

FIAF 1987
Berlin (West)

FIAF 1987 - BERLIN (WEST)

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.

Alger	CINEMATHEQUE ALGERIENNE
Amsterdam	NEDERLANDS FILMMUSEUM
Athinaï	TAINIOTHIKI TIS ELLADOS
Beijing	ZHONGGUO DIANYING ZILIAOGUAN
Beograd	JUGOSLOVENSKA KINOTEKA
Berlin (BRD)	STIFTUNG DEUTSCHE KINEMATHEK
Berlin (DDR)	STAATLICHES FILMARCHIV DER DDR
Bogotá	CINEMATECA DISTITAL
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM
Bruxelles	CINEMATHEQUE ROYALE / KONINKLIJK FILMARCHIEF
Budapest	MAGYAR FILMINTEZET/ FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Cairo	AL-ARCHIVE AL-KAWMY LIL-FILM
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Dhaka	BANGLADESH FILM ARCHIVE
Frankfurt	DEUTSCHES INSTITUT FÜR FILMKUNDE
Habana	CINEMATECA DE CUBA
Hanoi	VIEN TU LIEU PHIM VIET NAM
Helsinki	SUOMEN ELOKUVA-ARKISTO
Jakarta	SINEMATEK INDONESIA
Jerusalem	ARCHION ISRAELI LESERATIM
Koblenz	BUNDESARCHIV-FILMARCHIV
København	DET DANSKE FILMMUSEUM
La Paz	CINEMATECA BOLIVIANA
Lausanne	LA CINEMATHEQUE SUISSE
Lisboa	CINEMATECA PORTUGUESA
London	NATIONAL FILM ARCHIVE
London	DEPARTMENT OF FILM / IMPERIAL WAR MUSEUM
Los Angeles	NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION / AFI
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Luanda	CINEMATECA NACIONAL DE ANGOLA
Lyon	COMITE DE FONDATION DU MUSEE DU CINEMA DE LYON
Madrid	FILMOTECA ESPAÑOLA
Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA
Montevideo	CINEMATECA URUGUAYA
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN
Montréal	LA CINEMATHEQUE QUEBECOISE

Moskva	GOSFILMOFOND
München	FILMMUSEUM / MUENCHNER STADTMUSEUM
New York	DEPARTMENT OF FILM / THE MUSEUM OF MODERN ART
Oslo	NORSK FILMINSTITUTT
Ottawa	NATIONAL FILM, TELEVISION AND SOUND ARCHIVES
Paris	LA CINEMATHEQUE FRANCAISE
Paris	CINEMATHEQUE UNIVERSITAIRE
Perth	THE STATE FILM ARCHIVES OF WESTERN AUSTRALIA
Poona	NATIONAL FILM ARCHIVE OF INDIA
Praha	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
Pyongyang	CHOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO
Quito	CINEMATECA NACIONAL DEL ECUADOR
Roma	CINETECA NAZIONALE
Seoul	KOREAN FILM ARCHIVE
Sofia	BULGARSKA NACIONALNA FILMOTEKA
Stockholm	CINEMATEKET - SVENSKA FILMINSTITUTET
Tirana	ARKIVI SHTETEROR I FILMIT I R.P.S. TE SHQIPERISE
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINEMATHEQUE DE TOULOUSE
Vaticano	FILMOTECA VATICANA
Warszawa	FILMOTEKA POLSKA
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	OESTERREICHISCHES FILMARCHIV

Alger

1°- acquisitions :

Nos archives se sont enrichies cette année de :

- 200 copies de long métrage récupérés auprès des organismes de distribution et ce dans le cadre du dépôt légal.
- 150 autres copies de long métrage de diverses nationalités acquis au droit non commerciaux.

3°- le centre de documentation-bibliothèque a acquis 200 nouveaux ouvrages et deux thèses universitaires ont vu le jour. Ces thèses ont pour titre LE LANGAGE CINEMATOGRAPHIQUE ET SON IMPACT SUR LA SOCIETE et LA GUERRE DE LIBERATION NATIONALE VU A TRAVERS LES FILMS DE LONG METRAGE.

4° - projections :

- PASSAGE SECRET de Laurent PERRIN (France)
- Hommage à TOTO (Italie)
- Courts-métrages des îles du CAP VERT
- COMEDIE EXOTIQUE de Kitia TOURE (Côte-d'Ivoire)
- ELSA ELSA de Didier HAUDEPIN (France)
- Hommage à Buster KEATON
- BILLY THE KICK de Gérard MORDILLAT (France)
- Reprise du festival de Soleure (Suisse)
- semaine du film soviétique
- L'ADOLESCENTE SUCRE D'AMOUR de Jocelyn SAAB (Liban)
- Rétrospective film d'animation bulgare
- IMAGES DE FEMMES de Désiré ECARE (Côte d'Ivoire)
- Rétrospective FR 3 : cinéastes de notre temps
- semaine du film cubain
- UNE FEMME OU DEUX de Daniel VIGNE (France)
- Reprise des Journées de ANNABA
- Hommage à Marc DONSKOI

- Reprise des Journées du court métrage d'ORAN
- CAMERA D'AFRIQUE de Ferid BOUGHEDIR (Tunisie)
- TOUKI BOUKI de Djibril DIOP MAMBETI (Sénégal)
- Rétrospective GRIFFITH
- semaine du film japonais
- reprise du panorama de Constantine
- semaine du film albanais
- hommage à Mustapha NIAZI (Egypte)
- semaine du film chinois
- hommage à Gary GRANT
- L'HOMME DE CENDRES de Nouri BOUZID (Tunisie)
- semaine du film sénégalais

5°- trois publications ont été édité. Elles concernent :

- Journées internationales cinématographiques méditerranéennes de Annaba - avril 1986
- Journées internationales du court métrage d'Oran - Juin 1986 avec pour thème : LE COURT METRAGE EST AUSSI UN FILM
- III ème panorama international du cinéma de Constantine - Septembre 1986 avec pour thème : IMAGES DE FEMMES.

Exposition : - affiches des films de TOTO
- " " du festival de Soleure
- " " de films soviétiques
- " " de films d'animation bulgare
- " " de films cubains
- " " de films albanais
- " " de films chinois

6°- subvention de l'Etat.

La cinémathèque algérienne en collaboration avec les villes de Annaba, Oran et Constantine a organisé les manifestations citées ci-dessus.

7°- Echanges de programmes avec plusieurs cinémathèques et participation à la création de cinémathèques africaines (Congo, Mali, Mauritanie, Seychelles). Programme de 20 films africains pour le festival latino-américain de La Havane.

8° - Les personnalités présentées ci-dessous ont visité la cinémathèque algérienne et ont débattu leur film avec le public:

Laurent PERRIN (France), Kitia TOURE et Désiré ECARE (Côte d'Ivoire),
Didier HAUDEPIN, Gérard MORDILLAT, Daniel VIGNE, COSTA GAVRAS,
Eulzhan PALCY, Sarah MALDOROR, Jean Daniel SIMON et Juiel BERTO
(France), Jocelyn SAAB, Jean CHAMOUN, May MESRI, Heyni SROUR (Liban)
Djibril Diop MANBETTY, Sembène OUSMANE, Safi FAYE, Ben DIOGAYE BEYE
(Sénégal), Férid BOUGHEDIR, Tayeb LOUHICHI, Mahmoud BENMAHMOUD et
Mohamed DAMAK (Tunisie), Gertrud PINKUS, Stefan PORTMAN et Véronique
GOEL (Suisse), Jane CAMPION (Australie), Antoinette ANGHELIDIS
(Grèce), Cecil SATARIANO (Malte), Serguei SOLOVIEV (URSS),
Miguel TORES (Cuba), Oloay ZUHAL (Turquie), Mohsen MOHIEDDINE,
Youcef CHAHINE et NESRINE (Egypte), Nedjib SEFRILOUI (Maroc),
Marleen GORRIS (Pays Bas), Li XIUMING, She SHUGI et Yang XIANG
(R.P. CHINE), Aleksander DURCINOV (Yougoslavie), Giuliana
BERLINGER (Italie), Antonio RIBAS et Luis BERLANGA (Espagne),
Nouri BOUZID et Ahmed ATTIA (Tunisie)

Amsterdam

STICHTING NEDERLANDS FILMMUSEUM
Vondelpark 3
1071 AA AMSTERDAM

Founded in 1946
Member of FIAF since 1947

Report on activities in 1986

1) Acquisitions of the year

As in the past years the Filmmuseum acquired from a number of film-distributors, as well as from dutch producers/directors a considerable number of resp. foreign and national productions in 1986.

2) Progress in the field of preservation

In 1986 the Government granted a special subsidy to continue the preservation work. This subsidy has been granted in principle annually for a period of 10 years and may be considered as an extra impulse to make up arrears in this field. As a first project the well-known 'Desmet Collection' has been chosen. Among the preserved films was an Italian production FIOR DI MALE (1915) which film could be presented during the Giornate del Cinema Muto in Pordenone. The colour preservation of this film was very well received and the Filmmuseum will continue the preservation of this special collection and of course the films of its national dutch production.

In 1986 11.423 meters of nitrate film have been rescued.

3) Cataloguing - Documentation - Research

Library and Information Department:

Thanks to an increase from 6 to 7 staff members in 1986 again more literature could be catalogued, new accessions as well as parts of a huge back-log from the seventies. 560 books were catalogued, an increase of 82% compared to 1985.

From July on, instead of making use of a clipping service, clippings were cut by the library staff and since then the acquisition and cataloguing of clippings was executed more comprehensive, quicker and with less loss of printing quality.

In 1986 all types of inquiries increased with 4%. There were 4659 visitors, 3170 inquiries by telephone and 187 by letter. 1028 different users were registered for lending books, an increase of 55%.

All this put an extensive pressure on the space problems, which reached a critical stage. Staff, reading room, information desk, catalogues, apparatus and most collections are located in one single room and thus each year more people, activities and collections are concentrated in less and less space.

4) Film showings (a survey)

In January/February the Filmmuseum presented a series 'Paris vu par le cinéma d'avant-garde 1923-1983' in collaboration with the Embassy of France, based on a program shown earlier in Paris. Programs were dedicated to

- La Seine, les quais et les canaux - Quartiers de Paris - Monuments de Paris - Traces - La Zone - A toute allure - Paris et les Pays Bas. A large number of avant-garde and experimental films from this periode were screened.

filmuseum

In March, thanks to the collaboration of many FIAF-members a retrospective could be presented dedicated to the director MAX OPHUIJS. In collaboration with the Goethe Institut, Amsterdam, the Filmmuseum presented in 12 screenings 22 films by Max Ophuis:

LIEBELEI - NIE WIEDER LIEBE - LA TENDRE ENNEMIE - DIE VERLIEBTE FIRMA - CAUGHT - DIE VERKAUFTE BRAUT - THE RECKLESS MOMENT - LACHENDE ERBEN - LA RONDE - KOMEDIE OM GELD - MADAME DE... - SANS LENDEMAIN - DE MAYERLING A SARAJEWO - LA SIGNORA DI TUTTI - LE PLAISIR - YOSHIWARA - THE EXILE - WERTHER - LETTER FROM AN UNKNOWN WOMAN - VALSE BRILLANTE DE CHOPIN - DIVINE - LOLA MONTES.

During April the Filmmuseum presented a series 'Het levende beeld van de Kunstenaar' (The living image of the artist) on the occasion of an exhibition in the Drents Museum, Assen. The Filmmuseum organized the filmprogramm shown in Amsterdam and partly in Assen:
REMBRANDT SCHILDER VAN DE MENS - REMBRANDT (Korda) - REMBRANDT (Steinhof) - REMBRANDT VOGELVRIJ - REMBRANDT FECIT 1669 - GOYA - MOULIN ROUGE - ANDREJ RUBLEV - UTAMARO'S WORLD - EXZESS UND BESTRAFUNG - EDVARD MUNCH - PIROSMANI.

In July/August (during the holiday season) the Filmmuseum organized a short series of afternoon screenings of a.o. dutch films from the 30s, Keaton programms Kuri animation films, DYBUK and TO BE OR NOT TO BE.

October was dedicated to the Spanish Civil War, a series entitled !NO PASARAN! Shown were the following films - again with the help of FIAF colleagues:

LAS HURDES - REPORTAJE DEL MOVIMIENTO REVOLUCIONARIO - HEART OF SPAIN - EL LARGO VIAJE HACIA LA IRA - ISPANIJA - BLOCKADE - THE SPANISH EARTH - ESPANA LEAL EN ARMAS - HELDEN IN SPANIEN - IM KAMPF GEGEN DEN WELTFEIND - Republican NEWSREELS - INTERNATIONAL BRIGADE - SCHWEIZER IM SPANISCHEN BURGERKRIEG - GUERNICA - GRENADA, GRENADA MOJA! - RAZA - CAUDILLO - NUESTRO CULPABLE.

In October/November was shown 'De Geschiedenis van een filmcultuur' (the history of a film culture) programms put together from the 'Uitkijk Archief' and 'Nederlands Historisch Filmarchief', two collections the Filmmuseum acquired a long time ago. Shown were a.o. ZEEMANSVROUWEN - OPUS 2,3,4 - BERLIN, DIE SINFONIE EINER GROSSSTADT - RIEN QUE LES HEURES - A PROPOS DE NICE - ZERO DE CONDUITE - L'ATALANTE - MENSCHEN AM SONNTAG - DE BRUG - TURKSIB - REGEN - JARDIN DU LUXEMBOURG - THE JAZZSINGER. These programms were originally put together for presentation during the dutch film festival 'Nederlandse Filmdagen' in Utrecht.

In November the Filmmuseum presented in collaboration with 'De Melkweg' Amsterdam (a multi media centre) a George Stevens season; a.o. were shown:

A FILMMAKER'S JOURNEY - D-DAY TO BERLIN - BACHELOR BAIT - GUNGA DIN - ALICE ADAMS - SWING TIME - THE DIARY OF ANNE FRANK - PENNY SERENADE - WOMAN OF THE YEAR - THE MORE THE MERRIER.

For the opening of this season George Stevens jr. attended the night when THE DIARY OF ANNE FRANK was shown.

Each month one afternoon was specially organized a filmprogramm for 'senior citizens' where dutch films from the thirties were shown. All these films have been preserved over the years by the Filmmuseum.

5) Exhibitions- Publications

In 1986 FM published, apart from 5 Filmmuseum Cinematheek Journaals the following brochures:

- Paris vu par le cinéma d'avant-garde 1923-1983
- Drie Rembrandt films
(informatieblad voor bezoekers nr. 7)
- !No Pasaran!
Film en de Spaanse Burgeroorlog
(informatieblad voor bezoekers nr.8)
- George Stevens
(informatieblad voor bezoekers nr.9)

6) Budgetary matters, relations with governmental authorities

As mentioned under 2) the Ministry of Culture has effectively supported a long term programm on extra preservation. An extra budget for equipment was also granted. Many other needs could not be relieved yet.

