the Cineteca Nazionale during 1984. These included István Gaál, Pál Gabor, István Nemeskürty, Barbra Streisand, John Cassavetes, Ingrid Thulin, Andrej Tarkovskij, and delegations from the film archives of Viet Nam and Seoul and the National Board of Canada.

The Curator of the Cineteca attended the XL annual FIAF congress held in Vienna and the meetings of the FIAF Executive Committee in Toulouse and Vienna.

In November the FIAF E.C. met in Rome. Just previous to this meeting the Commission of Preservation met in Rome and had the opportunity to visit the new cold storage vaults and to talk to the designers and Cineteca technicians and also with representatives of the contracting firms about the technical characteristics of the new facilities.

During their stay in Rome the members of the E.C. were received by the President of the Republic, Mr. Sandro Pertini, who met with the guests in a very cordial atmosphere for about one hour.

São Paulo

CINEMATECA BRASILEIRA
ÓRGÃO AUTÔNOMO DA FUNDAÇÃO NACIONAL PRÓ-MEMÓRIA

REPORT FOR 1984

1. Acquisitions

1.a.

Short Films	275
Feature Films	299

These figures do not include 21 collections that are still under examination.

More than 5,000 reels of film have been acquired from distributors, producers and film-makers.

1.b. Acquisitions of the Documentation Dept.

Books	75
Posters	348
Photographs	811
Clippings	4.200
Miscellanea	555

2. Preservation

45,000 meters of film have been cleaned
64,500 meters of film have been restored (60 titles)
2,335,000 meters of film have been examined for viewing and processing (764 feature and 646 short films)
1,000,000 meters of nitrate film were examined for the removal of deteriorated parts

A major part of the titles that have been restored are of films by Humberto Mauro (from silent features to short films of the 50's) this with financial support from Embrafilme. As in past years, the archive has had difficulty in obtaining raw film stock, consequently the volume of printing was lower than the capacity of our equipment.

Technical research was concentrated in the area of chemical and optical restoration. Our Technical Dept. has produced a written paper on the subject.

3. Cataloguing - Documentation - Research

3.a. Cataloguing

The staff of the Cataloguing Department is, unfortunately, too few for the examination of the total number of reels acquired. Only 2,457 reels were catalogued.

The archive has begun the content-summarizing of the film collection. It was decided to begin this task with those films that can be consulted from the archive's dependencies and data was collected as to the content of

131 feature and 82 short films.

For the FIAF Catalogue of Silent Feature Films, 184 cards were sent to M. Ledoux concerning films of our collection. A provisional list of nitrate silent films from our collection that Mrs. van der Elst has given to the FIAF Executive Committee has already provoked consultations from Det Danske Filmmuseum, the Stiftung Deustche Kinemathek and the Museum of Modern Art Film Department asking for films.

The staff of the Cataloguing Dept also helps in the work of the Restoration Laboratory, carrying out editorial restoration of Brazilian films and is also responsible for attending film and television producers interested in using archive material for new productions. It is important to mention the archive's collaboration with projects such as: The Memory of Brazilian Sport, The Commodities Project (Channel Four Television - England), and television programmes on Tancredo Neves (TV Globo and TV Manchete).

3.b. Documentation

135 visitors were registered in the consultation book of the Documentation Department.

2.189 photographs were duplicated for visitors and for the activities of the archive.

3.c. Research

With the financial support of Embrafilme, the archive published the first catalogue of the Brazilian Filmography, with data on films produced between 1898 and 1910.

The Glauber Rocha Collection: the archive completed the catalogue of 2,000 items (scripts, photos, drawings, releases, etc) donated by Glauber Rocha.

The Documentation and Cataloguing Depts have begun to work together on the Archive's Brazilian Silent Films in order to organize a great exhibition and screening of Brazilian Silent Cinema.

4. Film Showings

The Cinemateca Brasileira gave support to film screenings and retrospectives organized by film-clubs, museums and schools from many different parts of the country.

The film-series organized by the archive, include hommages to Paolo and Vittorio Taviani, Roberto Santos, Wim Wenders, Hans Jurgen Syberberg, Mazzaropi, Oduvaldo Viana Filho, Humberto Mauro, D.W. Griffith, Jean-Luc Goddard, Federico Fellini, Werner Herzog, Heynovski and Scheumann, a series of films from Poland, Italy, Angola, Colombia, Czechoslovakia, France, Romania, besides several showings of Latin-American and Brazilian Cinema.

CINEMATECA BRASILEIRA
ÓRGÃO AUTÔNOMO DA FUNDAÇÃO NACIONAL PRÓ-MEMÓRIA

40 visitors were received for the consultation of films on the viewing tables.

5. Budget

During 1984, the Cinemateca Brasileira became attached to the Ministry of Education and Culture by way of an agreement with the National Foundation for Brazilian Memory. This agreement guarantees total independence to the archive. The Ministry has sustained the administrative activities of the archive, paid the staff (fixed at the moment at 30 persons) and has given some support to the archive's activities. The total budget in 1984 was Cr$ 410.000.000, (US$ 130,000).

6. International Relations

Maria Rita Galvão was the archive's representative at the FIAF Congress in Wien.

From the 22nd-28th of October 1984, The Cinemateca Brasileira and the Cinemateca do Museu de Arte Moderna do Rio de Janeiro welcomed the participants of the 3rd Seminar of Latin-American and Caribbean Archives of Moving Images: 16 participants from Latin-America and Caribbe, 2 from Africa and 8 from Brazilian institutions. In São Paulo, activities were concentrated in work-shops on Preservation, Cataloguing and Documentation (5 days); in Rio, the participants discussed the interchange between archives. The Seminar was an excellent oportunity for exchanging experiences and ideas and for strengthening the collaboration of the archives of the region.

We should like to express our gratitude for the presence of Mr Wolfgang Klaue (President) and Mr Hector Garcia Mesa (of the FIAF Executive Committee), Mrs Jana Vosikovska (of the FIAF Documentation Commission), Mrs. Brigitte van der Elst (FIAF Executive Secretary) and Mrs. Célia Zaher (UNESCO).

Seoul

1984 Activities Report (KFA)

1. Film Collection

a. Film Collection

While launching active film collection starting from 1983, the Korean Film Archive, following consultation with the Motion Picture Promotion Corporation and the Korean government (Ministry of Culture and Information), succeeded in institutionalizing voluntary donation by the film producer of a print for any outstanding film selected by the government.

In 1984 the Archive collected, classified and stored a total of 365 titles: prints for 20 outstanding feature films, 16 films which received awards at the nation's most prestigious Grand Bell Film Festival and Gold Crown Film Festival (for documentary films) held under the auspices of the Motion Picture Promotion Corporation, 22 outstanding classic films selected and printed by the Archive and 3 additional films bringing the total number of prints to 61, and negatives for 304 films from filmmakers and individuals. The Archive further collected from 20 local feature film companies 1,140 still pictures for Korean feature films produced and foreign films imported in 1983.

b. Video Tape Collection

To store good foreign films in video tapes and to utilize them as training materials for the students in the Korean Academy of Film Arts which is maintaining close ties with the Archive and for those in the Drama and Film Departments in colleges and universities, the Archive placed purchase orders for 30 videotaped films, and it expects to use them starting from the early part of 1985. The Archive plans to continue collect video tapes for good foreign films as well as local feature films.

2. Status of Progress

a. With an aim to expand the limited storage space, the archive is implementing a plan of moving into the new Seoul Arts Center, the home of Korean culture and art, which is under construction. Apart from this, it is in the process of consulting with the government on the possibility of constructing a new Archive building on the outskirts of Seoul in 1986.

b. To classify and store films and other materials more systematically and to be prepared for future computerization, the Archive is planning to employ three expert librarians in the first quarter of 1985.

c. During 1984, two film editors completed the works of cleaning and splicing both picture and sound negatives for 120 feature films in store.

d. The film can replacement project which was started from 1980 was continued in 1984. 3,500 corrosive metal cans were replaced by ABS resin cans during the year, summing up the total number of replaced cans to 10,500. The archive expects to complete this project within the coming two or three years.

3. Publication and Distribution of 1984 Film Catalogue In February 1984, the Archive published 1,000 copies of Film Catalogue for its feature film holdings, and mailed them to FIAF members.

4. Film Showings

a. The Archive held film showings in 1984 as follows.

Division	No. of Films Shown	Period	No. of Audience
Film Appreciation week for Films by Late Director Lee Man-hee	5	Apr. 30- May 4, '84	697
Film Appreciation Week for Films of 1950s	5	Sep. 17- Sep. 21,'84	546
Film Appreciation Week for Debut Films by 5 Directors	5	Dec. 3- Dec. 7,'84	1,172
Total	15	15 Days	2,415

b. Starting from 1985, the Archive is planning to distribute programs printed in both Korean and English to help the audiences gain better understanding of Korean films.

5. Exhibits

Since the opening of a permanent exhibition hall for still pictures and posters in the lobby of the Archive building in September 1982, it played a part in raising the interests on films and introducing the process of the development of film industry to general public, not to mention filmmakers and students studying cinema. The "Photo Exhibit for Films Produced in the 1950s" held throughout the year of 1984 drew active response from spectators numbering more than 11,000.

6. Budget

a. Budget and Expenditure

The budget of the Archive is appropriated by a subsidy from the Motion Picture Promotion Corporation and fees collected from members. The 1984 expenditure amounted to 101,931,000 won.

b. Matters Connected With The Government

The Archive is making proposals to, and consulting with the Ministry of Culture and Information which deals with matters related to films and the motion Picture Promotion Corporation which grants subsidy, on expanding the Archive's

facilities and moving its building. The Archive expects to come to agreement on the construction of a new building of its own if its future plan is well Accepted by the parties concerned.

7. International Relations

a. From 4 to 7 March 1984, Mrs. Anna-Lena Wibom, a FIAF Executive Committee member, visited the Archive for a survey in connection with the Archive's full membership admission into FIAF.

b. The Archive director, Mr. Chung Yun Koo, attended the 40th General Assembly in Vienna and Consulted with FIAF members on Korea's admission into FIAF as a full member, and the Archive submitted additional materials requested by the FIAF Executive Committee in connection with the issue. The Archive expects the realization of admission in 1985.

c. The Archive will keep striving for elevating general interests on, and recognition of the importance of film collection. To help further solidify international ties, the Archive will print programs on its activities and annual functions in Korean and English when ever occasion arises, and send them to FIAF member countries, and further pour efforts to maintain closer ties and friendship among fellow members.

*** The End ***

Sofia

BULGARSKA NACIONALNA FILMOTEKA

ACTIVITIES REPORT FOR 1984

1. ACQUISITIONS

In 1984 our film collection was enriched by 1071 prints of feature and nonfeature films.

The collection of documentation materials acquired 268 books, 90 bound volumes of periodicals, 3,700 press cuttings, 1450 unpublished scripts of Bulgarian and foreign feature films, 143 scripts of Bulgarian short films and newsreels, 7,100 stills, 1,400 posters.

2. PRESERVATION

During the year 471,870 meters were newly printed and 99,800 reels underwent technical check-up.

3. CATALOGUING -DOCUMENTATION - RESEARCH

A. CATALOGUING

Work on the first volume of the complete filmography of Bulgarian feature films covering the period from 1915 to 1948 was concluded. It includes 62 films with filmography, bibliography, contents in Bulgarian and English languages and indexes.

The second volume covers the period 1950-1970 and includes 178 films. Work on the second volume is still in process.

B. DOCUMENTATION

About 8,000 articles were indexed from periodicals not included in the International Index to Film Periodicals of FIAF.

4. FILM SHOWINGS

During the year the last 94 films of the period 1976-1980 from the great three-year retrospective of the Bulgarian cinema were shown. It was supplemented by four programs of documentaries under the title "Socialist Bulgaria on the Documentary Screen".

With the kind co-operation of GOSFILMOFOND we arranged a Festival of Soviet Animation. It included 18 programs which traced the development of Soviet animation from its formation up to nowadays.

Thanks to the Museum of Modern Art in New York we were able to present the cycle "The American Social Documentary Film".

Special retrospectives and seasons were arranged to mark the anniversaries of Jean Renoir, Alexander Dovzhenko, Marcel

Carné, Evgeni Gabrilovitch, Robert Flaerty, Gregg Toland, Elia Kazan, Esther Shub, Boris Shchukin, Christian-Jaque, Alfred Hitchcock, James Cagney, Marlon Brando, Humphrey Bogard, Jean Gabin etc.

On the occasion of the Days of Soviet Cinema we showed a series of films featuring the poet, singer and actor Vladimir Vissotski.

In the program "In Memoriam" tributes were offered to Richard Burton, Joseph Losey, Francois Truffaut.

The Swedish Institute contributed to our programs with the series "Contemporary Swedish Cinema" and Filmoteka Polska with the series "Polish Film Clasics".

A new six-month cycle began under the title "Cinema and Fantastic Films".

In 1984 the first films were presented from another six-month program devoted to the 40th anniversary of the victory over fascism.

The University of History and Theory of the Cinema (a seminar course) ended its first and second terms and the Cinema Club "Kino i Vreme" continued its successful work.

5. EXHIBITIONS - PUBLICATIONS

A. EXHIBITIONS

Two exhibitionsof posters were organized on the occasion of the 40th anniversary of the socialist revolution in Bulgaria.

B. PUBLICATIONS

The regular issue No 22/84 of our Archive almanah "Kino i Vreme" was published.Most of the materials included pertain to the history of the Bulgarian Cinema.The supplement to it was entitled "Bulgarian Filmmakers - Active Participants in the Antifascist Struggle".

Two books from the series "World Cinema Masters" were also printed: "Alexander Dovzhenko" and"Jean Renoir".

Special program booklets were published about the Soviet animation and the Swedish contemporary cinema.

6.INTERNATIONAL RELATIONS

As in the preceding years Bulgarska Nacionalna Filmoteka maintained active contacts with FIAF and its members.Retrospectives and seasons in our Archive Film Theatre organized in conjunction with the Swedish Institute and other Film Archives were already mentioned in the section "Film Showings".

We extend our thanks to those Film Archives, to the Swedish Institute as well as to Cinemateca Nacional de Venezuela,

which organized with our assistance a Season of Bulgarian Cinema in Venezuela.

In connection with participation in the FIAF congress, for experience exchange, etc. representatives of our Film Archive visited Austria, DDR, USSR, Portugal, Czechoslovakia, Hungary, Yugoslavia, PDR of Korea.

We on our side received representatives from Film Archives and others institutes in USSR, Hungary, DDR, Czechoslovakia, Poland and Yugoslavia.

We received 98 foreign films on temporary or permanent loan, and we lent 99 copies to other archives.

Bulgarska Nacionalna Filmoteka hosted the meetings of the Documentation and Cataloguing Commissions of FIAF.

Stockholm

CINEMATEKET/SVENSKA FILMINSTITUTET

Activities Report 1984

FILM ARCHIVE

During the year two posts have been transferred from the Swedish Film Institute to the Film Archive - one technician and one vault manager. Furthermore, a totally new post has been created, that of assistant and booker. That position was filled on December 1st 1983. Due to this improvement of the staff situation the work with archiving and booking has been easier to handle. There is still need, however, for more technicians.

The acquisitions during the year have numbered more than 600 and there is some backlog regarding checking and repairing. All the major distributors in the country have deposited prints of their films and the archive now holds more than 9.600 titles. Among the depositions there are a great number of Swedish films from the last 25 years.

Interpositives have been made of most of the recent Swedish films and these interpositives have been treated by the FICA-method in order to make the preservation better. The exchange with the film archive in Munich has continued and the Swedish film archive has therefore acquired some more German film classics. Two films by Pier Paolo Pasolini - "Rogopag" and "Edipo Re" - have been bought from Italy.

ACQUISITIONS

The following films were deposited or acquired during the year:

Filmmuseum, München
Der müde Tod
Die Nibelungen
Romeo und Julia im Schnee

Pat International, Rom
Kung Oidipus/Edipo Re
Rogopag

Staatliches Filmarchiv der DDR, Berlin
Die Spinnen

Astral Bellevue Pathe Ltd,
Montreal via Europa Film
Floden utan återvändo/Rituals

Bavaria Atelier GmbH, München via Sandrews
Döden i grytan/Who's Killing the Great Chefs of Europe?

Carolco Pranier Inc, Los Angeles
via Stockholm Film
Hans vilda år/In Praise of Older Women

Cine-International, München via Sandrews
Woyzeck/Woyzeck

Dagens Nyheter, Stockholm (kortfilmer)
En dag på en tidning
Huset som aldrig sover
Observatörerna
Tidningsmänniskor
Två stora tidningar

Columbia
Annie/Annie
Bara när jag skrattar/Only when I Laugh
Björnön/Bear Island
Den blå lagunen/The Blue Lagoon
Cheech & Chong's sköna drömmar/Cheech & Chong's Nice Dreams
Death Wish II/Death Wish II
Dr Strangelove eller Hur jag slutade änglas och lärde mig älska bomben/Dr Strangelove or How I Learned to Stop Worrying and Love the Bomb
Dårfinkarna/Stir Crazy
Funny Girl/Funny Girl
Grannarna/Neighbors
Har vi inte setts förut?/Seems Like Old Time
Hett om öronen/Hanky Panky
Kaktusblomman/Cactus Flower
Kanonerna på Navarone/Guns of Navarone
Lady Chatterley's älskare/Lady Chatterley's Lover
Lumparkompisar/Stripes
Lycksökarna/You Can't Win'em all
Männen från vildmarken/The Mountain Men
. . . och rättvisa åt alla/. . . and Justice for all
Showtime!/All that Jazz
Sinbad och tigerns öga/Sinbad and the Eye of the Tiger
Smockan i luften/. . . altrimente ci arrabiamo
Stone Killer/Stone Killer
Supersnooper/Supersnooper
Tjuven i Bagdad/The Thief of Baghdad
Tävlingen/The Competition
Utan ont uppsåt/Absence of Malice
Vittnet måste tystas/Blow Out
Våra bästa år/The Way We Were

DEFA, Berlin via SFF
Mördarna finns mitt ibland oss/Die Mörder sind unter uns

Exportfilm Bischoff & Co GmbH, München
via SF
En clowns åsikter/Ansichten eines Clowns

EMI, London via Sandrews
S.P.Y.S./S.P.Y.S.

EMI, London via SF
Het på gröten/Every Home Should Have One

Film Polski, Warszawa via SF
Bröllopsfesten/Wesele

Film Around the World, New York via SF
Dödspolarna/Mean Street

Fox
Bort med tassarna!/Oh, Heavenly Dog
Inferno/Inferno
Kvartett/Quartet
Ett perfekt par/A Perfect Couple
Sjömannen och gatflickan/Cinderella Liberty

Greenwich Film Production, Paris via Sandrews
Begärets dunkla mål/Cet obscur objet du désir
Borgarklassens diskreta charm/Le charme discret de la bourgeoisie
Frihetens fantom/Le fantôme de la liberté
Tristana/Tristana

Gaumont, Neuilly via Sandrews
Cousin, cousine/Cousin, cousine
Fantomas/Fantômas
Fantomas slår till igen/Fantômas se déchaine
Den stora restauranten/Le grand restaurant

Hemdale Leisure Corp, New York
via Europa film
Tigerhajarna — havets marodörer/Tontorea

Herald Productions, New York via Sandrews
Bossen/Putney Swope

Hungarofilm, Budapest via SF
Mitt hem är min bordell/Egy erkölcsös éjszaka

ITC Entertainment Ltd, Middlesex
via Europa Film
Moses/Moses— the Lawgiver

Jad Films International, Los Angeles
via Europa Film
Embryo/Embryo
Katastroflarm i skyskrapan/The Blazing Tower

Jugoslavija Film, Belgrad via Europa Film
Ficktjuvar/Specijalno vaspitanje
Den stora offensiven/Uzicka republika

Medusa Distribuzione, Rom via Sandrews
Badhytten/Casotto

MGM
Gudarnas krig/Clash of the Titans
Han vet att du är ensam/He Knows You're Alone

Knockout-brudarna/. . . all the Marbles
Pennies from Heaven/Pennies from Heaven
Rik och berömd/Rich and Famous
Super cops/The Super Cops

MGM via SFF
Freaks/Freaks
Fury/Fury
Nordvästpassagen/Northwest Passage

New Line Cinema Corp, New York via Europa Film
Gizmo/Gizmo
Stuntmän/Stunts

Sten Nordenskiöld, Lidingö
Öar i Atlanten

Norsk Film A/S, Oslo via Sandrews
Hustrur/Hustruer

Nouvelle Editions de Films, Paris via Sandrews
Den första kärleken/Le souffle au coeur

Orion Pictures International, Los Angeles via Europa Film
Flykten från straffläger/Mean Dog Blues

Palladium Film, Köpenhamn via Corona Film
Bocken på sängkanten/Motorvej på sengekanten
Full fräs ombord/Sjömaend på sengekanten
Full fräs på sängkanten/Det må vare en sengekant
Hoppla på sängkanten/Hopla på sengekanten
Mazurka på sängkanten/Mazurka på sengekanten
Rektorn på sängkanten/Rektor på sengekanten
Romantik på sängkanten/Romantik på sengekanten
Det tänder på sängkanten/Tandlaege på sengekanten

Panmovies, Geneve via SF
Man kallade honom Sheriffen/Le juge Fayard dit le Sherif
Ödets hand/Providence

Paramount
Alla tiders farsa/Trassel på luskulan/Rock-a-bye Baby
Första måndagen i oktober/First Monday in October
Glasskon och rosen/The Slipper and the Rose
Guldrushens glada dagar/Paint Your Wagon
Klantskallarna/Meatballs
Monte Carlo Rallyt/Quei temerari sulle loro pazze, scatenate, scalcinate carriole
Nevada Smith/Nevada Smith
Pancho Villa/Villa Riders
Pappa till varje pris/Paternity
Romeo och Julia/Romeo and Juliet

Persona Film, München via Sandrews
Ur marionetternas liv/Aus dem Leben der Marionetten

Premiere International, Los Angeles via SF
Känn draget/Eat My Dust

Productions Jacques Roitfeld, Paris via Sandrews
Violette — giftmörderskan/Violette Nozière

Rizzoli Films, Rom via Sandrews
Scandalo/Scandalo
Triumfmarschen/Marcia trionfale

Robert Stigwood Group Ltd, London via Sandrews
Tommy/Tommy
Vi vill överleva!/Supervivientes de Los Andes

Svensk Filmindustri
Mannen som blev miljonär

Svenska Filminstitutet
Djungeläventyret Campa, Campa
De försvunna/Prisioneros desaparecidos
Hemåt i natten/Yön sylissä
Långt borta och nära
Måndagarna med Fanny
Sista varningen

Silverstein International Corporation, New York via Europa Film
Slaget om Entebbe/Raid on Entebbe
21 timmar i München/21 Hours at Munich

StorStockholms Lokaltrafik, Spårvägsmuseet, Stockholm (kortfilm)
Brännakyrka-hallen

Sydsvenska Dagbladet, Malmö (kortfilmer)
Hur Sydsvenskan kommer till
Sydsveriges dagliga spegel

Toei, Tokyo via SVT TV1
Balladen om Narayama/Narayama bushi-ko

Trinacra Films, Neuilly via Sandrews
Minnet av Claire/Une fille cousue de fil blanc

United Artists via UIP
En andra chans/Si c'était à refaire
Bara tre kan leka så . . ./Semi-Tough
Blodig skörd/Savage Harvest
Carrie/Carrie
Charlie Chan och Drakkvinnans förbannelse/Charlie Chan and the Curse of the Dragon Queen
Chitty Chitty Bang Bang/Chitty Chitty Bang Bang
Comes a Horseman/Comes a Horseman
Cuba/Cuba
Dog Soldiers/Who'll Stop the Rain?
Dåliga odds, McKlusky!/Gator
Electra Glide/Electra Glide in Blue
Emigranterna/Un autre homme, une autre chance
Fabian/Fabian
Fellini Roma/Roma
Fellini Satyricon/Fellini Satyricon
Foxes — tjejmaffian/Foxes
Grottmannen/Caveman
Hallelujatåget/Whiskyvägen västerut/The Hallelujah Trail
Hemkomsten/Coming Home
Hyreskontrakt med döden/Burnt Offerings
I skydd av lagen/Jackson Country Jail
Idolmaker/The Idolmaker
De jagade/The Hunting Party
Juggernaut/Juggernaut
Kraftprovet/Stay Hungry
Kör hårt, McKlusky!/White Lightning
The Last Waltz/The Last Waltz
Lenny Bruce/Lenny
Linje lusta/A Streetcar Named Desire
MC-riddarna/Knightriders
Mamma Albin som hemlig agent/La Cage aux Folles II
En man och en kvinna/Un homme et une femme
Mannen från Nasaret/The Greatest Story ever Told

Mannen i mörkret/Windows
Mechanic — en människojägare/The Mechanic
Mr Majestyk/Mr. Majestyk
Monster/Humanoids from the Deep
Mot Fort Humbolt/Breakheart Pass
Mördarspindeln/Kingdom of the Spiders
Network/Network
New York, New York/New York, New York
Salo eller Sodoms 120 dagar/Salò o le centoventi giornate di Sodoma
Sista sommaren/Echoes of a Summer
Sista tangon i Paris/Ultima tango a Parigi
Sista utposten/Go Tell the Spartans
Slutet/The End
Spelman på taket/Fiddler on the Roof
Tusen och en natt/Il fiore delle mille e una notte
Uncle Joe Shannon/Uncle Joe Shannon
Zigenarkungen/King of the Gypsies
Zorro/Zorro
Äventyraren Thomas Crown/The Thomas Crown affair