With governmental approval an interim supervisory board has been appointed late 1986, which has committed itself to establish new policy plans within a year.

7) International relations (FIAF and others)

With a great many of our colleagues we could exchange films and film-programms as usual during 1986.

Through exchange with Sweden the Filmmuseum obtained a tinted print of the Swedish classic KORKARLEN. Furthermore the Filmmuseum was able to provide Cineteca Nazionale - Rome - with a tinted print of the recently preserved film FIRO DI MALE. Our colleagues in Koblenz completed the preservation of three old german silent films and sent us acetate print of DIE CLAUDI VON GEISERHOF - DAS ENDE VOM LIED - DER KUSS DES FURSTEN.

Two employees from the China Film Archive arrived in Holland march 1986 for a training programme, planned for one year. This cooperation originates from the visit that Jan de Vaal paid to China, early 1985.

8) Special events

After 40 years Jan de Vaal has retired as a director of the Nederlands Filmmuseum. He will continue his activities as a special advisor to the supervisory board of directors.

During 1986 the Filmmuseum organized two courses 'Er is meer dan Hollywood' (More then Hollywood exists), consisting of each 8 lectures. Dr. Nico Brederoo of Leiden University and Coby Bordewijk of this institution lectured.

Jan de Vaal was invited to introduce the filmwork of Joris Ivens during the Jornada de Cinema in Brasil. A great many films were shown in various cities and the Cinematecas. Furthermore the films were shown in Uruguay - Cinemateca - Jan de Vaal also lectured during these visits.

Athinai

CINEMATHEQUE DE GRECE - MUSEE DU CINEMA
RAPPORT 1986

1) Acquisitions

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

- 5 Films Grecs de longue metrage
- 32 Films étrangers de longue metrage
- 90 Affiches du Cinéma Grec
- 50 Affiches du Cinéma International
- 350 Photos du Cinéma Grec
- 450 Photos de Films étrangers
- 1 vieil Appareil de projection de 35m.

Les décors de film " Allegorie" de Costas Sfikas réalisés par la peintre bien connue Natalie Melas.
Plusieurs livres et périodiques de cinéma

- 2) En 1986 nous avons eu la chance de trouver les parties qui manquaient d' un film dont le tournage a commencé en 1922 et a été terminé en 1928. Le titre est " Le Magicien d' Athènes" d' Ach. Madras, sa longueur est de 2050m. et nous avons déjà restauré 1400m. Nos techniciens ont tiré aussi une nouvelle copie de la copie unique de 1926 du film " Villar Chez le Nettoyeur" du fameux comique Grec Villar. Le film est complet à présent dans sa longueur originale de 700m. Le travail de la restauration des films de notre collection a continué mais à un rythme plus lent à cause du manque de fonds. Le Ministère de la Culture a réduit notre subvention et malgré nos demandes n' a pas donné les fonds nécessaires pour le transfert en safety de 50.000.- m. environ de films de nitrate qui constituent une partie considérable du patrimoine du Cinéma Grec.

La Cinémathèque de Grèce a aussi acquis 2.500.- m. de copies uniques de films de Court metrage et Journals des années entre 1920-1927, mais le manque de fonds ne nous a pas permis de procéder à leur reproduction.

3) Catalogues - Documentation - Recherches

En 1986 la Cinémathèque de Gr. a continué le cataloguage des films de sa collection.

La Cinémathèque de Grèce a aussi publié:

- a) Des Essais sur l' histoire du Cinéma Mondial à l' occa-

sion de la Retrospective du Cinéma mondial qu' elle présente pendant la Saison 1986-87. Cette retrospective fait partie de nos projections dans le Petit Club de la Rue Canari I, et ou le Programme est complété par un film moderne appartenant aux series dédiées a des grands metteurs en scene, Ecoles de Cinéma et Causes Sociales, esthetiques et techniques.

- b) Un Essai sur le Nouveau Cinéma Italien à l' occasion de la presentation pour la première fois en Grèce des films de Nanni Moretti, Poupri Avati, Massimo Troisi etc.
- c) Essai sur Texas
Essai sur le Créateur et ses créatures
- d) Nos collaborateurs font des recherches sur les cinéma Grec et Dr Maria Comninou qui enseigne à l' Université d' Athènes pour la première fois en Grèce sur le Cinéma, la Politique et les Moyens de communication, a préparé des Etudes sur: Le Cinéma Commercial Grec - L' Aspect Politique des films de N. Coundouros - Theo Angelopoulos et D. Theos etc. Dr Comninou aussi préparé un Essai sur le " Banditisme " en Grèce et le thème de la protestation et de la Revolution dans le Cinéma Grec.

4) Projections des Films

En Janvier 1986 la C.de Gr. a présenté des films de production Britannique et entre autres " La Vie et La Mort du Colonel Blimp" (1943) de M. Powell et Pressburger.
" The Lavender Hill Mob" de Ch. Criton (1951) etc.

Une serie des films sur le Fascisme comme " Le Vrai Fascisme" de M. Romm (1965), " Et Mourir A Madrid" de Fr. Rossif (France 1963) etc.

HOMMAGE AU CINEMA AMERICAIN (12 films en Fevrier 1986)

Du 6 au 14 Mars la C.de Gr. a présenté un HOMMAGE A HENRI LANGLOIS genial gardien de la memoire collective du Cinéma avec une liste des films qu' il aimait et avait confié a A. Mitropoulos (en manuscrit) comme " Atalante" de J. Vigo, "A Propos de Nice" de Vigo, " L' Assassin Habite au 21" de Clouzot, " Pension Mimosas", " Le Jour Se Leve" (1939) ect. (30 films).

En Avril 1986 la C.de Gr. a présenté un PANORAMA choix de ses Membres: 20 films dont "Le Miroir" de Tarkovsky, " Dejeuner Sur L'Herbe" de Renoir, " Los Olvidados" de Bunuel, " L'Aventure" d' Antonioni, " Jesus de Nazaret "

de F. Zefirelli, " Saint François d' Assise" de Rossellini, etc. (20 films)

Dépuis Novembre 1986, la Cinémathèque de Gr. après avoir complété la décoration de sa Petit Salle de la Rue Canari I, (nouveaux Fauteils, Sonorisation, etc.) a continué son activité avec deux Projections par jour de 7-9 et de 9-11 (sauf le Dimanche). Le Programme comprend deux parties:

- a) Une Retrospective a l' Histoire du Cinéma de 1896 à 1960, dont le but est de reinsegner les étudiants des écoles du Cinéma, ceux qui font des recherches et les " fans " sur l' evolution du cinéma avec des projections de films "classiques".

Ainsi pendant Novembre nous avons présenté:

Les films de Frères Lumière (1895-1906), Méliès (1899-1908) " Le Burlesque Americain", " Hamlet" de Hepwarth, " Judith of Bethulia", "Golem", "Birth of a Nation", "Les Films de Max Linder", "Carmen", " L'Etudiant de Prague", "Fantomas", "Intolerance" "Way down East", "Das Cabinet der Dr Caligari" et autres films importants de la periode 1895 - 1920.- (de 18 - 22 Nov. et de 24 - 29 Nov.)

- b) De 1 Decembre -6:

" Nanouk" de Flaherty, "Soumouroun" de Izbitsch, " Folies de Femmes " de Stroheim, "Raskolnikov" de Wiene, "Les Aventures extraordinaires de Mr West au Pays de Bolsheviks" de L. Koulechov, " Les Aventures de Villar" de Hepp, "Nosferatu" de Murnau, " Entr'Act" de Clair, " Dura Lex!" etc.

- c) De 8.- 13 Decembre:

" Variété" de Dupont, " Metropolis" de Lang, " Le Fils du Sheik" de Fitzmaurice etc.

- c) De 15 - 20 Decembre:

" Vive Les Sports" de S. Taylor, " Go West" B. Keaton, " La Grande Parade" de K.Vidor, "Le Cuirassé Potiemkin" d' Eisenstein, "Faust" de Murnau, "La General" de Keaton, " Bed and Sofa" de Ab. Romm etc.

La second partie du Programme projeté de 9 - 11 h.

est dédié a des grands metteurs en scène (Bergman, Resnais, Tarkowsky, Godard etc.) et a des Unités Sociales Esthetiques et Techniques comme suit:

- a) Reflets, Mirages, Reves et Chimaires.

" Mirroir" de Tarkowsky, " Sourires d' Une Nuit d' Eté" Bergman, "Mademoiselle Julie" Sjoberg, "Fitzcarraldo"

" L' Année dernière à Marienbad" de Resnais, "Mission"

de R. Jeffrey en première Grecque etc. (12 films)

- b) Texas et le Cinéma
10 films comme "Red River", "Grapes of Whrath" "High Noon" etc.
- c) Le Créateur et ses créatures
5 Films caractéristiques: Le Mepris, Cleo de 5 à 7, Gilda, L' Année Dernière à Marienbad etc.
- d) Nouveau Cinéma Italien
" Sogni d' Oro" de Nanni Moretti, "Impiegati" de Poupri Avanti, " Recomincio da tre" de Massimo Troisi etc.

5. Expositions

La C. de Gr. a participé au Festival de Thessaloniki 1986 avec une Exposition d' Affiches du Cinéma Grec des plus rares de sa Collection, qui a été reçue avec enthousiasme de la part du public, la Press et la T.V.

6. En 1986 La C. de Gr. a organisé des MANIFESTATIONS DU CINEMA GREC avec:

- a) notre Ambassade de Bonn UNE SEMAINE DE CINEMA GREC (10-20-3)
- b) En collaboration avec la Cinémathèque Française un petit HOMMAGE AU CINEMA GREC avec 12 films (Mars 86)
- c) MANIFESTATION DU CINEMA GREC à Tirana en collaboration avec la centre de la cinematographie Albanais et l' YPPO.
- d) FILMS GRECS a Strasbourg, en collaboration avec le Ministère de Press . (Avril 86)
- e) En collaboration avec la Mairie de Milan et le Consulat Grec, nous avons organisé UNE SEMAINE DE CINEMA GREC à Milan (I- 10 Mai 1986).

Le Ministère de la Culture en 1986 a réduit notre subvention et comme nous avons dépensé de sommes considérables pour le Petit Ciné Club toutes nos autres activités en ont souffert.

Athènes Février 1987

Aglaés Mitropoulos

Beijing

RAPPORT D'ACTIVITE
DE LA
CINEMATHEQUE CHINOISE

Sous la direction du Bureau d'Administration du Cinéma auprès du Ministère de la Radio, du Film et de la Télévision, la Cinémathèque Chinoise a accompli les travaux suivants:

1. ACQUISITION DE L'ANNEE

Au cours de l'année 1986, les collections de la Cinémathèque se sont enrichies de 165 titres de films chinois et étrangers dont 140 films de fiction et 25 films d'animation.

2. PRESERVATION

Nous avons contrôlé et archivé 30.420 bobines. Maintenant, dans le Dépôt Beijing, il y a presque 30.000 titres de films documentaires de 60 pays ou régions.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Catalogage

- a) On a procédé au dépouillement de 250 titres de film chinois et étrangers.
- b) Le catalogage et la rédaction de fiches de films depuis 1976 jusqu'à 1986 ont été terminés.

Documentation

- a) Nous avons reçu, au cours de l'année 1986, 238 scénarios en chinois, 2150 programmes en chinois, 7500 posters, affiches et photos cinématographiques.
- b) Nous avons catalogué 5000 livres ou revues.
- c) Nous avons reçu 1000 exemplaires.

4. PROJECTIONS

Au cours de l'année 1986, 1500 séances de projection des films d'archive ont été organisées à l'intention des institutions cinématographiques et d'autres organisations artistiques, académiques ainsi que de recherches scientifiques. Sont compris également les séances de projection spéciales des documents que notre cinémathèque présentait régulièrement en envoyant à chaque occasion ses collaborateurs avec les film, pour les cinéastes des différents studios cinématographiques provinciaux, tels que réalisateurs, auteurs, acteurs etc. De plus, à titre de références, la Cinémathèque a organisé, irrégulièrement, des séances de projection des films ayant différentes particularités, à l'intention des personnalités inéressées des milieux cinématographique et social. Les projections étaient souvent suivies de débats.

5. EXPOSITIONS - PUBLICATIONS

- a) On a publié un Journal sous le titre "Journal des Informations du Cinéma" tiré à 300.000 exemplaires.
- b) Nous avons organisé la rétrospective du Cinéma Suédois et envoyé les matériaux et documents nécessaires au Canada pour la rétrospective du cinéma chinois qui a lieu dans ce pays.

6. ADMINISTRATION, BUDGET ET RELATIONS AVEC LES AUTORITES NATIONALES

- a) La Cinémathèque Chinoise est une institution culturelle d'état, relevant du Bureau d'Administration du Cinéma auprès du Ministère de la Radio, du Film, de la Télévision de la République Populaire de Chine.
- b) Elle est entièrement financée par le gouvernement, avec, pour 1986, un crédit d'un million de Yens mis à sa disposition.
- c) On a agrandi de 650 m la superficie d'habitation
- d) On a acheté 4 appareils de restauration et un computer PC XT (pour le catalogage).

7. RELATIONS INTERNATIONALES

- a) Notre cinémathèque a envoyé une délégation assister au 42ème congrès de la FIAF
- b) Nous avons reçu la visite de Mr Jose Manuel Costa qui est un des responsables de la Cinémathèque Portugaise. Nous avons également reçu la délégation de la Cinémathèque Suédoise et de la Cinémathèque Coréenne.
- c) Nous avons des échanges de correspondance avec les cinémathèques suivantes: Etats Unis, France, Canada, Allemagne, Japon, Roumanie etc. dans l'intérêt d'étudier le travail professionnel intéressé.

Beograd

LA CINEMATHEQUE YUGOSLAVE EN 1986

Si l'on adoptait, sans plus, le point de vue traditionnel selon lequel l'activité de toutes archives du film se développe dans trois dimensions - et, en effet, elle consiste, comme on le sait, en (1) rassemblement, (2) élaboration et (3) présentation au public des matériaux conservés dans des trésors cinématographiques - on pourrait peut-être, et avec à peine quelque hésitation, accepter provisoirement la position selon laquelle dresser l'inventaire de l'ensemble du fonds d'une cinémathèque constitue la quatrième dimension de ses activités.

Toute cinémathèque doit, tout ou tard, faire face à cette obligation, et la Cinémathèque yougoslave, suivant les règlements qu'elle a établis elle-même, est mise en présence de cette tâche tous les quinze ans lorsqu'il s'agit des films, tous les dix ans s'il est question des matériaux cinématographiques - posters, photos, scénarios, etc - et tous les cinq ans pour les livres de sa bibliothèque.