Universal via UIP

Airport — flygplatsen/Airport
Brottsplats — Manhattan/Madigan
Det skvallras om Nita/Raggedy
Gangsterkrig/The Gangster Wars
Gengångare/Ghost Story
Hallå jorden!/Conquest of the Earth
Hjälp, jag krymper!/The Incredible Shrinking Woman
Jordbävningen/Earthquake
Kalla mig Örnie/Continental Divide
Kulan är min lag/The Meanest Men in the West
Melvin och Howard/Melvin and Howard
Nighthawks/Nighthawks
Någonstans i tiden/Somewhere in Time
Porträtt av en tonårsalkoholist/Sarah T. — Portrait of a Teenage Alcoholic
Rödskinn och råskinn i Texas/Texas Across the River
Tåg 444 saknas . . ./The Night the Earth Shook

Vidtronic Svenska AB, Stockholm

Ann och Eve — de erotiska
Blåjackor
Carmilla/En läkares vittne
Deadline
Exponerad
Fanny Hill
Far och flyg
Farbror Blås nya båt
Jag — en oskuld
Klart skepp till månen
Komedi i Hägerskog
Konges Harvest
Kvinnolek
Mej och dej
Ogift fader sökes
Oss emellan
Sixtynine
Skottet
Som havets nakna vind
Ett sommaräventyr
Suss gott
En sån strålande dag

Visual Programme Systems Ltd, Paris via SF

James Dean — den odödlige rebellen/James Dean — the First American Teenager

Warner

Blade Runner/Blade Runner
Blåst på konfekten/"10"
Bronco Billy/Bronco Billy
En brud för mycket/Arthur
Det våras för sheriffen/Blazing Saddles
Divine Madness/Divine Madness
Enforcer — hårdingen/The Enforcer
Esset/The Great Santini
Excalibur/Excalibur
Exorcisten/The Exorcist
Firefox/Firefox
Fredagen den 13:de/Friday the 13th
Frisco Kid/The Frisco Kid
Från 0 till 100/Repo
En främlings ögon/Eyes of a Stranger
Fågelskrämman/Scarecrow
Getaway — rymmarna/The Getaway
Godag yxskaft?/What's up, Doc?
Het puls/Body Heat
Hetsjakten/The Gauntlet
Ingen knäcker Sharky/Sharky's Machine
Kriget bortom stjärnorna/Battle Beyond the Stars
En liten kärlekshistoria/A Little Romance
Magnum Force/Magnum Force
Nu fightas vi igen!/Any Which Way You Can
Operation Outland/Outland
Prince of the City/Prince of the City
The Road Warrior/Mad Max 2
Saint Jack — kungen av Singapore/Saint Jack
Sfinx/Sphinx
The Shining/The Shining
Skjut inte på tandläkaren/The In-Laws
Skyskrapan brinner/The Towering Inferno
Den stora kapplöpningen jorden runt/The Great Race
Tidsjakten/Time after Time
Tjejen som gjorde lumpen/Private Benjamin
Tom i bollen/Caddyshack
Ung rebell/Rebel Without a Cause

Walt Disney Productions

Jan Långbens olympiska spel/Superstar Goofy
London Connection — organisation Omega sprängd/The London Connection
Det svarta hålet/The Black Hole

Video

Angelita mellan två världar/The Two Worlds of Angelita
Att vara eller inte vara eller Det våras för Hamlet/To Be or Not To Be
Av okänt ursprung/Of Unknown Origin
Balladen om Gregorio Cortez/The Ballad of Gregorio Cortez
Blodshunger/The Hunger
Blodspengar/L'argent
Bolwieser/Bolwieser
Busters vilda fru/Spite Marriage
Casablanca/Casablanca
Christine/Christine
Den djävulska hämnden/The Evil Men Do
Doctor Detroit/Doctor Detroit
Dr Hfuhruhurrs dilemma/The Man With Two Brains
Eddie Macons flykt/Eddie Macon's Run
Enkelt biljett till friheten/Independence Day
Ensam är pest/Lonely Guy
Fallet är avslutat/Kharij
Fedora/Fedora
Den flamberade kvinnan/Die flambierte Frau
Footloose/Footloose
Fönstret åt gården/Rear Window
Föräldrafritt/Risky Business
Gatans lag/Thief
Ge järnet, Smokey!/Smokey Bites the Dust
Gorkijparken/Gorky Park
Greystoke: Legenden om Tarzan, apornas konung/Greystoke: The Legend of Tarzan, Lord of the Apes
Hajen 3-D/Jaws 3-D
Heaven's Gate/Heaven's Gate
Hissen/De Lift
Hästflickan/Das Pferdemädchen
I skottlinjen/Under Fire
Indiana Jones och de fördömdas tempel/Indiana Jones and the Temple of Doom
Inga spår efter Alex/Without a Trace
Den inre cirkeln/The Star Chamber
Jakten på guldskatten/The Return of Superbug
Jedins återkomst/Star Wars VI: Return of the Jedi
Kalle Anka reser västerut/Donald Duck Goes West
Kalle Ankas glada gäng/Donald Duck's Cartoon Jamboree
Kalle Ankas glada kalas/Kalle Ankas vilda äventyr/Donald Duck's Fun Festival
Kapten Gulskägg — havets fasa/Yellowbird
King of Comedy/The King of Comedy
Kiss Me Goodbye/Kiss Me Goodbye
Korpen flyger/Hrafninn flýgur
Krull/Krull
Kul med Kalle Anka och gänget/Kalle Anka i farten/Donald Duck's Summer Magic
En kvinnas mod/Egymasra nezve
Kärleksbarnet/Man, Woman and Child
Kör hårt/Go for It
Lone Wolf Mc Quade/Lone Wolf Mc Quade
Lukas/Lukas
Den magiska skatten/Treasure of the Four Crowns
Mannen som visste för litet/Unfaithfully Yours
Mannen som visste för mycket/The Man Who Knew to Much
Mardrömmar/Nightmares
Mario Riccis död/La mort de Mario Ricci
Massor av dollar/Max Dugan Returns
Meningen med livet/Monty Python's the Meaning of Life
Monsignor/Monsignor
Mord i leken/Jinxed!
Mot alla odds/Against all Odds
Människor emellan/The Big Chill
Nu smurfar vi igen/The Smurfs
De oanständiga/De uanstaendige
. . . och sen blir man stor/Punktur punktur komma strik
Octopussy/Octopussy
Ombytta roller/Trading Places
Outsiders/The Outsiders
Pengarna eller livet/Le prix du danger
Peter Pan och sjörövarna/Peter Pan
Polisskolan/Police Academy
Porky's 2: Dagen efter/Proky's 2 The Next Day
Privatlektioner/Privat Lessons
Privatskola för flickor/Private School
Psycho II/Psycho II
Påklädaren/The Dresser
Ett päron till farsa/National Lampoon's Vacation
Repet/Rope
Romantic Comedy/Romantic Comedy
Rosa Panterns förbannelse/Curse of the Pink Panther
Rumble Fish/Rumble Fish
Rätta virket/The Right Stuff
Sagan om Heidi/Heidi's Song
Sahara/Sahara
Satans borg/The Keep
Scareface/Scareface
Sista leken
Självmordspatrullen/Uncommon Valor
De skoningslösa/The Lords of Discipline
Skruvarna är lösa/National Lampoon's Class Reunion
Slutprovet/My Tutor
Sneakers/Sneakers
Sockerhyddan/Cukrová bouda
Spacehunter — uppdrag i den förbjudna zonen/Spacehunter— Adventures in the Forbidden Zone
Splash/Splash
Star 80/Star 80
Staying Alive/Staying Alive
En stjärna föds/A Star Is Born
Streets of Fire/Streets of Fire
Stridsvagnen/Tank
Stråtrövarna/The Wicked Lady
Studie i brott/Vertigo
Stålmannen går på en krypto-nit/Superman III
Svarta hingsten kommer tillbaka/The Black Stallion Returns
Den sårades skri/Aakrosh
Testamentet/Testament
Till sista andetaget/Breathless
Timmarna med Rita/Educating Rita
Titta vi spionerar/Scandalous
La Traviata/La Traviata
Träna för livet/The Survivors
Twilight Zone — på gränsen till det okända/The Twilight Zone
Ugglor i mossen/The Trouble With Harry
Undan för äss/Stroker Ace
Utbrytaren/The Escape Artist
Vi skyller på Rio/Blame It on Rio
Victor/Victoria/Victor/Victoria
Vit hund/White Dog
Wargames/Wargames
Yentl/Yentl
Zappa/Zappa
Zelig/Zelig
Äppelträdsflickan/Jahlanova Panna
Ömhetsbevis/Terms of Endearment

Kortfilmer

Just for fun
Musse Piggs julsaga/Michey's Christmas Carol

PRESERVATION

More than 800 feature films have been carefully inspected during the year. Two silent films and 26 sound films have been preserved and are now available on safety stock. From the Björn Holmbeck family the archive received as a gift a filmed "summer diary" by the cinematographer Julius Jaenzon, covering the years 1920 - 1928. The material has been restored and a colour print is now available.

Nine short films have been restored, one of which is a handpainted Pathéfilm (pathéchrome) form 1907.

"Cultural history in the cinema" is a project that was started four years ago, financed by Riksbankens jubileumsfond. The intention is to make an inventory of the collection of short films; documentaries and industrial films made in Sweden before 1953. There is an increasing interest for this project and more and more companies and institutions have shown a keen interest to restore and preserve the old film material in their holdings.

Minor contributions from various sources have made restoration of approximately 10 short films and advertising films possible. Depositions have been made by Idé-film (Sture Nordenskiöld), the deceased Gunnar Skoglund's estate, the district of Kristinehamn, Stockholm's Public Transportation Company, the Tramway Museum and Svenska Dagbladet (a daily paper). Mr. Åke Wärring, engaged on the project, has made visits to different companies in southern Sweden to take stock of their film material. Over 2.000 films have been checked and catalogued since the beginning of the project.

The following films have been preserved:

Dunungen	1919
En rackarunge	1923
AB Europa Film	
Söderkåkar	1932
Väran pojke	1936
Flickor i hamn	1945
Sandrew Film & Teater AB	
Hotell Käkbrinken	1946
Saltstänk och krutgubbar	1946
Ödemarksprästen	1946
Försummad av sin fru	1947
Sjösalavår	1949
AB Svensk Filmindustri	
En handfull ris/Man och kvinna	1940
Den ljusnande framtid	1941
I natt eller aldrig	1941
Flickan i fönstret mittemot	1942
Löjtnantshjärtan	1942
Stora skrällen	1943
Wivefilm	
Sången om den eldröda blomman	1934
Flickornas Alfred	1935
Släkten är värst	1936
Hem från Babylon	1941

Ljus över landet	1930
Vi som går köksvägen	1932
Flickorna på Uppåkra	1936
Kungen kommer	1936
Samvetsömma Adolf	1936
Äventyret	1936
Är vi gifta?	1936
Prästen som slog knockout	1943
Dolly tar chansen	1944
Jag är eld och luft	1944
Maria på Kvarngården	1945
Tre söner gick till flyget	1945
Begär	1946
Kvinnor i väntrum	1946
Ingen väg tillbaka	1947
Hon dansade en sommar	1951
Under svällande segel	1952

Veckans skämtteckning (årtal okänt)	
Fantasi och skräckscener	1907
Konstindustriutställningen	1909
Familjen Jaenzons sommardagbok	1920—1928
Svenska baletten	1930
Vårt mål	1946

Mot gemensamt mål	1950
Vägen går vidare	1950
Mot framtiden	1952

Indianbild 1905 Färg
Modeuppvisning 1861—1909 Färg
Rödluvan 1920? Färg
Hur Sydsvenskan kommer till 1930
Hur en Eiserstrumpa kommer till 1935
Heja Goliat 1945
Den gamla goda tiden 1946
Sydsveriges dagliga spegel 1948
Motboken 1930 (Sparbanken)
Lundgrens Imperal The 1931
Bättre plats — högre lön 1931 (Hermods)
Vägen till mannens hjärta 1931 (Ekströms)
K.F. 1931
Dalmålningar på film — Noaks ark 1950 Färg (Sparbanken)

FILM SCREENINGS

The Film Club has continued in two cinemas - in the daytime in Bio 6, at Filmstaden and in the evening in Bio Victor at the Filmhouse. The members during the past year were approximately 14.000. Six information sheets with bi-monthly programs were made, plus information sheets to all the films screened.

During the year the Film Club has been visited by: Arthur Bressan, New York, Yoji Yamada, Tokyo, Albert Johnson, San Francisco, Robert van Ackeren, Munich, Rade Serbedzija, Zagreb, Jean Rouch, Paris and Liko Perez.

Lectures were given by: Mårten Blomkvist (about Raymond Chandler), Erland Josephson (about Jugoslavian films), Margareta Norlin (about films based on children's books), Sven-Hugo Persson (about "The Murder of Marat"). Mr. Svante Bagge played the piano at the screenings of the silent films.

Approximately 40% of the films screened have been borrowed from foreign film archives and distributors.

The programs have contained the following:

Retrospective series

Robert van Ackeren, Chantal Akerman, Robert Altman, Manuel Guiterrez-Aragon, Boris Barnet, John Boorman, Robert Bresson, Peter Brook, Luis Bunuel, Jean Cocteau, Federico Fellini, Peter Greenaway, James Ivory, David Lean, Pier Paolo Pasolini, Jean Rouch, Mrinal Sen, Hans-Jürgen Syberberg, King Vidor, James Whale and Yoji Yamada.

Series with New Film from:

Brasilia, India, Yugoslavia, the U.S.A and Hungary

Other Series:

Australia 1973 to 1983
The 1960's in Czechoslovakia, Swedish amateur films, Swedish animated films, Danish films in the 70's, Swedish films in the 50's, Dostoevski in films, Raymond Chandler and Swedish children's books.

Each month the Film Club also screens film classics and films that have been wished for by the audience.

Screenings and Attendance in 1983/84

Cinema	Number of Performances	Attendance
Bio Victor, Film House	460	63.922
Bio 6, Filmstaden	550	34.839
Total	1.010	98.761

DOCUMENTATION

Library

The library has acquired 893 books, 777 vols by purchase and 116 vols as gifts, which means that the book collection contains about 28.700 vols. One new accessions list has been compiled. During 1984 the library was kept open to the public Monday-Thursday from 10.00 to 21.00 and Fridays 10.00 to 17.00 and was visited by 20.186 persons.

Unpublished script materials have now been catalogued to 4.552 foreign films and 1.600 Swedish films. Our press and campaign books holdings have been catalogued and organized this year. The main part of this collection is publicity material to American films from the 30's to the 60's.

Newspaper clippings

Approximately 45.000 micro-jackets by film title, 13.500 by personality and 6.000 micro-jackets by subject, including publicity material.

Stills, Posters and Exhibitions

The collection of stills includes at present about 25.000 film titles, including the acquisition of stills from last year of 420 foreign films and 20 Swedish films. The collection of stills of individuals has increased with 375 names.

The collection of posters includes approximately 30.000 posters. This past year 19 posters from Swedish films and 250 posters from foreign films were acquired.

Part of the exhibition "Svenska filmaffischer" (Swedish film posters), which was organized and arranged in co-operation with the National Gallery, has been "on tour" not only in Sweden but also in Italy during 1984.

Publications

We proudly announce that during 1984 volume 5 of the Swedish Filmography was added to the previously published four volumes. The series now covers the period 1920 - 1969. Volume 1 (1896 - 1920) will appear in late 1985.

BUDGETARY MATTERS AND RELATIONS WITH NATIONAL AUTHORITIES

The financial situation of the Cinematheque improved considerably in 1984, three new staffmembers were added, a "satellite" film showing activity was started in Gothenburg - one film a week. Our film theatres have been equipped and furnished with some new projectors. This reflects a healthier financial state for the Swedish Film Institute in general.

Aside from budgetary matters the Cinematheque maintains the usual correct relations with pertinent official authorities. During the year a closer relationship has been established with the Swedish Institute for cultural exchange (a government body depending of the Ministry of Foreign Affairs) to help promotoing Swedish films abroad.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

In the previous points were mentioned the excellent relations between the Cinematheque and numerous FIAF archives. Some 250 prints were sent on temporary loan to fellow archives, some 350 were borrowed. A major Swedish season was shown in Strasbourg, France, a Vilgot Sjöman retrospective was shown in Paris at the Cinémathèque Française.

Staffmembers participated in various FIAF activities, served on committees and work-shops, participated in UNESCO-sponsored seminar in Poone and visited with many of our colleagues. We also had the pleasure of having many visits from our colleagues.

Anna-Lena Wibom/Cinematheque

Tehran

MINISTRY OF ERSHAD – E ESLAMI
The General Department of Cinematographic Research and Relations

Since the national film archieve of Iran at the moment is under reconstruction and rearrangment, we regret to say that, we are unable to send you any kind of catalogues for your reference.

But we hope, we shall be able to bring when we'll be visiting the congress at New York in future. We can send you the basic information and statistics of our Archieve existing in Iran for your guidance.

National film archive came into existence since 1959 and it was a very small archieve and now we are doing an extension of the same and the films which are in above said the archieve are:

a) Short Iranian Films 300
b) Foreign Films dubled in persian language 40
c) Still motion pictures(around) 110

Instead of these mentioned films above our national film archieve has been able to get a large amount of films from the other organisations.

In conclusion, some of the films of national film archieve be announced in different languages as below:

English	Films	448	Yugoslavian	Films	1
Russian	"	47	Denmark	"	1
French	"	47	Swedish	"	1
Japanes	"	20	Turkish	"	4
Hungarian	"	9	Italian	"	12
German	"	21	Indian	"	4
(Zechoslovakian")	"	4	Mexican	"	1
Arabian	"	5	Spanish	"	5
Romanian	"	1			

We have already furnished a complete information regarding national film archieve of Iran last year. With kindest regards.

Sincerely Yours

H.Tussii

General Dept. of Cinematographic Research and Relation.

Baharestan Sq. Tehran Islamic Republic of Iran Tel: (009821) 311242 Telex: 215642 - RECU IR

Tirana

ARKIVI SHTETËROR I FILMIT I R.P.S. TË SHQIPËRISË
Rue Aleksander Moisiu 76- Tirana-Albanie

ACTIVITIES REPORT FOR 1984

NEW ACQUISITION

During 1984 more than 300.000 meters of film were added to our archive collection. Of these 180.000 meters were Albanian production. The rest were foreign documentaries and features.

PRESERVATION

We transfered onto safety film over 100.000 meters of nitrate foreign films. We have controlled, cleaned and accomplished the technical data cards for more then 3.750.000 meters of film.

DOCUMENTATION AND CATALOGUING

All domestic collection accepted in the course of the year 1984 were deposited along the scenarios, shooting scripts, dialoge lists, post production scripts, musical scores, posters and publicity leaflets with synopsis. For all collection acquirid during this year we accomplished index and basic catalogue cards with synopsis. This year was completed the geographic filmography of Albanian newsreels 1980-1983, another filmography for personalities, index catalog of newsreels and documentaries for year 1946 -1960, Bibliographic data for Albanian films righten in magazins and newspapers 1946 to 1983 oct.

SCREENINGS

Over 4900 reels of Albanian and foreign shorts, documentaries an features have been at disposal of filmakers, students of film school of " NEW ALBANIA " film studio, Institut of Arts, editorial boards, television producers, researchers of varius branches of art and science;. In Archive cinema we have performed mor than 180 screenings for about 2000 viewwers.

OTHER ACTIVITIES

Our archive has given its contribution for the organisation of of the Albanian feature film festival that took place on April 1984, putting at disposal the film copies that were to be shown in this festival. We have also given our assistance on the representation of our cinematography in some activities and international festivals as well as in the preparation of TV programs in the occasion of the 40-th anniversary of the liberation and the triumph of peoples revolution.

INTERNATIONAL RELATIONSHIP

We have had correspondence with some filmarchives as with that of Austria, Germany, both East and West, concerning the films of mutual interess and were making attempts for archival exchanges with these countries. We thank the above mentioned archives and we are looking forward to concrete exchanges.

Torino

MUSEO NAZIONALE DEL CINEMA
10122 TORINO - PALAZZO CHIABLESE
PIAZZA S. GIOVANNI 2 - TEL. (011) 510.370
CODICE FISCALE: 80088860012

MUSEO NAZIONALE DEL CINEMA
Piazza San Giovanni 2
10122 TORINO(Italie)

L'activité de la salle de projection en 1984 est commencée par la série de 8 films "Gli uomini forti",interprétés par des athlètes,comme Maciste et Saetta,de la période 1916-1921. La série a été complétée par "Gli amori di Ercole"(1960),de C.L. Bragaglia, et "La furia di Ercole"(1962),de G.Parolini.
Du 24 au 29 février le Musée a présenté le "Nouveau Cinéma Suisse" avec 7 films de 1971 à 1982,suivi par un "Hommage à la Titanus comprenant 8 films, et par 16 "Film à revoir".
En Mai on a projeté un "Souvenir de King Kong" (4 films) et le cycle "Joseph Kane et le film de série B" avec 5 films.

En Novembre on a repris les projections avec le cycle"Pour sourire" avec 4 films et "Clown et cirque dans le cinéma" avec 4 films; on a continué avec 8 films du cycle "Film à revoir".

En Juillet le Musée a partécipé au troisième "Cinéma à Morcote" (Suisse) avec l'envoi de 6 films de G.Pastrone,L.Maggi,E.Rodolfi,pour la rétrospective "Classiques du film muet italien 1906-1921 ".
En Octobre le Musée a collaboré au deuxième"Festival Cinéma Jeune", à Turin,avec le film "La nuit du Carrefour"(1932),de J. Renoir, et à la"Rétrospective Nouvelle Vague" mettant à disposition sa bibliothèque et ses archives pour la documentation bibliographique,et filmographique.

Invité par la Commission Culturelle Consultative Italo-Suisse, dans laquelle la directrice du Musée,prof.Maria Adriana Prolo, et le Surintendant du Teatro Regio de Turin,prof.Giuseppe Erba, sont les representants du Piémont,le Musée a organisé à Bellinzona en novembre l'exposition" Une vitrine pour la photographie italienne", qui comprenait 180 oeuvres en blanc et noir ou en couleurs de photographes italiens.

Pour l'Institut Italien de Culture ,à Barcelone, le Musée a organisé une rétrospective de films muets italiens:deux documentaires sur la guerre 1914-1918,des oeuvres de Febo Mari,A. Genina et des documentaires névropathologiques de Camillo Negro (1908).

Le Musée en 1984 a été visité par 16.048 personnes payantes et gratuites,et la Bibliothèque international de cinéma et photographie "Mario Gromo" a été fréquentée (de mardi à samedi - exclus les mois de Juillet et Août) par 383 lecteurs pour un total de 1.185 lectures de livres et revues.
La bibliothèque au 31 décembre 1984 comprends 12.000 volumes, 2.820 revues italiennes et étrangères, 1.150 disques de musique de films et 160 bandes magnetiques enregistrées avec musques ou bandes sonores de films.
La collection d'affiches a atteint 13.500 titres de films.

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

3, rue Roquelaine - Toulouse — C.C.P. : 171-06 — Tél. : 48.90.75

RAPPORT D'ACTIVITE DE 1984

En 1984, la Cinémathèque de Toulouse a connu une activité culturelle intense, due en grande part au nouvel Administrateur, Jean-Paul Gorce, qui a pris ses fonctions le 1° janvier. Mais l'accroissement du patrimoine ne s'est pas ralenti et il semble qu'un équilibre à long terme ait été trouvé entre les activités de préservation et les manifestations extérieures.

1 - ACQUISITIONS ET PRESERVATION DES FILMS

La collection de films s'est enrichie de 420 copies de longs métrages en 35 mm, représentant 288 titres et d'environ 600 courts-métrages en 35 et 16 mm. Presque tous ces films ont été obtenus par dépôt volontaire et la plupart des longs métrages sont de production récente.

La Cinémathèque a bénéficié également de tirages effectués par le Gosfilmofond à Moscou et le fonds de classiques soviétiques est devenu très important.

Les locaux destinés à entreposer les films acetate ont été agrandis. Un nouveau bâtiment de 80 m2 vient d'être construit et il devrait faire face aux arrivages des deux prochaines années.

La climatisation du dépôt des films nitrate donne satisfaction, avec une température constante de 8/10° degrés centigrades. Mais il s'agit évidemment d'une solution provisoire et le transfert de ces stocks (environ 10.000 bobines) sur pellicule sécurité est lié aux projets de l'Etat.

A cet égard une décision ministérielle du 27 avril 1984 a créé une "Commission des archives du film" qui a pour but de recenser le patrimoine cinématographique français et d'établir des programmes de tirage et de restauration.

La Cinémathèque de Toulouse a été désignée comme membre de droit de cette Commission. Les autres sont le Centre National de la Cinématographie, la Bibliothèque Nationale et la Cinémathèque Française.