Dresser un inventaire c'est, comme on le sait bien, une tâche de longue haleine, et nous constatons avec plaisir que le Gouvernement français a donné à la Cinémathèque française un délai de huit ans pour le faire. Les organismes yougoslaves ne sont pas aussi indulgents envers notre Cinémathèque et ne lui ont concédé qu'un délai de huit mois seulement. C'est pourquoi l'année 1986 a été marquée dans la Cinémathèque yougoslave par la concentration des efforts de tout genre - depuis le travail intellectuel jusqu'aux efforts physiques en passant par l'action administrative - en vue d'en établir à temps une liste exhaustive, tout en suivant rigoureusement la loi.

Aujourd'hui le résultat en est connu: la Cinémathèque yougoslave possède près de soixante-quinze mille copies, dont environ quinze mille ont été techniquement mais pas professionnellement traitées. Les autres particularités de cet inventaire qui méritent d'être mentionnées sont les suivantes:

- par rapport à la partie ininflammable, les éléments inflammables du fonds de la Cinémathèque yougoslave ne font que dix pour cent;

- le fonds dont dispose la Cinémathèque yougoslave est composé d'environ cinquante mille titres, dont quatre-vingt-dix pour cent sont étrangers et quinze pour cent des matériaux cinématographiques yougoslaves;

- le rapport entre les films long métrage et le matériel documentaire est d'environ soixante envers quarante pour cent;

- les matériaux placés sous une protection standard (température et humidité constantes) font près de quarante pour cent de l'ensemble du fonds.

Il y a néanmoins des nouvelles moins agréables. Le compte rendu pour l'année 1985 annonçait - avec des sourires et applaudissements - que la Cinémathèque yougoslave était classée parmi un petit nombre d'institutions culturelles à Belgrade qui, en ce qui concerne leurs besoins financiers, s'étaient vu accorder le droit de priorité. Partant de ce fait, nous nous attendions à ce que dès 1987 nous pourrions commencer la construction de nouveaux dépôts d'une nécessité urgente. Hélas! les difficultés économiques du pays nous ont obligés à remettre à plus tard nos beaux rêves.

Ainsi, après que l'inventaire fut dressé, les films ont dû être remis dans les anciens dépôts. Or, l'établissement de l'inventaire ayant été la principale obligation, peu de chose a pu être fait dans le domaine des autres activités régulières, car il n'y avait suffisamment ni de personnel ni de temps. On a, néanmoins, pu remplir quelques autres tâches. C'est ainsi que sept millions de mètres de bandes furent techniquement élaborés et 550 films long métrage ont subi un traitement professionnel. En outre, pour les besoins du Musée de la Cinémathèque yougoslave, près de six cents titres ont été techniquement et professionnellement vérifiés - nombre de films qui, classés en cycles à part, furent présentés aux amateurs du cinéma de Belgrade. Mais, c'est un autre sujet.

En effet, c'est le thème du programme du Musée de la Cinémathèque yougoslave. Ce programme fut à ce point excellent et attractif que le Conseil administratif, qui participe au financement des activités culturelles de la capitale de la Yougoslavie, a pris la décision d'en attribuer une prime à la Cinémathèque... et ce qui est le plus beau, de lui administrer une injection financière notable.

Et, à notre modeste opinion, ce programme a, réellement, été assez bien. Pour n'en citer qu'un exemple, disons qu'il fut une continuation de la grande retrospective du film allemand telle, dit-on, qui n'a jamais et nulle part été présentée (Allemagne elle-meme y comprise). Les chiffres en disent, d'ailleurs, quelque chose: près de deux cents films de long métrage, pour ainsi dire presque tout ce qui a été d'importance et qui, jusqu'à nos jours, sortit du cabinet du Dr. Kaligari.... L'aide qui nous fut fournie par les archives à Coblenze, Wiesbaden et Berlin. Owest et, bien entendu, les archives d'Etat du film de la République Démocratique Allemande, nous a été d'une valeur appréciable. Une aide notable nous est parvenue d'une part de l'Institut suédois dans la réalisation d'une deuxième série du film contemporain suédois et, d'autre part, du Musée de l'Art moderne à New York dans les préparatifs d'une sérieuse moyenne des créations de John Ford.

La majorité des films présentés dans ce programme fait, toutefois, partie de notre propre fonds. En 1986 furent projetés, comme cela a déjà été dit, près de six cents films classés en une trentaine de divers cycles - selon leurs thèmes, genre, auteur, etc. Dans des cas déplorables, lorsque quelque vétéran méritoire du film nous quittait pour toujours, aucune occasion n'a été manquée de lui adresser un dernier salut, soit par un hommage spécial ou, des fois, lorsqu'il s'agissait d'une personnalité véritablement marquante, par des cycles consacrés spécialement à son oeuvre.

La coopération internationale étant une voie à double sens (malheureusement, il y a toujours des camions qui y viennent décharger leurs marchandises à contre-temps et y antravent la circulation), la Cinémathèque yougoslave s'est efforcée, chaque fois qu'elle en a reçu la demande, de mettre à la disposition des archives soeurs, membres de la FIAF, le film requis. Ce fut fait, et avec plaisir, dans les cas du National Film Archive, London, de la Cinémathèque de Toulouse, Toulouse, du Det Danske Filmmuseum, København, de la Cinémathèque Française, Paris, du Gosfilmfond, Moskva, du Ceskoslovensky Filmovy Ustav - Filmovy Archiv, Praha, de la Bugarska Nacionalna Filmoteka, Sofia, du Suomen Elokuva-Krxisto, Helsinki et du Filmmuseum/Münchner Stadtmuseum, München. La plus grande contribution de la Cinémathèque yougoslave fut cependant donnée aux préparatifs de la grande retrospective du film yougoslave qui, en 1986, fut organisée au Centre Pompidou à Paris: plus de la moitié des films présentés à Paris proviennent des trésors de la Cinémathèque yougoslave.

Alors que l'établissement de l'inventaire général des films constituant notre fonds peut être considéré comme un événement de toute première importance dans la vie de la Cinémathèque yougoslave en 1986, il convient de souligner que, au cours de l'année dernière, est arrivé quelque chose qui, dans la perspective historique, représente une valeur d'une portée encore plus grande. En effet, il y a lieu de considérer que l'année passée fut, dans le sens historique, une des années marquant le tournant. Car, la Cinémathèque yougoslave a pu s'assurer, grâce à l'assistance du Gouvernement de la République de Serbie, la grande et indispensable part de l'équipement vidéo. A vrai dire, nous avons déjà commencé à recopier les films sur des cassettes-vidéo pour les besoins internes, bien sur. La première grande conséquence en sera l'intensification du travail analytique professionnel dans les Archives du film, théoriciens, historiens et critiques yougoslaves auront

l'occasion de consacrer beaucoup plus de temps, a moins de frais, à l'étude des oeuvres classiques et modernes de l'art cinématographique.

Il est aussi des historiens yougoslaves qui, pour ainsi dire, "font la queue" en attendant que soient reçus sur des cassettes vidéo certains matériaux documentaires qui jusqu'à présent ont été non seulement insuffisamment étudiés mais même pratiquement inaccessibles. Et, qui le sait, il se peut que, le vidéo moyennant, l'histoire moderne du pays soit réécrite.

Berlin (West)

STAATLICHES FILMARCHIV DER DDR

ACTIVITIES IN 1986

1. Acquisitions of the year

The Staatliches Filmarchiv der DDR added about 450 titles to its collection, primarily negatives of the national production, positives of all films newly shown in the cinemas over the year, films from private collectors, industrial enterprises and ministries. 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. From GDR-Television more than 3.500 reels were deposited.

2. Preservation

After a new test period the airconditioning plant of the colour film vault is in full operation. About 320.000 cans are stored with a temperature of $-5^{\circ}\text{C} \pm 5^{\circ}\text{C}$ and 25% \pm relative humidity.

More than 13 million metres of film material were examined as to their physical condition.

A total of 1.450.000 metres of archive material was printed, about one million metres in the archive lab and 450.000 metres in other GDR labs and in Hungary.

A new department for sound recording - mainly for nitrate material - and video started working. The archive got the opportunity to import some professional video equipment.

The reconstruction of the archive's lab continued. Another old developing machine was replaced by a new one imported from Czechoslovakia.

3. Cataloguing - Documentation - Research

Cataloguing

The newly designed EDP-project was approved by the Ministry of Culture which granted the necessary funding for its operation in the future. The documentation prepared by the archive is now with a computer office for programming.

All new acquisitions have been catalogued. 115 fiction and 607 non-fiction films were subjected to editorial restoration.

The filmographic work concentrated on the compilation of the Filmo-bibliografischer Jahresbericht 1984 and the completion of a manuscript on the production of the former DEFA Studio for Popular-Scientific Films and a new edition of a filmography of all feature films produced in GDR.

The catalogues for fiction and non-fiction films were carefully checked collecting precise data on titles to be restored, printed, completed and fully catalogued.

Documentation

The holdings of the Department were supplemented by deposits, purchase or exchange. The number of users of the Documentation Department is permanently growing.

A catalogue ("Film-Archiv" 5) on holdings of documentation material for GDR- feature films and the poster collection for German films was published.

The archive prepared a study on centralizing all production files of the studios in the Staatliches Filmarchiv.

The film team for documentation of historical events and personalities finished its activities at the archive and continues its work at the documentary film studio.

Research

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

- Traditions of German-Soviet film relations
- Film making during fascism

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

Their work mainly concentrated on the compiling of material.

A new concept for filmhistorical research in the archive was discussed and approved.

4. Film showings

Film clubs

In film clubs 929 showings with films from the archive took place.

Archive theatre

The CAMERA archive film theatre arranged 1.246 showings in Berlin, Leipzig, Dresden, Potsdam, Karl-Marx-Stadt and Halle. The number of films shown totalled 802 and the number of visitors approx. 100.000. Special highlights were films from Yugoslavia, France, India, Mexico, Czechoslovakia and Georgia. Programmes were devoted to occasions of great importance for the country: the 11th Party Congress, 100th birthday of Ernst Thälmann, the 40th anniversary of GDR-filmproduction.

We would like to thank all archives which have placed films at the disposal of our archive film theatre.

Leipzig retrospective

"Spain 1936 - 1939 Documentary films" was the title of the retrospective at the Leipzig International Filmfestival on the occasion of the 50th anniversary of the Spanish Civil War. This programme was only possible thanks to the very friendly cooperation of the Filмотека Espanola. 33 films from 8 countries were shown, reflecting the great impact of the Spanish Civil War on artists and filmmakers of the thirties and today.

5. Exhibitions - Publications

Exhibitions

The most important exhibitions supported or organized by the archive were

- on the Georgian actress Nata Watschnadse
- with posters from 40 years filmmaking in GDR
- with German posters from 1908 - 1933 in the Filmmuseum Potsdam.

Publications

The Staatliches Filmarchiv published

- the Filmo-bibliografischer Jahresbericht 1983
- a documentation on "Spain 1936 - 1939 Documentary-films"
- four programme booklets of the CAMERA film theatre
- one programme booklet on the retrospective "Spain 1936 - 1939 Documentary films"
- five leaflets with introductions for showings in film clubs
- "Film-Archiv" 5

6. Budgetary matters, relations with governmental authorities

The Staatliches Filmarchiv was able to continue its activities in 1986 on a secure financial basis. As compared with previous years, there were no budgetary restraints.

The salaries of 111 staff members were raised.

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

7. International relations

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

The Staatliches Filmarchiv hosted a meeting of the FIAF Preservation Commission. Preparations were started for a new FIAF-Summerschool in 1987.

The Staatliches Filmarchiv received 43 unlimited loans and 49 limited loans. It sent out 56 unlimited loans and 299 limited loans.

The Staatliches Filmarchiv received 213 foreign guests and visitors on its premises. Staff members went 40 times abroad to visit other archives, to attend festivals or FIAF events.

8. Miscellaneous

We regard the use of the archive an essential aspect of its social and cultural function. In 1985, the number of persons visiting the Staatliches Filmarchiv amounted to more than 2.700. About 2.5 millions metres of film material were screened for users. The archive lent assistance to nearly 200 film and TV productions by making available roughly 120.000 metres of film material. 3.200 films were lent from the archive for information and study purposes. The total turnover of films for various purposes amounted to more than 370.000 reels.

Berlin (Ost)

STIFTUNG DEUTSCHE KINEMATHEK

Report 1986

1. Acquisitions of the year

In 1986, the Stiftung Deutsche Kinemathek added quite a number of new objects to their archives. By means of our budgetary fund, several films concerning the early history of German film (among others "Henny Porten", "The Sklandowsky Brothers"), several scenarios, other archive items for the documentary collection, such as posters, stills and set design models could be acquired. A considerable part of the total number of acquisitions consisted of donations from cinéastes and film collectors. The stills collection and poster archive thus were completed by new acquisitions regarding new German productions and new films dubbed into German (commercial material, authors' copies).

2. Progress in the field of preservation

Financial support by the Stiftung Deutsche Klassenlotterie Berlin made it possible for us to enlarge the rooms of the film archive for the benefit of preserving nitrate films. An air-conditioning system, appropriate to the technical demands of today, also could be installed. Due to this, the technical film work in the archive had to be reduced to a large extent for a period of eight months.

In addition, the Stiftung Deutsche Klassenlotterie Berlin undertook the financing of an electronic control machine for 35 mm films, which since the summer of 1986 has enabled the working capacity in the area of film distribution to increase.

In order to secure the stills and poster collections, negatives and slides were made of 164 valuable stills from the silent film era, 120 stills from the more recent film history and 85 film posters of historical value. 10 big posters were restored and prepared for the purpose of exhibitions. The process of putting the important film review "Filmkurier" (1919-1944) on microfilm was finished.

3. Cataloguing - Documentation - Research

13 new titles were catalogued and registered in the film department. The registering and cataloguing of new objects in the document, stills and poster archives could be speeded up thanks to six additional persons (short time contracts) working in the archives.

The restoration and the cataloguing of cinematographical apparatus were continued by one person with a short time contract.

132 films were procured for the filmhistorical seminars arranged by the Deutsche Film- und Fernsehakademie Berlin (DFFB; 1985: 128 titles).

The number of inquiries (letters and phone calls) addressed to all departments and the documentation unit amounted to 4.346. As far as the inquiries concerned the library, they were referred to the library of the DFFB.

207 visitors (1985: 193) viewed films at the Stiftung Deutsche Kinemathek. A total of 1.749 films (1985: 1.706) were distributed non-commercially to film clubs, universities, communal cinemas, etc.

81 visitors came to the documentation department of the Stiftung Deutsche Kinemathek for the purpose of scientific and film-historic research.

Among others, the Stiftung Deutsche Kinemathek welcomed the following guests and visitors: Monsieur David (Cinémathèque Française, Paris), Carl Davis (London), Renate Fischetti (Potomac, USA), Dr. Friedman (Haifa), Enno Patalas (Filmmuseum München), W. Schatzberg (Worcester, USA), and Fred Zinnemann (London).

In November 1986, members of FIAF, FIAT, IASA and UNESCO met for the purpose of planning and preparing the Joint Technical Symposium on the occasion of the FIAF Congress 1987.

4. Film showings

January 1986: The first complete retrospective in the German-speaking countries of Roberto Rossellini's films, taking place at the Stiftung Deutsche Kinemathek and at the Arsenal, the cinema of the Freunde der Deutschen Kinemathek.

February 1986: On the occasion of the International Film Festival of Berlin, the Stiftung Deutsche Kinemathek organized two retrospective programmes on the work of Fred Zinnemann and on the actress Henny Porten.

March 1986: A retrospective on the work of Martin Scorsese at the Stiftung Deutsche Kinemathek.

June 1986: A retrospective on the work of Alain Resnais at the Stiftung Deutsche Kinemathek.

November 1986: Programme on Jürgen van Alten

5) Exhibitions - Publications

a) Exhibitions

On the occasion of the prize awarding ceremony of the Bundesfilmpreis (a prize which is awarded by the Minister of the Interior/Federal Republic of Germany), the Stiftung Deutsche Kinemathek decorated the rooms of this event with exhibits from the poster and stills archives.

In cooperation with the Goethe Institute in France, the exhibition with original film posters "Josef Fenneker" was presented in Lyon, Toulouse, Bordeaux and Marseille.

b) Publications

To accompany the retrospective presented on the occasion of the International Film Festival of Berlin, we published:

- "Henny Porten: Der erste deutsche Filmstar, 1890-1960"

and

- "Fred Zinnemann".

Thanks to a special financial support by the Minister of the Interior, Federal Republic of Germany, the distribution catalogue of the Stiftung Deutsche Kinemathek and the Deutsches Institut für Filmkunde (Wiesbaden), an extensive book of reference and information, was published in June 1986.

Supported by the Deutsche Klassenlotterie Berlin, the Stiftung Deutsche Kinemathek published the book "Deutsche Laufbildprojektoren" (German cine projectors), written by H. Tümmel, in October 1986. This is a catalogue describing the history of German film projectors from 1896 to 1980.

The annual documentation "Film und Fernsehen in Forschung und Lehre" was continued with No. 9. This volume also contained an inquiry made at universities in the USA and dealing with research projects and theses on German film.

In "Reihe Film", published by Hanser Verlag (Munich) in cooperation with the Stiftung Deutsche Kinemathek, the following volumes about directors appeared: "Roman Polanski" (35), "Martin Scorsese" (37), and a revised edition of "Claude Chabrol" (5).

6. Budgetary matters - relations with governmental bodies

This year the planned "Esplanade" project was characterized by numerous negotiations concerning the financing of the planned film house and the development of a detailed spatial plan for the Kinemathek and other film institutions which are to use this film house in the future. The scarcity of space which the Kinemathek is suffering from now, as well as the exhausted storage capacities for the archive objects made it quite clear to everybody concerned how necessary it is for our institution to have a place of work of our own. Important parts of this spatial programme were the extensive air-condition installed in the store rooms of the archives, the establishment of a film museum at the Esplanade and the construction of a cinema for film screenings of the Kinemathek.

7. International Relations (FIAF and others)

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

Dr. Rathsack and Eva Orbanz took part in the FIAF Congress in Canberra.

Eva Orbanz participated in the meeting of the Executive Committee in Glasgow.

8. Special events - Miscellaneous

The work preparing the big projects in 1987 was continued: FIAF Congress (May); Exhibition "Film...Stadt...Kino...Berlin" (May-June), as well as the retrospective entitled "Schauplatz Berlin" (August-November).

February 1987

Dr. Heinz Rathsack

Bogota



Bogotá D.E.

ACTIVITIES REPORT

Eventhough the Cinemateca Distrital did not acquire any copies of films, it really made a progress in the field of preservation since the "Fundación Patrimonio Fílmico Colombiano" (a Foundation specialising in acquiring and preserving Colombian Film material) was created last year. The Cinemateca Distrital is part of that foundation through the Instituto Distrital de Cultura y Turismo.

In terms of cataloguing and documentation, the Cinemateca Distrital has finished its work of sistematising and unifying library material: Books, posters and photographs through the dewey classification system.

In 1986 the Cinemateca Distrital had a varied program consisting of:

- One month of the best comercial films 1985.
- British Film Festival.
- Brazilian films.
- Greta Garbo Retrospective.
- Wolfeng Petersen Retrospective.
- Australian films.
- Daily life in German TV (12 m.).
- III Film Festival of Bogotá.
- Robert van Ackeren Retrospective.
- Colombian Film Retrospective.
- Music in Film.
- Yurupari series (Colombian anthropological films).
- Great photographers and film directors.
- Italian Films.
- Dance in Films.
- Remembering Bolero.
- Hungarian Films.
- Cantinflas Films.

During 1986 the Cinemateca Distrital's publications were:

- Cuadernos de Cine Colombiano: No. 17 Lisardo Díaz.
No. 18 Jorge Rulz.
No. 19 Diegos Hoyos.
- Boletín de Programación Cultural, Bimonthly publication containing the Cinematecas program.

In terms of budgetary matters, the Cinemateca Distrital relies on Instituto Distrital de Cultura y Turismo.

Our International relations in 1986 were basically with members of FIAF.

The Cinemateca Distrital has also a strong relationship with the members of the Latin American Association of Cinemathèques: CLAIM. In December we had a visit from Walter Shobert from the Franckfurt Film Museum.

Maria Elvira Talero
Director

Bois d'Arcy

MINISTÈRE DE LA CULTURE
ET DE LA COMMUNICATION

CENTRE NATIONAL
DE LA
CINÉMATOGRAPHIE

SERVICE DES
ARCHIVES DU FILM
7^{BIS}, RUE ALEXANDRE TURPAULT
78390 BOIS D'ARCY
TÉL. (1) 34-60-20-50

BOIS D'ARCY, LE 26 Février 1987

RAPPORT D'ACTIVITES
DU
SERVICE DES ARCHIVES DU FILM
POUR 1986

I. Enrichissement des dépôts.

Le Service a reçu en dépôt, en 1986, plus de 20.000 bobines de films en tous formats, tous genres confondus. Toutefois, par suite d'une insuffisance de personnels, et de la mise en service en cours d'année de nouveaux locaux pour les films de sécurité, seules 6.786 bobines ont pu être enregistrées selon la procédure en vigueur (établissement d'une fiche de préstockage, puis de "bulletins d'entrée" adressés au déposant, après vérification sommaire) ; c'est donc ce chiffre qu'il convient de retenir pour les statistiques de l'année.

4.837 nouveaux titres ont été enregistrés au fichier "entrées".

Au 31 décembre, le total des dépôts enregistrés - volontaires ou légaux -, s'élève à 90.644 titres, soit 642.340 boîtes, 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 des conventions particulières.

Le total général des déposants volontaires s'élève à 1.113.

1.445
titres, soit 2.333 bobines ont été enregistrées au titre du dépôt légal, dont 142 longs-métrages et 1.303 métrages courts (dont 692 spots publicitaires).

Le chiffre particulièrement modeste des enrichissements ne doit pas faire illusion, puisqu'une enquête effectuée les années précédentes et confirmée en 1986 a conduit à évaluer que quelques 700.000 bobines de films supplémentaires pourraient virtuellement être déposées d'ici fin 1989, notamment par les laboratoires et les Sociétés de distribution, si le programme des constructions est poursuivi comme prévu, et si le Service dispose d'un effectif suffisant.

.../...

.../...

En ce qui concerne les locaux, un bâtiment pour films acétate, d'une capacité d'environ 75.000 bobines, a été réceptionné et mis en service en 1986 au Fort de Saint-Cyr ; un nouveau chantier a démarré en juillet, pour un bâtiment neuf, toujours pour films de sécurité, d'une capacité totale de 525.000 bobines - en 21 cellules de 25.000 boîtes, à répartir entre le Service des Archives du Film et la Cinémathèque Française - ; ce bâtiment sera achevé et réceptionné en 1987. D'autres bâtiments pour films de sécurité sont également prévus (si le financement est obtenu), à Saint-Cyr, qui, du strict point de vue des capacités de stockage, permettent d'envisager avec optimisme l'horizon 2.000.

Par ailleurs, à Bois d'Arcy même, un nouveau chantier sera ouvert fin 1987, pour permettre d'accueillir environ quelques 30.000 bobines de nitrate encore détenues par divers organismes et particuliers.

Plus préoccupant est le problème du personnel puisque l'effectif du Service, de 81 agents fin 1985, a été, par suite de divers départs en retraite, mutations, non renouvellement immédiat de postes, ramené à 74 fin 1986, dans une conjoncture particulièrement difficile.

La mise en application du traitement informatique à la gestion des stocks, dans une phase initiale de formation du personnel et d'adaptation aux besoins, a été également, indirectement, un facteur de ralentissement des dépôts ; bien entendu, la mise au point définitive des outils informatiques, en 1987-1988, devrait au contraire permettre d'accélérer les traitements, et par voie de conséquence, d'augmenter les statistiques des dépôts.

Les conventions particulières conclues, pour la gestion de certains de ces dépôts particulièrement importants avec la Bibliothèque Nationale (pour la conservation des films reçus au titre du dépôt légal), l'Institut National de l'Audiovisuel, la Cinémathèque Française - environ 100.000 bobines déposées -, la Collection Albert Kahn, les Sociétés Gaumont et Pathé, ont été maintenues et appliquées.

II. Installations, équipements, recherches dans le domaine de la conservation et travaux de restauration.

L'installation dans le bâtiment central regroupant les activités de vérification, laboratoire, documentation, gestion des stocks et administration s'est poursuivie.

Les travaux d'hydraulique pour l'alimentation et l'exhaure de la salle de développement ont été achevés. Le laboratoire dispose d'une machine de lavage et une machine de développement 35 - 16 mm

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pour le noir et blanc a été acquise.

Une petite salle de projection (20 places) a été installée et équipée d'un projecteur spécial Kinoton pour films d'archives, à hautes performances (arrêt sur image, vitesses variables, marche arrière rapide, passage de films à grand retrait...).

Une autre salle destinée au traitement des bandes son a également été équipée en lecteurs-enregistreurs magnétique et optique 35 et 16 mm.

Une tireuse spéciale DEBRIE type T.A.I. modifiée a été acquise et mise en service.

3 projecteurs 35 mm ont été équipés avec des variateurs de cadence (système Reliance Electric).

Un système informatisé d'assistance à l'étalonnage (CTM) a été mis en service, de même qu'un dispositif de prise de vues direct d'après photogrammes de films, permettant l'obtention rapide de photographies extraites directement du film (photomicroscope Wild et périphériques).

On peut noter également l'équipement de la salle de préparation des bains.

Des recherches complémentaires ont été poursuivies dans les domaines ci-après :

- normalisation du conditionnement des films (conteneurs et caissons de sécurité pour le transport des films "nitrate" sur longues distances ; utilisations de boîtes en lexan)
- dispositifs de manutention des boîtes
- étude comparative de filières de tirage en générations successives
- alimentation et circulation des solvants dans les tireuses humides ou en immersion
- mise au point d'un dispositif de lecture réglable pour les négatifs son à densité variable
- restauration de films ou chronophotographies en formats larges (75 mm, 90 mm).

Les travaux de restauration et de tirage ont porté sur 277 titres - dont 154 titres de courts sujets de la Collection Albert Kahn, pour un métrage total (35 mm et 16 mm) d'environ 308.000 mètres. Malgré

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la sous-traitance de certains travaux auprès de laboratoires extérieurs, ces chiffres restent très insuffisants, en considération du nombre des films menacés ; seule une augmentation appréciable des effectifs permettrait maintenant une évolution positive des statistiques.

Les films muets représentent environ 30 % des travaux.

III. Documentation, catalogage, recherches documentaires.

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

- 1.277 "dossiers de dépôt" adressés aux déposants
- 5.794 "fiches synoptiques d'inventaire"
- 1.136 "fiches enquêtes"
- 400 fiches signalétiques.

La collection des documents "non film" continue d'être enrichie, notamment grâce à des dons, sans toutefois pouvoir faire l'objet, dans de nombreux cas, d'un traitement documentaire immédiat, par suite d'un effectif suffisant.

- Scénari et découpages : 7.879 fiches "scénari" ont été constituées, pour environ 25.000 scénari reçus.
- Photos : 37.388 photos ont été enregistrées, sur plus de 120.000 photos reçues.
- Affiches : 11.901 affiches enregistrées et fichées (dont 704 pour 1986).
- Ouvrages : 6.238 (dont 375 pour 1986).

La collection d'appareils anciens compte 1.147 pièces enregistrées ; cette année, elle s'est enrichie d'une donation importante de pièces en provenance de la firme A. GHILBERT, de chronos de projection "Kinopanorama", d'une caméra Cameflex avec Cameblimp et de quelques projecteurs substandard.

La collecte des informations et le traitement informatique du "*Catalogue de la Production Cinématographique Française*" a été poursuivie, pour la décennie 1970-1980 : 30.000 titres sont intégrés dans la base de données, mais celle-ci ne pourra véritablement être opérationnelle que lorsque toute la période de référence aura été traitée.

Dans le cadre du groupement des cinémathèques francophones, et sur la base de la grille de recensement adoptée en 1985, le travail de catalogage des fonds des archives et cinémathèques membres a été poursuivi, pour la période 1919-1929, en vue de mieux coordonner les travaux de restauration les plus urgents.

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Les enquêtes et recherches sur profil pour le compte des professionnels du cinéma et de l'audiovisuel, ainsi que des universitaires et chercheurs de toutes disciplines, ont encore été en augmentation cette année : plus de 800 correspondances ont été rédigées. La typologie des demandes de renseignements ne cesse de se diversifier : localisations de matériels filmiques, analyses de contenu, identifications et datation, état des matériels disponibles, ayant droits et droits actuellement disponibles, relevés de génériques, reconstitutions de carrière (acteurs et techniciens), préparation de festivals et rétrospectives, préparation et montage d'émissions de télévision, recherches thématiques diverses, disponibilité de matériels annexes (affiches, scénarii, photographies, appareils), filmographies et bibliographies, fournitures d'illustrations pour ouvrages ou thèses etc... Toutes ces recherches ont des justifications précises et ne peuvent être ignorées d'un service public, dès lors que d'autres organismes, bibliothèques ou centres de documentation spécialisés, ne peuvent les prendre en compte ; elles conduisent très souvent à des visionnements, voire à des travaux de restauration, et peuvent ainsi indirectement contribuer à l'enrichissement des collections. Elles posent cependant avec acuité le problème des effectifs affectés, dès lors que le département en charge de ces recherches doit à la fois prendre en compte celles qui relèvent de demandes extérieures, et celles qui interfèrent avec les besoins liés à la restauration des films - catalogage précis, analyses de contenu, synthèse des localisations externes, priorités d'ordre technique et historique -. De même qu'au laboratoire, les effectifs actuels sont notoirement insuffisants.