2 - BIBLIOTHEQUE

La bibliothèque connaît une extension régulière, grâce aux achats, aux abonnements et aux recherches chez les bouquinistes. A cela s'ajoute le matériel publicitaire que donnent les distributeurs et les exploitants (press-books, affiches,

photographies) et les archives que déposent certains journalistes de cinéma. On mentionnera aussi la collaboration de la Cinémathèque Québecoise pour les acquisitions de livres américains et du quotidien la "Depêche de Toulouse" pour les photos de presse

L'évaluation au 31 décembre 1984 donnait (chiffres arrondis) :

- 7000 ouvrages ou index
- 540 collections complètes ou incomplètes de périodiques
- 30000 dossiers de films et de personnalités
- 30000 affiches
- 300.000 photographies

3 - CATALOGAGE, DOCUMENTATION, RECHERCHE

La Cinémathèque de Toulouse a établi et diffusé auprès des archives francophones le catalogue de tous les longs-métrages français qu'elle détient. Ce document est à jour au 1° juillet 1984.

Les opérations de catalogage se poursuivent à un double niveau :

- le recensement et l'identification de certains stocks de courts-métrages
- la création d'un fonds spécial des films ayant trait au Midi de la France. Ce fonds appelé "Archives du cinéma méridional"est financé par le Conseil Régional de Midi-Pyrénées.

Les deux auteurs du "Catalogue des films français de long-métrage 1919-1929", Raymond Chirat et Roger Icart ont remis, à la fin de 1983, les fiches qu'ils avaient établies et celles-ci ont été comparées, collationnées et indexées par la Cinémathèque de Toulouse qui a préparé elle-même les textes donnés à l'imprimeur.

La bibliothèque fait face aux nombreuses demandes de journalistes et d'étudiants. Elle a collaboré avec le département audio-visuel de l'Université et avec des enseignants chargés d'organiser des P.A.E (Projets d'action éducatif) de cinéma. Enfin trois bénévoles, tous professeurs, Carole et Francis Desbarrats et Jacqueline Hector constituent une équipe permanente de recherches historiques.

4 - PROJECTIONS

La Cinémathèque a donné à Toulouse 220 séances régulières, qui ont groupé environ 30.000 spectateurs.

Elle a participé à différentes rétrospectives, rencontres ou festivals :

- dans la Région Midi-Pyrénées : à Albi et à Foix
- hors Région : à Alès, Béziers, Carcassonne, Loudun, Lyon (Institut Lumière), Montpellier, Paris (Studio 43), Pezenas, Poitiers, Pontarlier, Prades,Valence.

Enfin elle a prêté des copies de projections aux archives suivantes : Paris (Cinémathèque Française), Paris (Cinémathèque Universitaire), Bruxelles (Cinémathèque Royale), Lausanne (Cinémathèque Suisse), Montreal (Cinémathèque Québecoise), Munich (Filmmuseum) et Moscou (Gosfilmofond), ainsi qu'à l'Ambassade de France à Mexico.

A travers toutes ces activités on retiendra, pour 1984, quatre manifestations de prestige :

1°)-en mars, à Toulouse, "Le cinéma soviétique des années 20, témoignage social, formalisme, excentrisme" avec 37 films.

2°) - du 4 juillet au 14 août, à Paris, à la Cinémathèque Française, un "Hommage à Gaby Morlay" avec 50 films de 1915 à 1958

3°) - du 27 août au 2 septembre, à Lyon, une "Carte Blanche" à l'Institut Lumière, avec 48 films rares

4°) - du 15 novembre au 20 décembre à Toulouse, une rétrospective pratiquement intégrale du "Cinéma expressionniste allemand" réalisée avec le concours du Goethe-Institut, de la Stiftung Deutsche Kinemathek à Berlin, du Deutsches Institut für Filmkunde à Wiesbaden, du Bundesarchiv à Koblenz, de la Cinémathèque Suisse et de la Cinémathèque Royale de Belgique.

5 - EXPOSITIONS

- A Toulouse, en mars-avril : "350 photogrammes du cinéma soviétique 1919-1930 : Vie quotidienne, Excentrisme". Cette exposition sera itinérante. Déjà présentée à Lyon, elle doit l'être à Valence en février 1985, puis à Lausanne et Montréal. Tous les photogrammes ont été agrandis, et ils ont l'avantage d'être inédits et hautement significatifs. Ils sont d'une excellente qualité technique,

- A Lyon, en août-octobre, à l'Institut Lumière, deux expositions jumelées : "Photos de films - Reflets de société" et "Cent affiches du cinéma américain, 1920/1960"

- A Toulouse, en août-septembre, à la Librairie Ombres Blanches, "Hitchcock sans métaphysique"

- A Toulouse, en novembre-décembre, au Musée des Augustins, "L'expressionnisme allemand et le Caligarisme", en collaboration avec la Stiftung Deutsche Kinemathek et les Musées des Beaux Arts de Hambourg et Mayence.

6 - PUBLICATIONS

La Cinémathèque de Toulouse a édité elle-même le "Catalogue des films français de fiction de long métrage 1919-1929" de Raymond Chirat , avec la collaboration de Roger Icart. Cet Index fait suite aux Catalogues des années 1929-1939 (Cinémathèque de Belgique) et 1940-1950 (Cinémathèque du Luxembourg).

Elle a publié :

- avec l'aide de la Cinémathèque Française, une brochure sur "Gaby Morlay"
- avec l'aide de l'Institut Lumière, une plaquette intitulée"Cinémathèque de Toulouse"

Enfin elle a collaboré étroitement à trois ouvrages de cinéma, en accueillant les auteurs à la bibliothèque, en leur présentant des films et en fournissant l'iconographie :
- "Abel Gance" de Roger Icart (Ed. L'Age d'Homme)
- "L'Expressionnisme allemand" de Francis Courtade (Ed. Veyrier)
- "Douglas Sirk" de Jean-Loup Bourget (Ed. Edilig).

7 - ADMINISTRATION - RELATIONS NATIONALES

La Cinémathèque emploie un Administrateur et deux techniciens à plein temps, quatre secrétaires et documentalistes à mi-temps et se fait aider par 9 bénévoles. La vie associative reste donc très vivace.

Les rapports sont excellents avec le Centre National de la Cinématographie, la Ville de Toulouse, le Conseil régional. Le budget réel de 1984 a été 1.274.000 F et le budget prévisionnel de 1985 atteint 1.650.000 F

L'Archive collabore régulièrement avec la chaîne de Télévision FR3, qui lui a d'ailleurs consacré un film, avec la Fédération des Ciné-clubs (FFCC, UFOLEIS) et avec l'Institut National Audio-Visuel.

Enfin elle a de fréquents rapports avec le Service des Archives du Film à Bois d'Arcy, la Cinémathèque Française et la Cinémathèque Universitaire.

8 - RELATIONS INTERNATIONALES

La Cinémathèque de Toulouse a accueilli le Comité Directeur de la FIAF, du 17 au 22 janvier.

Elle a participé au numéro spécial du "Courrier de l'UNESCO" intitulé "Eternel Cinéma" et consacré à l'archivage des films (août 1984)

Elle a collaboré, pour des prêts, des échanges et des tirages avec Berlin-Ouest, Bruxelles, Koblenz, Lausanne, Madrid, Montréal, Moscou, Munich, Rome et Wiesbaden.

8 -GROUPEMENT DES CINEMATHEQUES FRANCOPHONES

Un projet de groupement des cinémathèques francophones a vu le jour en 1984. Il associe pour le moment 7 archives :
- en France, le Service des Archives du Film (CNC), la Cinémathèque Française, la Cinémathèque de Toulouse et la Cinémathèque Universitaire,

- à l'extérieur : la Cinémathèque du Luxembourg, la Cinémathèque Québecoise et la Cinémathèque Suisse.

Le but est d'établir l'inventaire global des films français conservés dans ces 7 collections, ensuite de dresser la liste des titres apparemment perdus et, à partir de cette liste, de poursuivre l'enquête auprès des autres affiliés de la FIAF.

L'expérience a débuté au mois d'août 1984 avec un champ restreint, mais précis : les longs métrages de fiction, de 1929 à 1939, tels qu'ils sont énumérés et numérotés dans le Catalogue Chirat.

La Cinémathèque de Toulouse s'est chargée de recueillir pour cette période les listes établies par les archives francophones et de faire la synthèse des titres manquants.

9 - VISITEURS

Outre les membres du Comité Directeur de la FIAF et les Présidents des Commissions spécialisées, Toulouse a reçu la visite de Jean-Marie Straub et Danielle Huillet, Claude Melki, Francis Courtade, Françoise Calvez (Rencontres de Valence), Robert Cortes et l'équipe du Festival de Prades, Leonid Plioutch, Armand Gatti, Arlette Perrottet (l'Avant-Scène), Olivier Desbordes (Festival de Saint Céré), Eberhard Spiess, Raymond Chirat et l'équipe technique de la Cinémathèque Suisse conduite par M. Jordan.

Warszawa

RAPPORT SUR L'ACTIVITÉ DE LA FILMOTHÈQUE POLONAISE POUR L'ANNÉE 1984

1. Nouvelles acquisitions

De même que durant les années précédentes, la Filmothèque Polonaise a poursuivi la réalisation de ses objectifs conformément à son statut, dans le domaine de la collecte, la préparation et la conservation de matériaux cinématographiques et de documentation ayant trait à l'histoire du film. Elle a également poursuivi son activité dans le domaine de la propagation et de l'édition.

Notre collection de films s'est enrichie de 182 nouveaux titres long et court métrage. Globalement, nous avons inclus à notre collection, 211 copies et 84 dupnegatives.

Nous avons aussi fortement enrichi les collections de nos Service Historico-Cinématographiques. Grâce aux èchanges effectués avec d'autres filmothèques étrangères, grâce aussi aux achats et aux dons que nous avons reçu, ces collections se sont trouvées enrichies de 992 numéros de revues cinématographiques, 9841 photographies, 347 volumes de livres, 477 affiches, 262 scénarios, ect. Ces matériaux seront ultérieurement catalogués et mis au point.

2. Conservation

En octobre 1984, la Filmothèque Polonaise a reçu des nouveaux locaux pour y installer des magasins de stockage de bandes "aceto", ces locaux étant une partie d'un bâtiment de cinq étages destiné au stockage de matériaux cinématographiques. Deux étages, couvrant une surface de 675 m^2 chacun,

seront en mesure de contenir 180 000 boites d'une capacité de 300 m de bande, ou 140 000 boites d'une capacité de 600m. Ces locaux sont entiérement climatisés /température 14°c ± 2°, humidité relative 55 % ± 5 %/.

Nos services de conservation ont entrepris leurs travaux de transfert des films jusqu'à présent stockés dans des locaux provisoires, procédant par la même occasion à la sélection et à la conservation qui s'imposent. Indépendamment de cela, nous avons poursuivi nos travaux de conservation courante de bandes cinématographiques en positif et en négatif. Nous avons aussi préparé au recopiage de matériaux existants sur bande inflammable "nitro". Au cours de l'année coulée, nous avons recopié 56 films long métrage sur bande de sécurité "acéto", dont - à titre d'expérimentation - un film d'avant guerre, en couleurs. Au total, nous avons recopié, sur bande acéto, 130 750m. de film 35 mm.

3. Catalogues

Nos services filmographiques ont établi 178 fiches du catalogue cinématographique général, ces fiches contenant le générique du film, ainsi qú'un résumé élaboré après projection. Nous avons aussi entrepris la mise au point complexe d'une grande collection de films soviétiques tournés sur bande inflammable "nitro".

4. Projections

Le 1er juin 1984, la Filmothèque Polonaise a installé son cinéma "Iluzjon" dans un nouveau local équipé d'une salle plus spacieuse /550 places/. Durant les nombreuses

projection publiques réalisées à Varsovie, nous présenté 409 titres. Indépendamment du cinéma de Varsovie, nous , la Filmothèque Polonaise a également développé son activité dans ses cinémas-filiales de Cracovie et Łódź. Ces films étaient présentés en cycles de différents thèmes, acteurs ou metteurs en scene. La Filmothèque Polonaise a également organisé plusieurs revues spécialisées en coopération avec d'autres institutions étrangères du domaine des archives cinématographiques:

- Revue des films suédois des années 30 et 40. Au cours de cette manifestation culturelle, grâce à Svenska Filminstitutet, nous avons présenté 14 films, dont la plupart - présentés pour la première fois en Pologne.
- Revue des films d'Aleksander Dovgenko, organisée en l'occasion de son 90^{e} anniversaire, avec la coopération des archives soviétiques Gosfilmofond.
- Revue des films de Konrad Wolf, organisée en coopération avec la Staatliches Filmarchiv de DDR.

La Filmothèque Polonaise est également en coopération avec le Centre de Culture et d'Information de la R.D.A., la Maison de la Culture et de la Science d'URSS, l'Institut Culturel Italien, l'Institut Culturel Français, en prenant part au présentations de films organisées par ces institutions.

Nous avons aussi organié des revues spéciales de films polonais anciens /des années 1930-1939/ dans les Centres Culturels polonais à l'étranger, notamment à Sofia et à Lon-

dres. Durant les Festivals du Film Court-métrage de Cracovie, la Filmothéque Polonaise organise un concours spécial qui y est rattaché et qui porte le nom de "Courtes formes des maîtres du cinéma".

5. Expositions et publications.

La Filmothèque Polonaise poursuit aussi son activité en matiére d'édition de périodiques. Nous avons publié 12 programmes mensuels de cinéma, ainsi que 4 trimestriels de la revue "Iluzjon", dont le tirage atteint 8000 exemplaires par trimestr. Le profil thématique de cette revue trimestrielle - de même que durant les années précédentes - est principalement en rapport avec le programme des projections de films, bien que l'on y consacre également beaucoupe de place aux problèmes de l'histoire du cinéma polonais de l'entre-deux-guerres.

6. Administration et budget

La Filmothèque Polonaise est subventionnée par le Ministère de la Culture et des Beaux-Arts.

7. Relations internationales

La Filmothèque Polonaise entretient des relations et contacts avec les archives étrangères affiliées à la FIAF. Notre coopération englobe les échanges d'informations, de matériaux documentaires et cinématographiques. Grâce à ces contacts, nous avons réussi à enrichir considérablement nos collections. Le Museum of Modern Art, Department of Film nous a, notamment, remis des matériaux cinématographiques de valeur, réalisés en Pologne durant la période d'entre-

-les deux-guerres. La plupart de ces matériaux nous étaient totalement inconnus.

Nous entretenon également de nombreux contacts directs. Nous avons présenté les réalisations et les collections de notre Filmothèque aux représentants des archives de Tchécoslovaquie, Hongrie, R.D.A. et Bulgarie. De même, les employés de la Filmothèque Polonaise ont eu les possibilités de orendre connaissance des réalisations de Filmothèques étrangères.

Washington

Introduction

The American Film Institute reorganized its preservation program in late 1983 as the National Center for Film and Video Preservation in order to expand the scope of its activities. The Center began its activities in January, 1984.

The Center will continue to expand all of the major projects undertaken in the past by the Archives of The American Film Institute. These include the administration of the AFI/NEA Film Preservation Program, the acquisition of films in the AFI Collection, the research and publication of catalog and reference works, and the development of public awareness of the importance of moving image preservation. It has revitalized dormant projects, such as the AFI Catalog of Feature Films, and initiated complex new projects, such as the National Moving Image Data Base. The Center serves to coordinate the national film and television preservation effort, as well as to build bridges and exchange information between archives and the film and television industry.

The Center's operation is now bicoastal, with offices located on The American Film Institute's campus in Los Angeles, and at the institute's offices in the Kennedy Center in Washington, D.C. The Center's Director is Robert Rosen (on leave 1984-1985 from UCLA); Joe Empsucha is the Archivist; Stephen Gong is the Assistant Director. The Center is currently forming its own Board of Advisors, which will set the Center's priorities and determine policies. The Board has three Chairs: Fay Kanin is the Film Chair, Elton Rule is the Television Chair, and Eddie Albert is the Public Advocacy Chair. A total of 12 staff members work out of both Center offices.

Acquisitions

Highlights of 1984 acquistions include:

- THE OUBLIETTE (Bison 101, 1913). A three reel positive was found in very good condition. This is the second of a five part series, THE ADVENTURES OF FRANCOIS VILLON (only the first two were completed). Lon Chaney has an important role.

- THE PRINCESS AND THE MAN (Edison, 1913). With Bigelow Cooper, Mary Fuller.

- A CABMAN'S DELUSION (Pathe, ca. 1909).

- NURSE MARJORIE (Realart, 1920). Directed by William Desmond Taylor; with Mary Miles Minter.

- THE PICTURE OF DORIAN GRAY (Thanhouser, 1915). With Harris Gordon.

- HEARTS AND SADDLES (1917). Directed by Tom Mix.

Progress in the Field of Preservation

The Center, in its role as Secretariat to the Film and Television Archives Advisory Committees (FAAC/TAAC), organized two meetings in 1984. The first, in February, was hosted by the Library of Congress. The second was in September in Rochester, hosted by the International Museum of Photography at George Eastman House. Archivists and representatives from more than 20 institutions attended the meetings at which institutional and national developments in the fields of film and television preservation were discussed. The Center, at the request of FAAC/TAAC, wrote a letter of concern on behalf of the American archives to the Board of the George Eastman House in response to the proposal to move the film collection.

Cataloging, Documentation, Research

Research on the next volume of the AFI Catalog of Feature Films continues at the Los Angeles campus. By the end of 1984 the staff of four researchers and an editor has completed research on 2,300 feature-length films produced in the United States between 1911-1920. The published volume will be available in early 1987.

In Washington, D.C., preliminary research continues on the A Volume of the AFI Catalog, which covers films produced and shown in the United States from 1893-1910. By the end of 1984, information on more than 10,000 titles had been gathered and entered into a computer. The A Volume researcher has made considerable use of information at the Library of Congress and the International Museum of Photography at George Eastman House. Cooperation at these two institutions has been very generous and is much appreciated.

The Center worked on the design and development of the National Moving Image Database, which will include information on all American motion pictures and television programs. Information on archival and industry holdings will also be included. The Database will serve three broad participant groups: the archives, the production companies and networks, and users, including researchers and libraries. Requirements for the Database were defined in February at a meeting hosted for the Center by the Library of Congress Processing Services Department. The archives were surveyed and producers interviewed to assess the state of preparation of their holdings and cataloging information. Reports were issued to the field for comment, and implementation is planned to begin by mid-1985.

Film Showings, Exhibitions

In honor of Lillian Gish, who was this year given the AFI Life Achievement Award, film series were conducted at the AFI Theater in Washington and at the Goodson Screening Room at the campus in Los Angeles. The campus screenings were accompanied by lectures

from film historians and writers. The Center continued to loan a series of films drawn from the Dawson Collection (unearthed in the Canadian Yukon in 1979) to institutions around the United States for special screenings. The package includes 15 reels in 35mm which were printed up by AFI in 1981, as well as copies of information about nitrate film and preservation.

International Relations

The Center participated in the 1984 FIAF Congress in Vienna, and looks forward to visits from FIAF members when they are in the United States attending the 1985 Congress in New York.

During the course of the year our staff welcomed archival colleagues to its Los Angeles and Washington, D.C. offices from Great Britain, Sweden, China, Mexico, Israel, Canada, Italy and the German Democratic Republic. Robert Rosen, the Center's Director, gave two lectures on North American preservation and access policies at the archives of the People's Republic of China, where he toured the facilities in Beijing and Xian. The Center's Archivist, Joe Empsucha, attended the FIAF Summer School in Berlin. North American distribution of the International Index to Film Periodicals was phased out at the end of 1984.

Special Events, Miscellaneous

In 1984 the Center received two important donations from private corporations concerned with preservation. In May RKO General donated $50,000 to the Center. The check was presented during The American Film Institute's first annual Film Ball in Washington, D.C. Ginger Rogers, Lillian Gish, and Eddie Albert were among the many guests attending.

In October, the Center held a special press reception in Los Angeles to announce a gift of $90,000 from Hiram Walker Incorporated, the makers of Canadian Club Classic whiskey. The money will be used for the preservation of 12 classic Hollywood films from the preservation programs of the Library of Congress, the Museum of Modern Art, and the UCLA Film, Television and Radio Archives. The Center is distributing the gift from the donor to these individual institutions.

In an effort to increase public awareness of the need for preservation, an arrangement was made with Universal pictures for the release of the preservation promotional short film (shown at the 1983 FIAF Congress). The film was included with each of the five re-released films of Alfred Hitchcock, (REAR WINDOW, ROPE, etc.). This was the first widespread theatrical showing of the preservation short, and it met with a great deal of interest and expressions of concern.

Wellington

THE NEW ZEALAND FILM ARCHIVE

1984 was a particularly active and successful year for The New Zealand Film Archive, despite ongoing problems with adequate funding. The Archive now has a permanent staff of eight, and its public profile has never been higher, largely due to the wide range of screenings, exhibitions and events organised throughout the country. Especially significant has been the work on the restoration, preservation and presentation, both nationally and internationally, of major early Maori and Pacific films. The Archive is committed to working as a archival resource for the South Pacific region.

1. ACQUISITIONS OF THE YEAR

Films:

A large number of films, both nitrate and acetate, continued to be received by the Film Archive throughout the year. Much nitrate was located as a result of the widespread coverage the Archive receives in the media.

It is also encouraging to report that more contemporary film makers are depositing the masters for current productions In this area the most significant deposit has been the master negatives for VIGIL, the New Zealand feature film chosen for competition at the 1984 Cannes Film Festival. The negatives were received well before the film went on New Zealand release. The two major Australian laboratories - where a signficant amount of New Zealand work is carried out - are both co-operating in the return of New Zealand material stored by them. First of the material to be received included important dramatised films and a wide range of commercials.

Three lost films made by the New Zealand Government Publicity Office in 1928 were discovered at the Danish National Museum and returned to the Archive by the Danske Filmmuseum for preservation. The films are Parts II and IV of THE MAORI AS HE WAS together with one called THE SOUTHERN LAKES. THE MAORI AS HE WAS was a series of five films made in 1928 in Rotorua recording such activities as weaving, carving, games and hakas. The Archive has recently completed the preservation on two of the parts, but the prints received from Denmark contain material that had not survived in New Zealand.

The Greater Union Organisation offered prints of feature films including MOHAMED MESSENGER OF GOD and BLOOD RELATIVES.

Perhaps the most important addition to the Collection was the transfer of the material held by the National Film Library. This is material that was collected by the National Archives and the National Film Library from the mid-1950's on to become the basis for a National Film Archive. The major part of the transfer was completed in 1984 with over 1,000 titles being accessioned.

Documentation, stills, posters, equipment:

A wide range of materials related to picture theatres was received due to the interest in the Archives PICTURES exhibition which documented early cinemas around New Zealand. Theatre programmes, scrapbooks, quota books, account books and memorabilia such as rolls of tickets and seating plans were donated as well as a number of theatre photographs.

A large collection of stills, books and film documentation was presented to the Archive as the Mari Kuttna Collection. Mari Kuttna, the Anglo-Hungarian writer on films, died in London in 1983.

A complete collection of one of New Zealand's cinema magazines from its beginnings in 1956 until it ceased publication in 1972, was acquired. The Archive is the only public institution in the country holding a complete collection of it.

Large amounts of other documentation and equipment were added to the collection.

2. PROGRESS IN THE FIELD OF PRESERVATION

In 1984 the Film Preservation Programme continued steadily and there was a considerable increase in the amount of nitrate film repaired and copied, despite a backlog at the laboratory.

For the first time the Archive undertook major editorial restoration and reconstruction work on early films. In particular, work concentrated on four films with important Maori content. The majority of the work was completed in 1984 on:

SCENES OF MAORI LIFE ON THE WHANGANUI RIVER (1921) and
SCENES OF MAORI LIFE ON THE EAST COAST (1923)

while work continues into 1985 on:

SCENES AT THE MAORI CAMP, ROTORUA (1921)

and the BUILDING, LAUNCHING AND VOYAGING OF THE NGATOKIMATA-WHAORUA AND WAIKATO CANOES. (1937 - 40)

In each case the original unordered nitrate negatives were repaired and copied onto 35mm. Workprints were made and the films assembled into a coherent order based on the notes left by the filmmakers (many of which were scratched on the leader to the original rolls of film). Research into many of the activities shown in the film was also necessary to establish a correct sequence. Once an acceptable order had been prepared, inter-titles were made and inserted. Initial intertitles were in English but bi-lingual titles in Maori and English are now being prepared. These particular films remain the most extensive records of their kind of Maori life during this period although not all of the films have survived in their entirety.

The Archive's Film Preservation Programme has a permanent staff of three people working part time. In 1984 the preservation staff moved into their own premises made available by the National Film Unit. This enables them to be in close proximity to the vaults and laboratory facilities. The Archive continues to work extremely closely with the Film Unit's Archivist on all aspects of the preservation programme.

As usual, all nitrate in the Archive's collection was wound through and given a close technical examination enabling priorities to be assigned.

In the documentation area conservation work was carried out where necessary and as time permitted. In 1984 work was begun on the New Zealand stills collection to re-organise and store them in a more archivally safe manner.

3. CATALOGUING

In 1984 over 4,000 titles were accessioned, as the Archive steadily organised its film collection. The vaults were re-organised also and all the films numbered. With the aid of extra workers, completely subsidised by the Labour Department, this work was supervised by the Archive's cataloguer and technical staff.

While priority was given throughout 1984 to the accessioning, full cataloguing began on some of the early New Zealand films in the Collection as well. In particular, those films preserved in the course of the year and ones being prepared for exhibition.

The cataloguing done to date has resulted in increased public access to the Collection, especially to the Maori and Government films. Extensive records and complete content summaries also exist for all the nitrate film in the Collection. This is continually expanded during the annual technical check through of all the nitrate.