IV. Projections - consultations.

Les consultations au Service même (visions sur table ou projections), à la demande de chercheurs, étudiants, universitaires et professionnels du cinéma et de la télévision ont été en légère augmentation : environ 800 heures en 1986 ; elles sont très souvent consécutives à des recherches documentaires, en amont, et conduisent parfois à des travaux de tirage, en aval. Toutefois, un seul agent assurant à la fois les fonctions de projectionniste et d'assistant technique à la consultation, toutes les demandes présentées n'ont pu être honorées ; d'autre part, le laboratoire du Service ne pouvant donner suite à toutes les demandes de travaux, les tirages d'extraits d'après repérages "entre-fils" ont été abandonnés, le Service ne tirant que par bobine complète, ou sujet intégral.

Dans le cadre du Festival International du Film de Cannes (08 au 19 mai), le Service a présenté chaque jour, en 3 séances, un total de 35 programmes différents de films restaurés par le Service, sous le titre "*Eternel cinéma*". Ces projections, ouvertes au grand public, à l'Espace Miramar, ont été suivies avec le même intérêt que les années précédentes.

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Les programmes mensuels de projection à la Cinémathèque Française au Palais de Chaillot, de films retrouvés et restaurés par le Service ont été poursuivis. Ainsi ont été présentés, devant un public toujours fervent, les films ci-après : "CEUX DE CHEZ NOUS" (Sacha Guitry), 1915 - version sonorisée en 1952 par Frédéric Rossif), "VENT DEBOUT" (René Leprince, 1923), "LA BELLE ET LA BÊTE" (Jean Cocteau, 1945), "WERTHER" (Max Ophüls, 1938), "UN CARNET DE BAL" (Julien Duvivier, 1937), "MONSIEUR VINCENT" (Maurice Cloche, 1947), "L'HONORABLE CATHERINE" (Marcel L'Herbier, 1942), "PREMIER DE CORDEE" (Louis Daquin, 1944), et "AUTOUR D'UN FILM DE MONTAGNE" - tournage sur le film précédent -, "AUX SOURCES DU COMIQUE FRANÇAIS : DE LUMIÈRE À FEUILLADE" (montage).

Les 23 et 24 octobre, le film de Marcel L'Herbier "L'INHUMAIN" a été présenté, dans une version en couleur reconstituée par le Service avec la collaboration de Jean Dreville, et avec une musique nouvelle composée et dirigée par Jacques Desnoux, à la Grande Halle de la Villette ; ce "*manifeste art déco*", comme l'a qualifié la presse a obtenu un très grand succès, et d'autres projections ont eu lieu ensuite en province et à l'étranger. La nouvelle composition a été enregistrée et le film peut ainsi circuler, soit avec un orchestre à géométrie variable (selon les lieux d'accueil), soit en copie standard.

Des prêts de copies de films restaurés ont également été effectués auprès de certains de nos collègues membres de la F.I.A.F., et des Instituts Français à l'étranger.

V. Expositions. Manifestations. Publications.

L'exposition itinérante "Messagères du Cinématographe" a été accueillie par la ville de Fontenay-le-Fleury en juin, par la ville de Marly-le-Roi en septembre et partiellement (photographies seulement) par la ville de Toulouse (Centre Alban - Minville en décembre).

Le Service a également apporté son concours aux principales manifestations ci-après, soit par le prêt de programmes de films, soit par le prêt de matériels muséologiques ou iconographiques (photographies, affiches et documents) :

- "Hommage à Emile Cohl" (Centre Culturel d'Angers), février
- 3ème Festival International du Cinéma d'Animation de Stuttgart (Rétrospective Emile Cohl), février
- Exposition d'appareils "pré-cinéma", Maison Jean Vilar, Marly-le-Roi, avril
- Cinéma et Histoire : le Sacré, Valence, avril
- Festival de la Bande-Annouce (en marge du Festival de Cannes), Cannes, mai
- Rendez-vous annuel de remise des prix du Mécenat d'Entreprise, Association Admical, Paris, mai
- Exposition de matériels anciens de photo et de cinéma, Crédit Lyonnais, Agence Central, Paris, mai-juin

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- Rencontres Cinématographiques d'Avignon (juillet)
- "*Mémoires d'en France*" : 1936-1939 - Festival International du Film organisé par l'Association "Images de Mémoires Ouvrières", Vitry, mai à septembre (films de la période du Front Populaire)
- "Commémoration du Centenaire de la naissance de Robert Mallet-Stevens" (Institut Français d'Architecture et Direction des Affaires Culturelles de la ville de Paris) : prêt de photographies et de films, septembre
- "*Le cinéma au temps de Fallières*" (diverses programmations dans le département du Lot-et-Garonne), octobre
- Musée d'Orsay, Paris : prêt de divers appareils, pour la section cinéma, à l'occasion de l'ouverture du Musée (novembre - décembre)
- "*Nuit noire du dessin animé et du film d'animation*", Paris, novembre
- "*Man Ray Cineaste*", Paris, novembre-décembre.

Ont été édités en 1986 :

- "CATALOGUE DE LA PRODUCTION CINEMATOGRAPHIQUE FRANÇAISE" 1974, tome I (270 pages)
- "CATALOGUE DE LA PRODUCTION CINEMATOGRAPHIQUE FRANÇAISE" 1978, tome II (482 pages)
- "FILMOGRAPHIE UNIVERSELLE" (Jean MITRY), tome XXVII : FRANCE, l'Ecole française, 1930-1960 (44 pages)
- FILMOGRAPHIE UNIVERSELLE " (Jean MITRY), tome XXVIII : FRANCE, l'Ecole française, 1940-1970 (44 pages).

Les télévisions italienne et espagnole ont chacune réalisé des reportages sur le Service.

Divers films restaurés par le Service ont fait l'objet d'une diffusion sur les antennes des Sociétés de Programme de la Télévision Française, parmi lesquels, en première, le film de Marcel Pagnol "*LA BELLE MEUNIERE*", avec Tino Rossi, réalisé en "Rouxcolor" (1948).

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

Ainsi que signalé plus haut, si l'effectif budgétaire théorique reste inchangé (81 agents), divers mouvements de personnels, dont mutations au CNC et départ en retraite, ont ramené l'effectif réel à 76 agents fin 1986.

Le budget prévisionnel (hors constructions), incluant les frais de personnel, les dépenses de fonctionnement, les acquisitions de matériels, les dépenses afférentes aux travaux de restauration et de recherche scientifique s'est élevé à 24.829.927 francs - soit une

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légère augmentation par rapport à 1985 -. Comme les années précédentes, ce budget est couvert par des dotations du Ministère de la Culture et de la Communication, et comporte également des recettes propres au Service (remboursement de travaux de restauration, prestations diverses effectuées à titre onéreux, cessions de publications).

Les relations demeurent suivies et bonnes avec tous les organismes officiels qui, à divers titres, sont concernés par les activités du Service, en particulier les organismes à vocation culturelle ou scientifique : Ministère des Affaires Etrangères, Commission Supérieure Technique du Cinéma, Section Française de l'Institut National de l'Audiovisuel, Bibliothèque Nationale, Direction des Archives de France, Archives Départementales, Sociétés de Programmes de Télévision, Cinémathèque Française, Cinémathèque de Toulouse (avec laquelle des travaux de restauration ont commencé d'être entrepris).

Le Conservateur, membre de la commission II ("Analyse, Conservation et Restauration des biens culturels") du Conseil de la Recherche du Ministère de la Culture et de la Communication, a participé aux travaux de cette instance. La Commission des Archives du Film s'est réunie le 07 mars, sous la Présidence de Mr Jérôme CLEMENT, Directeur Général du Centre National de la Cinématographie, a pris connaissance du bilan des activités du Service pour 1985 et entériné le programme prévisionnel des recherches et travaux de restauration du Service pour 1986.

VII. Relations Internationales.

Quelques prêts de films ont été assurés à certains de nos collègues de la F.I.A.F. pour des manifestations ponctuelles, ainsi qu'aux Instituts Français et Services Culturels des Ambassades de France, via le Ministère des Affaires Etrangères.

Le Service a reçu, en stage, de 4 à 5 semaines, Mr Castaneda Buraglia, de la Cinémathèque de Colombie (septembre-octobre) et Mr Sandro Toni, de la Cinémathèque de Bologne (septembre-octobre).

Mr André Dyja, chargé d'études et recherches techniques, a effectué une mission d'expertise et de consultation auprès de la Compagnie FOCINE et de la Cinemateca Distrital de Bogota (Colombie), dans le cadre des accords culturels franco-colombiens, en vue de l'élaboration de la conception générale des structures de la Fondation colombienne de conservation du patrimoine des images en mouvement, du 12 mai au 08 juin 1986.

Parmi les personnalités étrangères qui ont visité le Service, on peut citer Mr Park Bok-Man, réalisateur-producteur, Séoul, Mr Ngyen Lan-Huong, du Ministère de l'Education, R.S. Vietnam, Mr B. Sembiving, du Département de l'Information de la République d'Indonésie, Mr Taveesak Senanarong, Directeur Général, Fine Arts Department, Bangkok, Mr Gu Lingyan, Deputy Director, Foreign Film Research Department, China Film Association, Pékin, Mr Lee Moo Sang, Manager, Korean Film Archive, Seoul, Mr El-Dani Ismaïl, Cinémathèque du Caire.

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Le Conservateur a participé à la réunion des experts pour la conservation des archives cinématographiques organisée à Rimini (23-24 Septembre) par la Division des Affaires Culturelles du Conseil de l'Europe en vue de l'examen de la recommandation (85) 8 du Comité des Ministres du Conseil, à la réunion de la Commission de Préservation de la F.I.A.F., à Berlin (R.D.A.) - 17 au 20 Novembre - et à la réunion tenue à Glasgow, en marge de la réunion du Comité Directeur de la F.I.A.F., pour la préparation du Congrès de Paris (1988) - 27 Novembre -.

VIII. Divers.

Divers articles ont été consacrés par la presse au Service (le Technicien du Film, le Film Français, Téléràma) qui a également reçu diverses personnalités françaises du cinéma ; Claude Autant-Lara, Jacques Demy, Alain Resnais, Louis Malle, Paul Grimault, des comédiens, des techniciens, des compositeurs, soucieux d'y réunir les témoignages de leur activité professionnelle.

1986, avec la préparation et ou l'ouverture de plusieurs chantiers nouveaux (Bâtiments de stockage et agencement de locaux anciens pour la conservation du "non film"), la mise en oeuvre de l'informatique appliquée à la gestion des stocks, les multiples sollicitations des professionnels et d'organismes divers, a été une année difficile, du fait de la diminution de l'effectif, qui reste le point le plus critique pour un développement harmonieux de l'ensemble des missions, toujours plus diversifiées, du Service.

Le Conservateur
Chef du Service

Frantz SCHMITT

Bruxelles

REPORT 1986

1986 was a very lean year. Much of our energy was devoted to convincing Government to restore our subsidy which had been cut by 44% in 1985. Our campaign proved a success, as our subsidies will be restored to the previous level, but we failed to increase our means in proportion with our collections and activities.

Limited by a lack of both staff and resources, we managed only to keep our activities in the field of acquisitions and preservation at a respectable level.

1. Preservation

Our partially underground acetate vault for color positives, constructed and air-conditioned to 6° C and 40% RH in 1985, has been tested throughout the year. These tests proved a consumption of 50,000 KW per annum (2/3 of which for humidity control), for a cooling unit which can store up to 65,000 x 300 metre rolls, or 3/4 KW per 300 metres per year.

With a grant from the National Lottery, we constructed 2 supplementary vaults, one for housing color acetate negatives and master material, the other for black-and-white acetate negatives. Added to the vault for color positives, now completely equipped with the appropriate metallic shelves, we dispose of a 3 section-structure with a total capacity of 60 million metres or 200,000 reels.

2. Acquisitions

In 1986, we added 1,025 titles (1,433 prints) to our collection, or 588 feature films and 437 shorts, which total 1,055 color and 378 black-and-white prints.

These figures include 222 titles (679,626 metres) acquired through copying, to a large extent from the original negatives or from the best available material.

92,686 metres of nitrate film were copied on to safety film, and 132 prints of nitrate film were tested (3 prints on Dupont stock were found to be decomposed) in order to determine priorities for preservation processing.

14,723,426 metres of film were inspected, 757,955 metres compared (276 features and 24 shorts), 364,600 metres of film were processed through a cleaning machine, 31,500 metres depolished and 30,300 repolished.

Special attention was paid to color film. We examined over 2,000 reels, selecting 828 titles according to physical state, quality of image, color density, conformity to original format and length.

Lastly, data was collected on the physical state (perforations, scratches, photographic quality of image and conformity to original format and length) of 4,898,400 metres of film (1,726 features and 199 shorts).

316 prints were pre-catalogued.

381 films were made available to scholars on projection tables.

Last but not least, we were lucky to discover a large fragment of an original tinted print of MAUDITE SOIT LA GUERRE, a Belgian classic from 1914, of which we had preserved only black-and-white material. We duplicated it, quite successfully, on to color acetate material.

In addition, we completed and restored VISAGES D'ENFANTS, with the help of the Cinémathèque Française. This restored print of a film Jacques Feyder shot in Wallis, Switzerland in 1924, was premiered at the Cinémathèque de Lausanne in September.

3. Screenings

With the indispensable collaboration of the Archive, the Film Museum which was closed during the month of September for freshening up and renovation, set up 644 programs of silent films, and 966 programs of sound films. These showings were attended by 115,499 spectators.

Among several retrospectives in '86, one proved to be an exceptional event: a panorama, in 50 features and as many shorts, of Young Yugoslav Film (1965-1985). The distinguished film-makers Dušan Makavejev, Pedrag Golubović and Aleksandar Petrović introduced their films, and we published Novi Jugoslovenski Film 1965/1985, a 199-page catalogue.

Besides our traditional screenings of new Belgian films, anthologies of sound and silent films and lectures on film analysis, the following series and retrospective programs were presented:

Ado Kyrrou, the films he loved: a series of 80 sound and silent films (January).

Tribute to Otar Ioseliani, Gregory Peck and Agnès Varda, in their presence, as guests of the International Film Festival of Brussels (January).

The complete work of Federico Fellini, on the occasion of the release of his latest film GINGER E FRED (February). This program was completed in March with a series of 40 Fred Astair and Ginger Roger films.

Jewish Humour in USA cinema: a series of 45 films (February).
6 films by Fernando de Fuentes, as a celebration of the 25th anniversary of the Mexican revolution (March).

Revaluation of Sacha Guitry, Marcel Pagnol and Jean Cocteau, in 44 films (March).

A complete retrospective of the work of Jean-Luc Godard, in his presence (April 12-30).

14 films by Mrinal Sen, in his presence (April 4-12).

30 Western parodies (April)

Homage to a Tough Guy: 19 films by James Cagney, who died recently (May).
 Studio Arenberg 1936-1986: 50 years of an exemplary programmation of quality films by a well known Cinéma d'art et d'essai theatre in Brussels, in 90 films (August).
 Tribute to Nagisa Oshima, in his presence, on the occasion of the publication of his monography, published by Les Cahiers du Cinéma, by two young Belgian film critics (October 10-31).
 The Thirties: a series of 70 films, from the 30's or illustrating the period from L'AGE D'OR to ZELIG (October).
 Jean Renoir and his world: a choice of 35 films (November).
 25 films by Vincente Minelli, who died recently (December 22-31)

4. Special events

Among 21 competitors, the 13th Age d'Or Prize amounting to 200,000 BF, was awarded to DIAPASON, by Argentinian filmmaker Jorge Polaco, by 4 votes to 3, for DER ROSENKÖNIG, by Werner Schroeter.

23 films, never shown in Belgium, from 12 different countries, were involved in Film Discoveries '86. The Competition Jury awarded money prizes to the following 7 films:

DETECTIVE by Jean-Luc Godard (France), LIAN JIA FU NU, by Huang Jian Zhong (China), LE TENDA O SURAMSKOJ KREPOSTI, by Serguei Paradjanov (USSR), VESNICKO MA STREDISKOVA, by Jiri Menzel (Tchecoslovaquia), SHE'S GOTTA HAVE IT, by Spike Lee (USA), SOREKARA, by Yoshimitsu Morita (Japan) and DONGDONG DE JIAGL, by Hou Hsiao-Hsien (Taiwan).

On the occasion of the 25th anniversary of Amnesty International, the Amnesty International 1st Prize was awarded to MEGALL AZ IDO, by Peter Gothar (Hungary), out of 9 participants.

5. Film Summer School 86

The Film Summer School organized by the Service National des Cinéclubs in close collaboration with the Royal Film Archive, was held in Rossignol. The seminar was divided into three sections: film analysis; an analysis of the cinematographic modes of representation of reality, in cinéma-vérité as well as in fiction films; a tribute to Josef von Sternberg - Marlene Dietrich.

6. Publications

The manuscript of the Catalogue of Silent Films was ready in due time at the end of October. It comprises 5,899 films, that is 1,635 titles more than in the former edition. Up till then it was not decided whether FIAF or the Royal Film Archive would compile the indexes. In the meantime, we managed to persuade Bull to sponsor and computerize the two indexes (by titles and by directors).

7. Visitors

The Film Archive welcomed a number of scholars and distinguished visitors:

Isa and Jiri Toeplitz (Polen).
 Eric De Kuyper (Netherlands): Filmmaker.
 Raymond Borde (Cinémathèque de Toulouse, France): bilateral
 relations.
 Gerhard Büttenbender (Oberhausen Film Festival, GFR): Belgian Films.
 Wolfgang Klaue (Staatliches Filmsarchiv der DDR, GDR): bilateral
 relations.
 Lenny Borger (Variety): Silent films.
 Alain Gauthier (Cinémathèque Québécoise, Canada): bilateral
 relations.
 Joe Troncale (University of Richmond, USA): films by Grigorij
 Kozincev.
 Freddy Buache (Cinémathèque de Lausanne, Switzerland): bilateral
 relations.
 Richard Abel (Drake University, USA): French silent films of the 20's.
 Christian Belaygue (Avignon Festival, France): Films of the 15's.
 Lucie Arbuthnot (University of Minesota, USA): Films by Dimitri
 Kirsanoff.
 David Streiff (Locarno Film Festival, Switzerland).
 Nicole Laurin (Cinémathèque Québécoise, Canada): bilateral relations.
 Huub Bals (Film International, Netherlands): Films by Pierre Etaix.
 Jean-Louis Passek (Paris): Presentation of the Dictionnaire du
 Cinéma (Larousse).
 Otar Ioseliani (USSR-France).
 Gregory Peck (USA).
 Agnès Varda (France).
 Nagisa Oshima (Japan).
 Mrinal Sen (India).
 Aleksandar Petrović (Yougoslav season).
 Fedrag Golubović (Yougoslav season).
 Dušan Makavejev (Yougoslav season).
 Jean-Luc Godard (Switzerland).

Bucuresti



ARHIVA NAȚIONALĂ DE FILME

ARCHIVE NATIONALE DE FILMS

MEMBRE DE LA FEDERATION INTERNATIONALE
DES ARCHIVES DU FILM

RAPPORT D'ACTIVITES

1986

1. Acquisitions de l'année

1.1. La collection de films s'est enrichie de 558 nouveaux titres (161 longs métrages et 397 court-métrages) provenus pour la plupart du dépôt légal. En outre, environ 400 titres (longs et court-métrages) existant déjà dans la collection ont reçu des matériaux nouveaux: des négatifs originaux, des contretypes, des marrons pour les films de la production nationale et quelques contretypes pour le film étranger.

Il faut mentionner aussi les 12 nouveaux titres provenus des échanges avec d'autres archives et les 23 titres acquis par la Centrale Romaniafilm, pour enrichir la collection de l'Archive, ainsi que les 57 positifs nouveaux tirés dans les laboratoires de la cinématographie, pour remplacer les copies dégradées.

1.2. La collection de documents s'est enrichie de la manière suivante:

- périodiques 1101 exemplaires (28 titres)
- livres de cinéma 159 nouveaux titres
- photos 2550 (198 titres)
- dossiers film roumain 70
- scénarios 120
- listes de dialogues 60

2. Le progrès dans le domaine de la conservation

2.1. La conservation de la collection s'est attachée d'abord à respecter les paramètres dans les filmothèques ainsi que les normatifs en vigueur concernant l'utilisation des films et des documents-papier. La conservation

s'est concrétisée aussi dans la réalisation de nouvelles copies afin de remplacer les positifs en état d'usure avancée, dans le contrôle périodique et l'aérage des bobines acétate existant dans l'archive, dans le contrôle et le rangement des bobines provenant du dépôt légal. L'opération démarrée au cours de 1985, visant la vérification du fonds de film nitrate est achevée.

Avec le concours du laboratoire central de la cinématographie, nous avons réalisé 13599 m positif couleur, 9345 m contretype couleur, 41090 m positif noir et blanc, 25690 m contretype noir et blanc, 16578 m marron (pellicule acétate) pour transférer les films en état d'usure avancée ou pour réaliser des copies pour les titres nouveaux.

3. Catalogage, documentation, recherche

3.1. Le Catalogage a été centré sur la préparation des informations nécessaires aux fiches-type établies l'année dernière en vue de la computérisation. Dans cette première étape, on a rempli les fiches concernant le film roumain de fiction. En parallèle, on travaille à la mise à point du trésor et d'une liste compréhensive des genres cinématographiques.

3.2. La Documentation a produit 2100 nouvelles fiches par titre de film-roumain ou étranger - signalant les références de presse. Dans le système d'indexation coordonnée ont été introduites 6634 nouvelles fiches (titres de films ou personnes). Le même bureau a dressé une Bibliographie à la demande du Conseil de la Culture, ouvrage destiné au recyclage des cadres travaillant dans la cinématographie: réalisateurs, opérateurs, décorateurs, créateurs de costumes.

3.3. Les services ont connu une année peu commune, vu non seulement la quantité mais aussi la nature des sollicitations. D'un côté - les 66590 bobines de film manipulées au service de la production nationale (films de montage ou documentation des équipes) de l'enseignement cinématographique, du cinéma d'archive, des émissions de culture cinématographique de la T.V. Roumaine, des Universités populaires et des ciné-clubs, et comme d'habitude pour les

historiens et chercheurs. D'un autre côté, bon nombre de films en cours de réalisation ont demandé des affiches et des photos ainsi que des renseignements sur la mode (vêtements, meubles) d'une époque ou autre - à partir de 1920 et jusqu'après la seconde guerre mondiale. A part cette catégorie, à la liste habituelle des chercheurs, maisons éditrices, étudiants et revues, qui utilisaient les services de nos collections de documents-papier se sont ajoutés l'Union des Ecrivains, les Archives de l'Etat, et le Studio cinématographique de l'Armée. Au total, 13050 matériaux consultés ou prêtés dans ce secteur. A son tour la bibliothèque a été visitée par 376 personnes, le montant des matériaux consultés étant de 4109.

4. Projections

Le répertoire du cinéma d'archive a compris 26 programmes (au total 527 longs métrages et 149 court-métrages). Parmi ceux-ci:

- Pages d'histoire: la lutte du peuple roumain pour l'indépendance, l'unité nationale et la libération sociale;
- Un militant pour la paix: le cinéma;
- Théâtre et cinéma;
- 90 ans de cinéma;
- La civilisation humaine entre l'histoire et l'anticipation;
- Hommage à des auteurs et des acteurs disparus en 1985.

Le cours dédié aux grandes personnalités du cinéma mondial - commencé en 1985 - a continué: 12 conférences illustrées par des films et des fragments de film. Plusieurs rédacteurs de l'Archive ont soutenu des conférences en ce cadre, ainsi que dans les ciné-clubs de Bucarest et de province. Pour la gouverne des membres, 6 programmes commentés ont été publiés.

5. Relations internationales

L'activité de relations internationales a été orientée vers les échanges de films, photos, périodiques, program-

mes de films avec les archives membres de la F.I.A.F.: Ceskoslovensky Filmovy Ustav - Filmovy Archiv, National Film Archives of D.F.R.K., Filmarchivum Magyar Filmtudományi Intézet, Filмотека Polska, avec lesquelles, on a changé 37 films (25 envoyés, 12 reçus) et on a reçu beaucoup de photos et de publications. Nous profitons de cette occasion pour remercier vivement tous les collègues ici mentionnés, ainsi que Svenska Filminstitutet et le British Film Institute qui continuent à nous envoyer leurs publications.

On doit aussi remarquer le rôle actif de l'Archive dans l'organisation d'une suite de présentations de film roumain à l'étranger patronnées par "Romaniafilm" et par le Ministère Roumain de la Culture.

Rétrospective du documentaire social américain des années '30 organisée grâce à l'amabilité du Museum of Modern Art de New York et avec le concours de la F.I.A.F. a eu beaucoup de succès lors de sa présentation dans notre cinéma.

L'Archive Roumaine a accueilli des chercheurs étrangers pour lesquels elle a fourni les renseignements nécessaires aux différents ouvrages consacrés au phénomène cinématographique.

La coopération avec les Ambassades et avec les instituts culturels étrangers à Bucarest a continué, ces institutions offrant des publications en échange des programmes de films préparés par l'Archive.

Nous reïterons par cette voie nos remerciements à tous nos collègues et surtout aux membres du Comité Directeur pour la compréhension collégiale et pour l'aide en permanence prouvés.

Budapest

THE 1986 REPORT OF THE FILM ARCHIVE OF
THE HUNGARIAN FILM INSTITUTE

Recent Changes in the Administration

On January 1st, 1987, Dr. István Nemeskürty, director of the Hungarian Film Institute, retired. Film expert József Marx, former head of the Objective Film Studio and later deputy general manager of the Hungarian Film Production Company, has been appointed as new director. Mrs. Márta Luttor, head of the Film Archive, retired earlier last year, on April 1st. Her successor has become a historian, János F. Varga, former research fellow of the Institute for History of the Hungarian Academy of Sciences. Despite all the above changes the primary aim of the management of the Hungarian Film Institute is to implement the programme agreed on previously and also to guarantee the Institute's active participation in the FIAP's work.

Three working teams have been established in the Hungarian Film Archive: one is specialized for newsreels, documentaries and short films, the other for Hungarian feature films and the third for foreign features. We intend to develop an independent video department as well.

Acquisition

The main emphasis in this field is on the acquisition of Hungarian films still missing from our collection. We try to get those films as well whose director, writer or star are of Hungarian origin or whose subject is related to Hungary.

Our acquisition last year includes 14 new Hungarian features, 69 foreign features, 352 documentaries and 78 newsreels and shorts. In addition 37 films were acquired by change - in return we sent 22 films. That is, our total acquisition in 1986 consists of 120 features and 430 shorts and newsreels.

Our video collection increased by 711 cassettes.

In the period concerned 1889 stills and 247 posters were added to our collection.

Our library acquired 153 books, 72 scripts and 300 periodicals and had altogether 3.000 visitors.

Preservation

As far as black and white material is concerned, of our nitrate prints and of those distributed in film societies 432.775 metres were reprinted and renovated in our own printing workshop.

Our technical development was as usual, not significant: one U-matic 3/4 coll Sony video taperecorder, one VHS video taperecorder and one monitor for viewing were bought.

Cataloguing and Documentation

In 1986 311 shorts, 210 newsreels and 199 feature films were described and documented by the fellow-workers of the Film Archive.

Film Showings and Publications

Filmuseum, the art kino of the Hungarian Film Institute, had regular screenings all the year round: 117 titles were shown in 1710 screenings to 662.800 spectators.

In addition our film archive provides with films the numerous film societies all over the country. Last year the Hungarian Film Institute published but one book, the FILM YEAR BOOK 1985, which gives a survey of the film activities in Hungary in the period concerned /productions, distribution, festivals, new filmmakers, etc./

Buenos Aires

FUNDACION
CINEMATECA ARGENTINA
Buenos Aires

ACTIVITIES REPORT - 1986

ACQUISITIONS

- 191 features (fiction) and 522 short films
- 28 of the features were of Argentine origin (26 in 16 mm., and 2 in 35 mm.)
- 487 short films (most of them newsreels and documentaries) were in 16 mm. black and white.
- 35 short films were in 16 mm., color

PRESERVATION

We were carrying out the final steps of an agreement to be signed with the National Film Institute. The Institute will be in charge of the corresponding investment in order to obtain dupe-negatives of those Argentine films which original negatives have disappeared.

CATALOGUING, DOCUMENTATION AND RESEARCH

During 1986 we have been working in a new classification of our library because we have moved our premises. We have 26,000 envelopes containing reviews and information about the same number of films shown in our country; 5,550 of them were microfilmed. There are 9169 folders containing informative material or documentation about personalities; 620 about foreign personalities were microfilmed, as well as 280 about Argentine ones. We have continued in the search of completing credits of Argentine films since 1933.