4. DOCUMENTATION

As from 1 December 1984 the Archive was able to employ its Documentation Officer full time. Some progress has been made in sorting the collections and in particular the organising of the New Zealand stills collection has begun. Each master is individually stored in an acid-free envelope inside a ventilated clear plastic bag. A title card provides support and protection for the stills and duplicates of the master (or a photocopy) are stored in the front of the plastic envelope enabling the stills to be viewedwith a minimum of handling. They are then filed alphabetically by film title, and numbered individually. Negatives are stored separately in acid-free envelopes.

All periodicals in the Archive's collection (both New Zealand and foreign) have been sorted and stored archivally. The collection of press clippings, publicity and information material for New Zealand films, have also been sorted and a start has been made on the foreign collection. The Archive jointly with the New Zealand Film Commission, established a Film Industry Resource Centre. The Commission will aid the Archive in purchasing reference works - in particular material that will be of value to working members of the New Zealand film industry. To begin this project the Commission provided funds to employ a cataloguer to catalogue the books in the existing reference library. So far two thirds of the work has been completed.

Requests for access to the documentation collection continues to increase. In addition to students, filmmakers and other industry personnel, staff handle increasing numbers of telephone and mail requests from the general public. The Archive's policy continues to be to increase accessibility to all its collection - particularly the New Zealand material.

5. FILM SHOWINGS

In 1984 the Archive attempted to make access to the films in its collection - and in particular the Maori and Pacific Films - a reality by presenting them whenever possible in a wide variety of ways and places.

The first major screening of the year took place at the Rotorua Arts Festival with an immensely successful showing of some rare early local Maori films. Several hundred people were turned away. The unprecedented interest and excitement resulted in the Archive returning to Rotorua in late November for a further screening as an Archive benefit. This later screening was held at the main local cinema and again attracted a capacity crowd. The Archive was welcomed to this second showing by the Major and by the Minister for the Arts. More than half the films shown in the second programme were newly preserved.

In March, at the Christchurch Festival the Archive "premiered" the 1925 Australian/New Zealand comedy romance THE ADVENTURES OF ALGY with an original score by the Archive's composer-in-residence, Dorothy Buchanan - one of New Zealand's leading composers. Her music was played live at both performances in Christchurch and again when the film was the gala event of the Wellington Film Festival in July. Sponsorship from Barclays NZ Ltd enabled the performances to take place. The screenings proved extremely popular and at each a full supporting programme of local shorts was presented.

All the early Maori films preserved to date were shown at a special screening at the National Museum in June. The Archive then prepared a Te Maori Film Retrospective to accompany the TE MAORI Exhibition in North America. Te Maori, the first comprehensive collection of classical Maori art ever to leave New Zealand, opened in New York, and in 1985 will be seen in St Louis and San Francisco. The Archive's retrospective includes many of the rarest Maori film from its collection.

In September, the Archive, in association with the Friends of the Film Archive, instituted regular weekly lunchtime screening of films in its small viewing theatre in central Wellington. Films were programmed into four on-going seasons: Maori films (historic and contemporary); a retrospective of films made by the National Film Unit from 1941 onwards; recently preserved films straight from the Film Preservation Programme; and contemporary New Zealand films. The Archive adapted its 35mm ErnemannII projectors for screening at variable speed.

The most ambitious project undertaken by the Archive was a Retrospective of Maori and Pacific Films from New Zealand, 1901 - 1984. This was to have been presented at the 4th Festival of Pacific Arts in New Caledonia in December. However, days before the Festival was due to begin, the French government cancelled the Festival. Held only every four years, 4,000 people from 25 Pacific nations were due to have attended.

The Archive had assembled 62 films covering 83 years of filmmaking - both fiction and non-fiction - by New Zealanders in New Zealand and the Pacific. The aim was to demonstrate the importance of films to the preservation and expression of Pacific cultures. The Archive is committed to working as an Archival resource to the South Pacific region and in addition to the planned daily screenings was to have participated in seminars and held a workshop concentrating on resources available to Pacific nations for the archiving of their film materials.

Special screenings were also arranged at the National Art Gallery, at the National Weavers Hui (gathering) at Te Teko, and in connection with lectures presented for the Archives and Records Association, Photographic Conservation Seminar, National Parks and Reserves Historic workshop and a large number of lectures for the Universities and Polytechnics and Maori studies courses.

6. EXHIBITIONS - PUBLICATION

The Archive's first major exhibition THE PICTURES ran for five months at its Museum of Cinema/Exhibition space. It attracted several thousand visitors. The exhibition documented in still images New Zealand's picture theatre heritage. It presented a sample of North Island theatres photographed in 1983 together with historical photographs from various collections. A special daybill poster and postcard were produced for the exhibition.

Other exhibitions, at the Archive, included a collection of contemporary German film posters made available by the Goethe Institute; and items from the permanent collection including New Zealand stills and posters and material on loan from the Len Lye Foundation.

The Archive's major publication for the year was a booklet on Filmmaking in New Zealand : a brief historical survey by Clive Sowry. This 16 page illustrated booklet also included a Filmography of New Zealand fiction features and a checklist of important facts and dates.

An extensive programme for the Retrospective of Maori and Pacific Films was produced even though the Festival itself was cancelled. This contains, in English and French, credit and other information on the 62 films in the Retrospective.

Three newsletters were produced. These now are mailed to approximately 3,000 people New Zealand and worldwide.

7. BUDGETARY MATTERS

The Archive's operation was threatened during the year by its lack of any guaranteed funding. By the middle of the year - despite grants from the New Zealand Film Commission, the New Zealand Lottery Board and Television New Zealand, together with support in kind from the National Film Unit - the Archive found it had less than six months of assured finance . Despite representatives of the National Archives, Broadcasting Corp, Film Commission, Education Department, National Film Unit, Federation of Film Societies and the Minister for the Arts on its Board - the Archive operates as a charitable trust, not as a government department.

With a change of Government in July, the Archive began discussions resulting late in the year with the Minister for the Arts giving a firm undertaking that the Government would support The New Zealand Film Archive. He announced money had been made available for the Archive to proceed, and he gave an assurance the Archive would not be allowed to close. Discussions are proceeding with the Government on the future funding and status of the Archive. The Minister for the Arts has shown a particular interest in the Archive's work and very regular contact is maintained with him.

In the private sector support was received from Barclay's NZ Ltd of over $6,000 which enabled the three performances of THE ADVENTURES OF ALGY to take place and the sponsoring of the score. Support was also received from members of the Independent film industry with some companies making regular monthly direct credit payments into the Archive's account.

The Archive relations with governmental authorities continues to remain healthy. In particular it works closely with the National Film Unit and the other constituent bodies represented on its Board. The Archive also worked with the Ministry of Foreign Affairs on its Te Maori Film Retrospective and on the return of New Zealand films from overseas. As well as government bodies, the Archive keeps close working links with other major institutions through its membership of the Art Galleries and Museums Association, Archives and Records Association, and Society for Cultural Conservation.

8. INTERNATIONAL RELATIONS (FIAF & OTHERS)

The Director of the Archive visited Australia in May and spent time at the National Film and Sound Archive in Canberra. Close links are maintained between the two Archives as both strive to develop a concept and dynamic for Film Archives in this region. The Archives share common philosophies and work co-operatively wherever possible. The recent developments at the National Film and Sound

Archive have been particularly exciting. The New Zealand Film Archive received visits from Colin Pitson, Interim Director of the National Film and Sound Archive, Barrie King and Jack Honniball from the State Film Archive of Western Australia, and Phillip Adams, Chairman of the Australian Film Commission.

Films were received through the year from the Danish National Museum with the help of the Danske Filmmuseum, and from the National Film Archive in London. Contact with many other FIAF Archives was maintained.

9. SPECIAL EVENTS - MISCELLANEOUS

The Friends of the Film Archive, established in November 1983, became active in 1984. Regular weekly lunchtime screenings at the Archive were instigated and proved popular. Much of the organisation for these was carried out by the Friends. The Friends were also responsible for a number of functions and for purchasing various items for the Archive including the complete set of New Zealand cinema magazines 1956 - 1972. Membership of the organisation continued to grow. The first chairman of the Archive's Board, David Fowler, stepped down from his position early in 1984. He was made an Honorary Life Member of the Friends of the Film Archive for his contribution to the Archive's development. Other life memberships were presented to Walter Harris, Beeban McKnight and Bathie Stuart, for their contribution to the moving images in New Zealand.

Media interest in the Archive continued to grow in 1984. Over 10 articles appeared on it in New Zealand newspapers, items on television (both network and local) and there was wide coverage on radio.

Wien



AUSTRIAN FILM ARCHIVE

Founding members: Federal State Main Office for Educational Film, Federal State Main Office for Scientific Cinematogrphy, Society of Friends of Film Art in Austria, Austrian Association for Film Science, Research for Communication and Media, Austrian National Library, Volksbildungshaus 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 4

1. Acquisitions

The Austrian Film Archive has increased its collection by 2.127 reels which means a footage of approximately 750.000 metre standard film.
Overall stock as of December 31, 1984, amounted to 63.024 reels, or in absolute footage of approximately 19, 5 Mio. metre standard film.

Nitrate film stock: 11.026 reels
Safety film stock: 51.998 reels

2. Progress in the field of preservation

The reprinting of nitrate films onto safety material was maintained in 1984. 26 films were reprinted onto safety film. (Which means that 8.042 reels - that is 72,94 % of the existing 11.025 reels nitrate film - are still waiting for being reprinted onto safety material !).

The Federal Ministry of Education, Art and Sports has made available an amount of 1 Mio. Austrian Shillings, that is about 50.000 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 1984	overall stock Dec 31, 1984
stills	210	220.510
documents on films	-	42.000
posters	46	4.120
negative stills	209	5.130
books (volumes)	72	8.350
film programs	260	18.560
slides	38	4.480
audio tapes	22	190
sound film scores	-	130
videocassettes	19	180

4. Film showings

The most outstanding retrospectives were:

Retro "Viennese Art Film - Gli intellettuali austriaci e il cinema"
(Reggio Emilia/Italy, March 2nd to March 13th)

Retro "Comedies - Bestsellers - Evergreens in German Film 1930 - 1945"
(Vienna, March 9th to March 24th)

Retro "First Week of Austrian Film in Italy"
(Rome, September 21st to September 25th)

Retro "Treasures of German Film - Love Stories 1930 - 40"
(Vienna, September 27th to October 4th)

Retro "Provisional Result - Films of Wolfgang Lesowsky"
("Styrian Autumn" Graz, October 13th to October 16th)

Retro "Austrian Films of the Post-War Period 1945-55"
("Austrian Film Days" Wels/Upper Austria,
October 16th to October 21st)

Retro "Declined World - Jewry and Film"
(Vienna, November 15th to November 29th)

Retro "Finnish Film Week" (Vienna, December 3rd to December 7th)

Moreover the Austrian Film Archive organized - on behalf of the Federal Ministry of Education, Art and Sports - several "Austrian Film Weeks" in foreign countries during 1984.

5. Exhibitions - Publications

On May 12th last year's exhibition was opened at the Old Castle in Laxenburg. It dealed with "Technical development of sound film", "Film - Cinema - Advertising" and "Film set decorations", the retrospective was dedicated to international film comedies and to the new Austrian cinema.

Within the "First Viennese Cinema Exhibition" at the Vienna Stadthalle the Austrian Film Archive contributed two of its exhibitions, "Film - Cinema - Advertising" and "History of the Austrian Film".

In cooperation with the Austrian Association for Film Science, Research for Communication and Media the following publications appeared:

FILMKUNST No 100a: Comedies - Bestsellers - Evergreens in German Film 1930-40

FILMKUNST No 101a: Annual Report 1983

FILMKUNST No 101b: International Film Comedies I

FILMKUNST No 101c: International Film Comedies II

FILMKUNST No 102a: International Film Comedies III

FILMKUNST No 102c: Finnish Film Week

Publication series of the Austrian Film Archive:

No 11: Max Reinhardt's "A Midsummer Night's Dream"

No 12: Film documentations 1982/83

No 13: Provisional Result - Films of Wolfgang Lesowsky

Press reactions on the activities of the Austrian Film Archive during 1983.

6. Budgetary matters

Despite stagnant subsidies the Austrian Film Archive was able to hold its staff of employees, that is 16 persons. By means of a special subsidy given by the Federal Ministry of Education, Art and Sportsa new safety film storage complex is now under construction (storage capacity 300 m^2) on the area of the Austrian Film Archive in Laxenburg, which will be ready for storage in spring 1985.