FILM SHOWINGS

We presented series of Finish, French, Polish, German(GDR), Basque, Catalan, Spanish, Swiss, Chinese and Albanian Films. One of our theaters was dedicated to show Argentine films during all the year long, twice a week. Some films of Paul Vecchiali were shown. Films for children were shown during two weeks. The work of Joan Paca and Toni Garriga, independent filmmakers of Catalunya. The Italian government organized an artistic and cultural show named "Italiana 86". During that event we showed a week of silent films organized by Aldo Bernardini; immediately after it there was a week dedicated to more recent films by

Francesco Ishelli, Luigi Faccini, Peter Del Monte, Giuseppe Bertolucci, Valerio Zecca, Claudio Sestieri, Valentini Orsini, Gianni Anelio, Massimo Mazzucco, etc. and documentaries by Gillo Pontecorvo and Bernardo Bertolucci

Free admittance showings at noon: A retrospective dedicated to Fassbinder; videos and films in Super 8 of independent Argentine filmmakers; Spanish musicals; the history of international cinema during three months; Spanish documentaries; the German expressionism; American films of the forties.

EXHIBITIONS

A photographic exhibition was organized to accompany the program "Remembrances of Mexican cinema"

Photographic exhibition about the films and personality of Luis Buñuel.

The exhibition "Musical scores of tangos specially written for Argentine films" were touring along 14 different cities.

BUDGETARY MATTERS - RELATIONS WITH GOVERNMENTAL AUTHORITIES

We have performed our activities with our own resources and income.

With the support of the Ministry of Economy we have extended our facilities. The renewal has begun in 1987 with the purpose to build a microcinema with 50 seats; to improve the room for readers and people who consult our library, and to add new offices for the staff we have employed.

We have continued lending films for the courses carried out by the School of Cinema of the National Film Institute.

INTERNATIONAL RELATIONS

As it is habitual we have kept in touch with Latinamerican Cinematecas and fulfilled exchanges with our colleagues of Cinemateca Uruguay; the SODRE of Montevideo; Cinemateca Brasileira and La Cinematheque de la Danse (Cinematheque Francaise).

Carlos Landini at the time in charge of programming, has travelled to Berlin to attend the International Film Festival.

Paulina Fernandez Jurado attended the FIAF Congress in Canberra and the International Film Festival of San Sebastian, to where we lent some prints for a retrospective.

SPECIAL EVENTS

As usual the annual "Leopoldo Torre Nilsson" prize was award-

ded. The Special jury composed of five personalities in the Argentine cinema selected Manuel Antin to be awarded. He was chosen for his contribution. He was chosen for his contribution as filmmaker and for his generous efforts as Director of the National Film Institute, institution which supported a lot of new filmmakers and succeeded in placing our cinema at a prestigious international level.

The "Georges Mollies Prize" (for the best national film in Super 8) instituted and organized by us and the French Embassy was awarded for the fifth time. The winner of the contest, Ezequiel Donovan was invited by the French Government to visit Paris.

VISITORS

We were visited by:

- Eduardo De Gregorio, Argentine filmmaker who lives in Paris.
- Daniel Schmid, Swiss filmmaker who was our guest. He came to introduce the retrospective about his work. We organized it together with Pro Helvetia and the Swiss Embassy.
- The Italian directors Francesco Maselli, Luigi Puccini, Claudio Sestieri, Valerio Zecca and the producer Marina Tiberno introduced their films.
- Jean Baca, Catalan short filmmaker presented his films.
- Juan Jose Mugni (SODRE, Montevideo)
- Manuel Martinez Carril (Cinemateca Uruguaya)
- Christian Dimitriu (la Cinematheque Suisse)
- The Italian historian Aldo Bernardini

Buenos Aires, February 1987

Cairo

The Annual Report for 1986

1 - Acquisitions of the year:

- a. We have added the following to our collection
143 long feature films - Ex. A) "THE HUNGER"
directed by Aly Badrakhan. The Film depicts
the forestalling of the market particularly
the social needs. B) "A CITIZEN COME BACK"
directed by Mohamed Khan. It is the story of
an emigrant who returned home full of enthusiasm.
But he was surprised when he found that the whole
society is changed.
- b. 12 Documentary films printed by the Egyptian Film
Centre of the Egyptian Cinema Héritage.
- c. 10 Documentary of the recent production.
- d. 51 articles of the Egyptian Cinema Journal which
present the political and social activities.

2 - Preservation:

The government's authorities and the Ministry of
Culture have the project to build a New Modern Film
Archive and it has been enrolled in the next five year
plan.

3 - Cataloguing - Documentation - Researches:

- a. We have added 230 stills and 210 posters of the most interesting feature films in Egypt.
- b. Cataloguing of 216 Egyptian Films and 240 foreign films.
- c. We have added 216 film's synopsis, Biofilmographies and photos of 180 film-directors of photo.
- d. About 300 synopsis of feature old films not added to our collections.

4 - Projections:

- Six projections programmes in the Cultural French Centre At Mounira and Heliopolis.
- Six projections programmes in the Archive projection Hall at the Cinema City to foreign and Egyptians researchers and students.

6 - Budget :

The following budget is enrolled in the next five year plan:

- 7,500 L.E. for the periodical publications and Exhibitions.
- 15,000 L.E. for to visit another archives to gain experiences.
- 5,000 L.E. For the completion of the scripts-stills and posters collection
- 18,000 L.E. To buy a moviola
- 2.000.000 L.E. The building and equipments of a new Modern Film Archive.

./.

7 - International Relations :

- A. We have good relations with all FIAF members Mr. Klaue made several visits to our Archive and we had useful discussions about our plans to advance and progress our work. He is interested to the our projects specially the establishment of the new Building, The Film Museum, the Informations Centre and the Projections Halls.

- B. Mr. Abdel Gawad El Dani, Supervisor of the Egyptian Film Archive had a visit to the National Film Archive in France on December 1986.

Canberra

**NATIONAL FILM AND SOUND ARCHIVE, CANBERRA, AUSTRALIA
REPORT TO FIAF: 1986
INTRODUCTION**

In 1986 the Archive entered its third year of independent existence. Like other Australian Government and cultural bodies the Archive had to adjust to a depreciating currency and a tougher economic climate with consequent effects on the level of its resources. But it made firm progress in the development of its infrastructure, its role and its activities generally.

Most of all, 1986 was the year of the first FIAF Congress in the southern hemisphere. Historically and symbolically the event celebrated and confirmed the growth and maturing of film archiving in our part of the world, a process which led to the establishment of the NFSA itself in 1984.

1. ACQUISITIONS OF THE YEAR

Acquisitions for the year totalled 9621 cans of film which represents an increase of 33% on last year and 2860 videotapes which represents an increase of 78% on last year.

251 of the video items were 1/2 inch viewing copies (mostly Beta) donated to the Archive by the Video Industry Distributors Association under its agreement.

Acquisition Highlights included:

AUSTRALIAN FEATURES - PRESERVATION MATERIAL RECEIVED

NOW AND FOREVER
ODD ANGRY SHOT
DANGEROUS SUMMER
NEXT OF KIN
EARLY FROST
GALLIPOLI
PALM BEACH
STARVIEW

AUSTRALIAN DOCUMENTARIES AND SHORTS - PRESERVATION MATERIAL RECEIVED

GRAMPIANS WONDERLAND
BURSTFORTH
WAGERUP WEEKEND
LETTER TO A FRIEND
MY LIFE WITHOUT STEVE
A DROP OF ROUGH TED

AUSTRALIAN FEATURES - 35MM SCREENING PRINTS RECEIVED

ROBBERY UNDER ARMS
STRIKEBOUND
EMMA'S WAR

COOLANGATTA GOLD
GALLIPOLI

OVERSEAS FEATURES - 35MM SCREENING PRINTS RECEIVED

TWO LIONS IN THE SUN (France)
ANGI VERA (Hungary)
VENGEANCE IS MINE (Japan)
THE DEPUTY (Spain)
FORTY FIRST (USSR)

AUSTRALIAN TELEVISION PROGRAMS - PRESERVATION MATERIAL RECEIVED

MATLOCK POLICE
THE BOX
YOUNG TALENT TIME
THE SEEKERS AT HOME
JUNE BRONHILL SPECIAL

THE LAST FILM SEARCH

Several large collections of Australian newsreels on nitrate were acquired. They were in surprisingly good condition. Many home movie collections were received, covering a broad spectrum of Australian life from the early 1920s to the 1950s. These were made on 16mm and 9.5mm and included examples of the Lenticular process and Dufaycolor. A complete nitrate print of WHILE THERE IS STILL TIME starring Chips Rafferty and Peter Finch was acquired; also footage of occupied Japan, and Papua New Guinea in the 1930's.

2. PROGRESS IN THE FIELD OF PRESERVATION

A. Film Preservation

159,228 feet (48,533 m) of preservation copies were made (including 142,737 feet (43,506 m) transferred from nitrate) and 147,613 feet (44,992 m) of duping copies. Compared to last year, this is an increase in nitrate preservation of 61%. Production of viewing copies - at 144,776 feet (44,128 m) - represents a reduction of 34% on the previous year as emphasis was given to the stability testing of the nitrate film collection. 25.5 hours of duping/viewing videotapes were also made.

In addition, preservation staff undertook printing and copying work for clients, providing them with 99 film copies and 61 sections of archival footage. 541 cans of film were retrieved for depositors (a decrease of 31% on last year).

Stability testing of cellulose nitrate collection

The NFSA holds approximately 10 million feet (about 3 million metres) of cellulose nitrate film. This collection is currently undergoing an accelerated ageing test (a modified Alizarin Red test) to determine the relative stability of each reel.

The Archive employed 13 contract staff through the Community Employment Program (CEP) to undertake this project. All necessary training was performed by NFSA staff; the program costing in excess of \$A 200,000.

The test results are being entered into the NFSA's computer system FLICS. To the end of January 1987, 2.1 million feet (640,000 m) of film have been tested. By the completion of the program in June 1987, the Archive's nitrate holdings will have been analysed as to content and technical characteristics, and a printing priority established based on the relative stability of each reel.

Construction of film rejuvenation and printing laboratories

Most nitrate films have been acquired by the NFSA as dirty, scratched and shrunken nitrate projection prints or negatives. To obtain preservation masters without transfer of disturbing blemishes, the Archive is currently building a rejuvenation laboratory. Once completed, this laboratory will be able to provide such services as printing and processing of b&w film stocks, ultrasonic and buffer-type cleaning, rewashing, base polishing and coating.

B. Video Preservation

The first full year of operation was spent developing and equipping the video laboratory.

At the beginning of 1986, the video facilities consisted of two Sony 2180 1-inch C-format videotape recorders (vtrs); three U-matic and a variety of VHS and Beta machines, and an Ampex 2-inch AVR-1 Quad vtr.

Melbourne television station HSV 7 donated two RCA TR-70 vtrs; finally a Rank Cintel MkIIIc digiscan telecine unit was purchased.

This configuration of equipment, now installed in a large air conditioned room, allows the Archive to deal with most formats of film and videotape now in use in Australia. The telecine also provides the capability of transferring film to video for a range of viewing, examination and access purposes, and makes virtually all of the film collection potentially accessible. It can handle shrinkage up to 3% and will also have the capacity for transferring silent footage at the correct speed and in the correct aspect ratio.

3. CATALOGUING - DOCUMENTATION - RESEARCH - ACCESS

CATALOGUING

60 titles from the newsreel collection were catalogued. Work commenced on preparing AUSTRALIAN FILMS 1982 (the national filmography). Publication of this edition of some 750 titles is planned for the 1987/88 financial year.

Guidelines for data entry into FLICS (Film Location and Information Control system) were expanded. Some 15,000 titles are now on the system. Specifications for the mass input by offshore keypunching of all retrospective manual records for film (approximately 26,000 titles) were prepared for loading data into the FLICS database in April 1987. The Archive will then have a single source for all existing records.

DOCUMENTATION

Acquisitions for the year included 3775 stills, 1219 posters and 2876 scripts - approximately double the previous year's total - a tribute to the links built between the Documentation Officer, Meg Labrum, and her industry sources. Volunteers have assisted with the identification and accessioning of this material.

Negotiations took place to acquire two important collections - the personal and professional papers of Stanley Hawes and John Meyer. A collection of 250 mint condition early Australian handbills and the production stills album for the 1936 Australian film RANGLE RIVER were also acquired.

The poster transparency copying project is proceeding as is the paper conservation program for delicate Australian posters and memorabilia.

RESEARCH AND ACCESS

While demand on the documentation collection has lessened by 20% (625 requests this year compared with 782 requests last year), demand for access to film and video materials has increased by 13% (from 1,711 enquiries to 1,937).

Service fees for access were introduced at the beginning of the year, and later revised and extended. Users have generally accepted the fees as necessary and legitimate and they provide a source of revenue to the Archive.

Projects assisted included:

A PLACE AT THE COAST
PURSUIT OF HAPPINESS
GROUND ZERO
HOW THE WEST WAS LOST

MOVIE HORSES DOWN UNDER
HARP IN THE SOUTH
PETROV
DEATH OF A SOLDIER
LANCASTER MILLER AFFAIR
CAMERA NATURA
MUD BLOODY MUD
SWORD OF HONOUR
VIETNAM
SYDNEY AND MELBOURNE FILM FESTIVALS
AUSTRALIAN IMAGE
GONE BUSH

Publications and books assisted included:

DOCUMENTARY HISTORY OF AUSTRALIAN FILM
FILM DIARY 1987
AUSTRALIAN WOMAN'S DIARY

4. FILM SHOWINGS

At this stage the Archive has no regular screenings program (apart from internal staff screenings), although individual events have been organised throughout the year, including 37 special screenings for a variety of pensioner, educational and specialist groups.

Late in the year, the National Capital Development Commission completed its refurbishment of the Archive's 120-seat theatre. This included the installation of a scope screen, acoustical treatment to the auditorium and redesigned projection box. When projection equipment is installed, screenings of an adequate professional standard will become possible, and a regular program will be established.

5. EXHIBITIONS - PUBLICATIONS

The Archive's exhibition area has operated throughout the year. For most of the year, an exhibition on the history of Australian radio - 'On Air' - has been the principal attraction. In December this was replaced with 'Gone Bush' - a celebration of the Australian countryside as a consistent historical theme in film, television, radio and sound recordings. These major undertakings were supplemented with smaller short-term presentations on topical films (MAD MAX - BEYOND THUNDERDOME and DOGS IN SPACE), newsreels ('Looking Back') and stills from Australian films ('Stills Alive'). A version of the Archive's 1985 exhibition on wardrobe design for film and television, 'Dressed to Thrill', was presented at the Queensland Performing Arts Centre. Visitors to exhibitions in Canberra totalled 46,106 for the year.