7. International relations

We would like to express our special thanks for furnishing us with films to:

Taurus-Film, Munich
Staatliches Filmarchiv der DDR, Berlin
Suomen Elokuva-Arkisto, Helsinki
Filmkundliches Archiv Leo Schönecker, Cologne
Det Danske Filmmuseum, Copenhagen

The Austrian Film Archive provided the following festival organizers and cultural institutions with films:

Svenska Filminstitutet-Cinemateket, Stockholm
Freunde der Deutschen Kinemathek, Berlin
Gesellschaft freier künstlerischer Initiativen, Cologne
Filmrunde - Filmclub, Bolzano
Filminstitut der Landeshauptstadt, Düsseldorf/West-Germany
Taurus-Film, Munich
Goethe-Institute, Glasgow
Urban Community of Reggio Emilia/Italy
AAR-Productions, Rome

8. Special events

From April 6th to April 11th 1984 the 40. FIAF-Congress joined 120 participants of all five continents in Vienna and Laxenburg.

It was organized both by the Austrian Film Archive and the Austrian Film Museum, under the patronage of the Federal Minister for Education and Art Prof.Dr. Helmut Zilk.

The topic of the Austrian Film Archive's symposion at the Laxenburg Conference Center was "Film and Cinema in Central Europe 1895 - 1914"; ten well-known film historians from nine countries made their contributions.

In collaboration with the Lower Austrian Society for Art and Culture and supported by the Federal Ministry of Education, Art and Sports, the Austrian Film Archive held its "Laxenburg Film Talks" on May 7th 1984. 150 film artists and representatives of the Austrian motion picture industry dealt with the current film situation of our country.

Wien

ŒSTERREICHISCHES
FILMMUSEUM
Wien

REPORT OF ACTIVITIES 1984/85

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 73 films and 48 newsreels. Among the films were works by Orson Welles, Jean Eustache, Max Ophüls, Ray Birdwhistell, Gustav Fröhlich, R.A. Stemmle, Bruce Connor, James Broughton and Willi Forst.

The most precious enlargement of our collection were film documents on the former Austrian navy of World War I.

II. PRESERVATION

Österreichisches Filmmuseum was able to install a modern air-conditioning system for a second big room for acetate storage on the site of its safety

film vaults in Nußdorf. This means that the storage conditions for all our safety films are now on a high standard.

Österreichisches Filmmuseum approached again the Ministry of Education, Culture and Sports pointing out that there is the huge amount of 40 million Schilling necessary to transfer its holdings of nitrate material unto safety film. But the budget situation of the country seems to prohibit proper actions.

III. DOCUMENTATION AND CATALOGUING

Due to the fact that Österreichisches Filmmuseum was able to get a new cataloguer and photo archivist on a full-time basis the cataloguing is going now with a very fast pace.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 10.000 members. Since March 1984 more than 27.600 people have attended 410 performances. 412 films have been shown.

Österreichisches Filmmuseum presented the following retrospectives:

John Huston, retrospective of the Vienna Film Festival

(In collaboration with the National Film Archive, London)

Jonas Mekas

Carl Theodor Dreyer

Screwball Comedies

(In the course of the Vienna Art Festival)

Orson Welles

James Broughton

Joel Singer

Howard Hawks

American Social Documentary Films: The Thirties

(In collaboration with the Museum of Modern Art, New York)

Aleksandr P. Dovshenko

and

Gwynne Dyer: Filme über den Krieg

The Memory of the Camps

(In collaboration with the Imperial War Museum, London)

Symposium on the importance of non-industrial cinema within our cultural heritage

(In the course of the 40th FIAF-Congress in Vienna)

Internationales Forum des jungen Films, Berlin 1984

Prof. P. Adams Sitney (Princeton University):
Shot and Countershot - Four lectures on representation in cinema

New films by Frederick Wiseman

Films by Mae West

The Austrian premiere of HEIMAT by Edgar Reitz

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

There is not the least progress in budgetary matters. Our grant is continuously being cut following the general tendency in diminishing grants for the arts.

VI. RELATIONS WITH OTHER FIAF-MEMBERS

We had the great pleasure of having most of our colleagues as our guests at the 40th FIAF-Congress which we have organized together with the other local member.

We would like to thank all participants of the congress for their cooperation.

Our relations to other FIAF members were as cordial as ever. We would like to express our sincerest thanks to The National Film Archive, London, The Department of Film of the Museum of Modern Art, New York, Ceskoslovensky Filmovy Ustav-Filmovy Archiv, Gosfilmofond, The Imperial War Museum, Cinémathèque Royale, Det Danske Filmmuseum, Norsk Filminstitutt, Svenska Filminstitutet-Cinemateket, La Cinémathèque Suisse, International Museum of Photography - Dept. of Film, The British Film Institute, Münchner Stadtmuseum-Filmmuseum, U.C.L.A. Film Archives, The American Film Institute, Deutsches Filmmuseum, Frankfurt, Library of Congress, Cineteca Nazionale, Rome, Staatliches Filmarchiv der DDR, Service des Archives du Film du Centre National de la Cinémathographie Bois d'Arcy, Nederlands Filmmuseum, La Cinémathèque Quebecoise, Jugoslovenska Kinoteka, Filmoteca de la UNAM, Cineteca Nacional, Mexico

VII. STATISTICS

GUESTS AT THE FILMMUSEUM

The International Federation of Film Archives. Österreichisches Filmmuseum had also the pleasure to host FIAF's Preservation Commission.

Gwynne Dyer

Marcia B. Siegel

James Broughton

Joel Singer

Prof. P. Adams Sitney

Edgar Reitz

COLLECTIONS

Films	4815
Newsreels	2962
Stills approx.	262000
Programs approx.	130000
Books	7500

PROJECTIONS

Spectators	27600
Films	412
Screenings	410
Members	10000

(This report covers the time from March 1984 to February 1985)

Wiesbaden

DEUTSCHES INSTITUT FÜR FILMKUNDE (DIF)

Sitz Frankfurt am Main

Mitglied der Féderation Internationale des Archives du Film (FIAF)

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10crD

A N N U A L R E P O R T 1984

I. DOCUMENTATION DEPARTMENT

1. Library

The Library is a reference library and included on December 31, 1984 a total of approx. 37,450 titles. In 1984 were recorded about 1,500 new entries. The Periodical Division was supplied with 250 periodicals. In 1984 13 original scripts were registered. The Institute's scripts collection now totals more than 3,613 copies. The number of German dialogue lists of foreign and German productions was increased by 629 new entries compared to the last year and comprises now approx. 16,600 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). 5,200 new entries were recorded in 1984. The total number now amounts to approx. 490,000 (approx. 500,000, mainly of German sound motion picture productions made prior to 1945, are still awaiting being included in the Institute's archives);

c) Film Posters. 670 new entries were recorded. The collection now comprises approx. 27,000 posters;

d) Distribution-, press- and advertising leaflets;

e) Foreign and German censorship documents and film lists;

f) Programs. The collection of programs, mostly of German or German-speaking origin, comprises about 30,000.

II. FILM ARCHIVES DEPARTMENT

In 1984 a total entry of 254 prints was recorded, feature films as well as documentary films (16 and 35 mm).

In the same period 514 films were loaned out for non-commercial purposes; thereof 280 silent films and 234 sound films.

20 prints were given on loan to FIAF member archives. Close contacts were performed with the following archives: Bundesarchiv Koblenz, Cinemateca Nacional (Lisboa), Cinémathèque de Toulouse, Cinémathèque Québecoise, Cinémathèque Royale de Belgique, La Cinémathèque Suisse, Det Danske Filmmuseum, Nederlands Filmmuseum, Staatliches Filmarchiv der DDR, and Stiftung Deutsche Kinemathek.

Since the reopening of the archive's cinema CALIGARI on September 7, 1983, screenings were continued (only interrupted for two months during summer holidays) up to November 26, 1984, that means during 53 days with 106 performances, all the time 68 titles were shown; 34 from our own archive's stock, 34 were loaned out from friend archives or distributors. The topics were: PURSUED AUTHORS AND ARTISTS UNDER THE NS-RULE, part I and II; BESONDERS WERTVOLL (most valuable; i.e. films which were given a special quality note by FILMBEWERTUNGSSTELLE Wiesbaden); FILM LITERATURE; SOVIET FILM WEEK. Total number of visitors: 7279.

In 1984 200 films were shown in our archive's premises. Among the visitors there were representatives of the tv-programs from WDR, NDR, Sender Freies Berlin, ARD and ZDF. Also from various universities visitors came in, for example from the University of Osnabrück, to see about 40 films to the topic "Time of National-socialism as performed in the German post-war cinema".

The department prints archives was represented by the Curator at the meeting of the FIAF commission on cataloguing in Eastern Berlin from July 16 through 20, 1984. During this event the Curator and Dr. Schulz of Staatliches Filmarchiv der DDR have elaborated the German translations for the "Glossary of filmographic terms".

III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Head of documentation text archives (Rüdiger Koschnitzki) participated in the Würzburg Film-Weekend from January 13 through 15, 1984.

The Director (Dr. Gerd Albrecht) and the Head of documentation text archives (Rüdiger Koschnitzki) attended the 34th Internationale Filmfestspiele Berlin from February 17 through 28, 1984.

The Director (Dr. Gerd Albrecht) attended the 10th coordinating session of the Alliance of Western German Film Archives on February 20, 1984 in Berlin.

The Deputy Director (Eberhard Spiess) participated in the meeting of the FIAF commission on documentation from March 26 through April 3, 1984 in Sofia respectively Plovdiv.

The Director (Dr. Gerd Albrecht) and the Deputy Director (Eberhard Spiess) attended the annual FIAF congress and symposium from April 6 through 12, 1984 in Vienna.

The Head of documentation text archives (Rüdiger Koschnitzki) attended the 6. Göttinger Filmfest from May 3 through 6, 1984.

The Deputy Director (Eberhard Spiess) was invited to participate in the 14th Festival Internazionale del Cinema per i Ragazzi e per la Gioventù from July 28 through August 5, 1984 at Giffoni Valle Piana (Salerno).

The Deputy Director (Eberhard Spiess) attended as member of the FIAF commission on documentation a meeting of the subcommission on set designers and cinematographers from September 30 through October 6, 1984 in Athens.

The Director (Dr. Gerd Albrecht) and the Head of documentation text archives (Rüdiger Koschnitzki) participated in the 33. Internationale Filmwoche Mannheim from October 3 through 8, 1984.

The Deputy Director (Eberhard Spiess) was invited to take part in the 17. MAINZER TAGE DER FERNSEHKRITIK from October 22 through 24, 1984, organized by the ZDF (second German TV-Channel) in their premises in Mainz. For this event an exhibition of international literature on the documentary film was arranged by the Institute.

The Director (Dr. Gerd Albrecht) and the Deputy Director (Eberhard Spiess) attended the 11th coordinating session of the Alliance of Western German Film Archives on November 5, 1984 in Koblenz.

A Soviet Film-Week "Filme aus der UdSSR in der Bundesrepublik Deutschland" which was organized by the State Committee for the Cinema of USSR, the Embassy of USSR, and the Deutsches Institut für Filmkunde, took place from November 15 through 28, 1984 in Bonn, Hamburg, Wiesbaden, and Munich. The following films were shown:

CHASTNAIA JIZIN (1982),
LJUBIMAJA SCHENSCHTSCHINA MECHANIKA GAWRILOWA (1982),
WASSA (1983),
WOKSAL DLJA DWOICH (1983),
VLIUBLEN PO SOBSTVENNOMU JELANIIU (1982),
LUNOST GENIA (1982).

The Deputy Director (Eberhard Spiess) was invited by the Goethe-Institut in Toulouse to lecture on the famous German scriptwriter Carl Mayer within a special program dedicated to the German Expressionistic Cinema on December 12, 1984.

In co-operation with various educational institutions (adult colleges, technical high schools, central and local organizations for political education, associations in the field of the cinema, military units within the scope of the civic charge of education for soldiers of the Bundeswehr) seminars and separate screenings took place (among others in Berlin, Poznan, Braunschweig, Zürich), which were prepared and conducted by the Director of the Institute. The topis of these 32 activities were as follows:

1) ANALYSIS OF VARIOUS FILMS;
2) CONTEMPORARY HISTORY ON CINEMA;
3) MEDIA EDUCATION;
4) MEDIA AND PUBLIC;
5) FILM HISTORY;
6) GENRE OF CINEMA (like dance and films in view of history);
7) FILM AND TV LINKED INTO ECONOMICS.

The documentation archives has continued to microfilm its text archives. The biographical section is now already accessable on microjackets respectively microfiches. The section of German films after 1945 is still under way.

The definite move to the new premises in the building of the Deutsches Filmmuseum took place in May 1984. The official inauguration of the Museum was celebrated on June 7, 1984.

One issue of our periodical THE INFORMATION, new series, dedicated to the French/German film EINE LIEBE VON SWANN was published in 1984.

IV. MEMBERSHIP

The "Deutsches Institut für Filmkunde" is a member of the Fédération Internationale des Archives du Film (FIAF).

This is with deepest regret to announce that the Administration Director of many years, Ulrich Pöschke, has died on April 16, 1984 after a long and serious illness.

His Deputy for long years, Peter Franz, was appointed as his successor.

Board of Directors:

Dr. Gerd Albrecht

Peter Franz