An education program for schoolchildren has operated throughout the year, reaching 11,182 students of all ages. The program is

designed to inform children about the functions of the Archive, and provide structured access to its collections. Children normally visit the Archive in school groups of up to 40, and can come from all parts of Australia. Special kits are produced by the Archive to help educational effectiveness of the visits.

A newsletter has been published quarterly, and a small variety of published recordings, stills and posters have been produced for sale. No major publications were released during the year.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

BUDGET: The Government allocation for the whole Archive for 1985/86 was \$A 3.4 million. This is an increase of about 30% over the previous financial year. For 1986/87 the Archive has gained a further increase of 24% to \$A 4.2 million (= \$US 2.8 million approx.).

SPONSORSHIP: To supplement its allocation the Archive may seek corporate sponsorship, donations and other support. To this end a long term strategy is being developed. A presentation to potential sponsors was held in Melbourne in February (following a similar exercise in Sydney last year) and contacts generated in this and other ways are being developed.

STAFFING: During 1985/86 the Archive's total staffing allocation was 52 staff years, an increase of 8 on the previous year. For 1986/87, it was granted a further increase of 9.5 staff years, taking the total allocation to 61.5.

PERSONNEL: Graham Gilmour was appointed as Director in February, and Ray Edmondson was appointed as Deputy Director in August. Other senior positions, filled on an acting basis, were advertised with a view to permanent appointments being made in 1987.

7. INTERNATIONAL RELATIONS

FIAF CONGRESS: The Archive hosted the 42nd congress in Canberra from 14 to 19 April. There were over 100 participants, including 67 from overseas. The congress featured two symposia, on 'Computer applications in film archives' and 'Film restoration'. The congress was officially opened on 14 April by Mr Pat Galvin, Secretary of the Department of Arts, Heritage and Environment (the Archive is an organisation within the Department). The Minister for Arts, Heritage and Environment, Hon. Barry Cohen, hosted and spoke at a welcoming reception for delegates and visitors.

The historic nature of the congress was recognised in a simple ceremony on 17 April in which the President and Secretary-General of FIAF, and former president Professor Jerzy Toeplitz, joined in planting a tree in the Archive's grounds. They presented to the Archive a commemorative certificate reading as follows:

'50 years ago the National Historical Film and Speaking Record Library inaugurated the archiving of film in Australia. Celebrating this anniversary its descendant, the newly created National Film and Sound Archive, hosts the 42nd congress of the Federation Internationale des Archives du Film (FIAF), the first such gathering ever held in the southern hemisphere.

'To mark this historic occasion, and to symbolise the cooperative nature of our common task in preserving the world's film heritage, we representatives of the Federation have today planted a tree in the grounds of the National Film and Sound Archive. As it grows, so may that task be advanced in Australia and throughout the world.'

Following the congress several colleagues stayed on in Canberra. Mr Clive Sowry of the New Zealand Film Archive undertook discussions on technical and acquisition matters, and Mr Trinh Mai Diem, Director and his colleague Mr Nguyen Van Thang of the Vietnamese National Film Archive spent three weeks at the NFSA researching and discussing matters of mutual interest. Other visitors during the year included Mr Ernest Dick (National Film Television and Sound Archives, Ottawa) and Mr Harold Brown (retired, National Film Archive, London). Mr Brown spent three months conducting staff tutorial sessions and discussions and demonstrating preservation techniques. The Archive was visited by His Excellency Mr Zhu Muzhi, Minister of Culture, Peoples' Republic of China and colleagues from his Ministry, and by a delegation from the Chinese Peoples' Association for Friendship with Foreign Countries.

Dr Henning Schou, Acting Head of Film and Television Preservation, undertook several commitments in November/December. He participated in the meetings of the planning committee for the 43rd Congress Technical Symposium in West Berlin, the Preservation Commission and East European Preservation Subcommittee in East Berlin, and the FIAF Executive Committee in Glasgow. He contributed to a seminar on the problems of regional film archives arranged by the Scottish Film Council, and visited FIAF colleagues and others in London, Berlin, Stockholm, Manchester, Glasgow, Copenhagen and Bangkok.

8. SPECIAL EVENTS, MISCELLANEOUS

MUSEUMS REVIEW: In August, in a difficult economic climate, the Government announced a Review of its involvement in museums and collecting institutions. This wide ranging exercise embraces many institutions and activities, including the Archive, which has made a lengthy submission to the Review Committee. In practical terms the Review has had the effect of delaying the Government's response to the Report of the NFSA Advisory Committee, 'Time in our Hands', and therefore of delaying the possibility of implementing the sustained growth plan for the Archive recommended in the Report. The Report of the Interdepartmental Committee on the Commonwealth's Film and Sound Collections, which has since been completed and makes

complementary recommendations, is in a similar situation. In view of the Archive's pressing needs, made clear in both Reports, the delay is unfortunate.

INFRASTRUCTURE: Progressive refurbishment of the headquarters building in Canberra proceeded during the year, as did the development of preservation facilities (especially the video and film rejuvenation laboratories) in the building. Preparation for the extension of the nitrate film vaults at Mitchell was in hand, with construction due to begin in April 1987. Work proceeded on design and planning for the fitout of the Collection Storage Repository at Mitchell, but more slowly than hoped. Construction work is now scheduled for 1987. Planning for the extension of the headquarters building also proceeded.

The Minister opened the Archive's third office, in downtown Sydney, in August. Like its Melbourne counterpart the office offers limited access services and undertakes acquisition and liaison functions. This now gives the Archive a permanent presence in the nation's two largest centres of population and film production, as well as in the national capital.

Development of computer facilities has proceeded and the Minister has endorsed the Archive's first ADP strategic plan. Input of manual records into the FLICS collection control system has been accelerated. When the Archive's scattered collections are finally able to be centralised at Mitchell (and it will not be a moment too soon) automation will be essential to their efficient control.

TELEVISION SERIES: Production of the television series 'The Australian Image' proceeded, with location shooting largely complete by the end of the year. During the year the production budget, which is met entirely by Australian Capital Television, was substantially increased and well known actor Bill Hunter was engaged as presenter of the series. Post-production will begin early in 1987 with a view to national release in mid-year.

The series of 13 half-hour episodes is a cooperative venture between the Archive and Australian Capital Television and is intended to communicate the role and mission of the Archive in an entertaining way.

Dhaka

BANGLADESH FILM ARCHIVE
MINISTRY OF INFORMATION
GOVERNMENT OF THE PEOPLES REPUBLIC OF BANGLADESH
BLOCK-3, GONO BHABAN, DHAKA
BANGLADESH

REPORT FOR THE YEAR 1986

Bangladesh Film Archive- a department under the Ministry of Information, Government of the People's Republic of Bangladesh is still in its infancy. Only Seven years have passed since its inception. During this short period it has been achieved our target by adopting scientific methods for preservation and serving as a center for research, reference, consultation educational purposes. The Bangladesh Film Archive during the year organised several national and International films festivals, seminars, film appreciation course, Workshops, animation film making courses, symposium and exhibitions for film and its allied materials. In this regard many foreign experts, film makers and guests were attended in addition to our own experts.

Bangladesh Film Archive may not able to extend its activities due to lack of adequate resources. At present various classic films animation films, documentaries and children's films etc. are required donation or exchange from the member Archives of FIAF. The Bangladesh Film Archive expects to get donation or exchange of film and its allied materials from any source.

ACQUISITION OF FILM:

The total collection of films till December, 1986 are shown as following :

Items	Total as on 31.12.1986
1. Feature Film Prints	103
2. Feature Film Negative	251
3. Short Films	770
4. Short Film Negatives	21
5. Dupe Negatives	19
6. Old Films (Undentified)	156
Total	1320

OTHER ACQUISITION:

The details of other acquisitions such as books and periodicals on film, still photographs, wall posters, shooting scripts, song books, synopsis, film festival materials etc. are given below :

Items	Total as on 31.12.1986
1. Books on Film	2190
2. Periodicals on Film	4250
3. Wall Posters	1626
4. Song Books on Film	233
5. Still Photographs	6524
6. Film festival materials	255
7. Shooting scripts	606
8. Misc, on films	1483
9. Synopsis	400

LIBRARY FACILITIES:

Bangladesh Film Archive has a good library with valuable foreign books on film. Reading facilities are available to the library for the film art students and interested readers. This kind of Books library was established first time in this country and readers are growing day by day.

PROGRESS:

All the collected films have been preserved in temperature and humidity controlled film vaults with all the care. The films have been periodically and regularly checked and cleaned by the experts. 90 films consist of 640 reels were checked and cleaned during the year.

FILM SHOWS:

A good number of film societies are working in the country. These societies arrange seminars, workshops, exhibitions of films etc. The Bangladesh Film Archive provides them the auditorium and other allied facilities. Bangladesh Film Archive does not provide membership to film societies, educational and cultural institutions, film industry people, interested persons in films due to insufficient number of foreign film available in the archive. In the year of 1986 Film Archive provides auditorium and screening facilities to the film societies and film industry people and were screened short and full length films for about 154 shows which have been watched by about 14,400 persons.

SEMINARS:

Bangladesh Film Archive in the month of December 1986 arranged a seminar on Mr. Mrinal Sen's films and followed by three week long of his classic film shows. Mr. Mrinal Sen is a renowned film director of India and reputed in the film world. On this occasion the Bangladesh Film Archive brought the following films of Mr. Mrinal Sen for exhibition : - (1) Akaler Sandhaney (2) Rakdin Protidin (3) Chalchitra (4) Protidinhi (5) Khandar (6) Okaori Katha and (7) Calcutta-71. On the occasion Mr. Mrinal Sen accompanied by his wife Mrs. Geeta Sen a reputed actress participated in the Seminar. This seminar and film shows were appreciated by all corner.

The Bangladesh Film Archive in collaboration with the Embassy of South Korea in Bangladesh arranged a seminar followed by 4 day long film shows in the auditorium of Bangladesh Film Archive. Three Korea classic films were shown.

Bangladesh Film Archive in collaboration with the Cinepal film Society of Bangladesh arranged a seminar on 30th anniversary of movie films in Bangladesh. The first talkie film "Mukh-O-Mukhosh" was made in this country in the year 1956 and the print and negatives were collected by the Archive and has been preserving.

TRAINING:

Bangladesh Film Archive conducted an animation film making course for duration of 4 weeks with 24 students. The renowned animator of India, Mr. U.G. Samant attended the course as an expert and advisor. A two and half minute animation film was made in the Bangladesh Film Development Corporation under his able direction and guidance. After taking written and animation drawing test, 13 out of 24 students have been declared success. Certificates will be awarded to the successful students in due course.

Dearth of trained manpower for preservation of film is an acute problem for the Bangladesh Film Archive. Pre-service and in-service training from home and abroad is very essential for the persons serving in this Archive.

The organogram remains the same as before. Some posts are remains vacant and expected to be filled up shortly.

FINANCIAL RESOURCES:

In the financial year 1986-87 Bangladesh Film Archive has got budget allocation of Tk. 23.00 lakh equivalent to US \$ 73016 from the Government of Bangladesh, Dhaka.

INTERNATIONAL RELATIONS (FIAF AND OTHERS):

The following Foreign VIPS visited the Film Archive during the year of 1986 :-

- Mr. U.G. Samant, renowned Animator of India.
- Mr. Mrinal Sen, Film Director of India.
- Mrs. Geeta Sen, wife of Mr. Mrinal Sen, renowned actress of India.
- Mr. Douglas C. Hakeing from Library of Congress, Washington D.C.
- Mr. J.E. Bentley from UNESCO, Paris, and many more national and International dignitaries.

The Bangladesh Film Archive is keeping good relationships and constant liaisons with other member Archives of the FIAF, UNESCO, related persons and organisations.

SPECIAL EVENTS:

The Bangladesh Film Archive was sifted from the old address to Block No.3, Gonobhaban, Shere Bangla Nagar, Dhaka, Bangladesh and started its function since January, 1987. Necessary arrangements are being made to construct an auditorium in the new premises. Present accommodation for the archive is sufficient and suitable for safety of the film and its proper preservation. Henceforth, all correspondence including publications, films etc. may kindly be sent to the above new address.

A.K.M. Abdur Rouf
Curator
Phone : 312220

Frankfurt

DEUTSCHES INSTITUT FÜR FILMKUNDE (DIF)

Sitz Frankfurt am Main

Mitglied der Fédération Internationale des Archives du Film (FIAPF)

ANNUAL REPORT 1986

Abt. Dokumentation/Information
Schaumainkai 41, 6000 Frankfurt 70
Telefon 069/617045

I. DOCUMENTATION DEPARTMENT

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1. Library

The Library is a reference library and included on December 31, 1986 a total of approx. 40.800 titles. In 1986 were recorded about 1,730 new entries. The Periodical Division was supplied with 260 periodicals. In 1986 423 original scripts were registered. The Institute's scripts collection now totals more than 4,300 copies. The number of approx. 16,600 German dialogue lists of German and foreign productions was not increased this year, but a number of hundreds of copies is waiting to be incorporated into our stocks.

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).
6,000 new entries were recorded in 1986. The total number now amounts to approx. 531,000 (approx. 400,000, mainly of German sound motion picture productions made prior to 1945 are still awaiting being included in the Institute's archives);
- c) Film Posters. 511 new entries were recorded. The collection now comprises approx. 28,000 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 30,500.

II. FILM ARCHIVE DEPARTMENT

In 1986 a total entry of 106 prints was recorded, 39 feature films and 67 documentary or short films (70 prints in 16 mm and 36 prints in 35 mm).

In the same period 599 films were loaned out for non-commercial purposes in order to be programmed for cultural manifestations by universities, schools, adult colleges, community cinemas and other cultural institutions.

46 prints were given on loan to, respectively borrowed from the following FIAF member archives: Cinemateca Portuguesa, National Film Archive London, Nederlands Filmmuseum, Österreichisches Filmarchiv, Österreichisches Filmmuseum, Staatliches Filmarchiv der DDR, Suomen Elokuva-Arkisto.

Beside of the current archiving, cataloguing, renting and exchanging activities which were done in an intensified way, a remarkable acquisition were three films in Jiddish language, the first ones of this kind which the Film Archives could incorporate in their stock:

TEVYE/TEVYA (USA 1939; Director: Maurice Schwartz)
with Maurice Schwartz

OST UND WEST/EAST AND WEST/MISRACH UN MAREW/
MAZEL TOV (Austria 1923; Director: Sidney M. Goldin)
with Sidney M. Goldin

AMERICANER SCHADCHEN/AMERIKANER SCHADCHEN/ AMERICAN
MATCHMAKER/THE MARRIAGE BROKER (USA 1940; Director:
Edgar G. Ulmer).

Within the field of the restoring and preserving business, it is to mention that the following films could be entirely restored:

DER MANN IM FEUER (Germany 1926; Director: Erich Waschneck)

Im Schatten von Yoshiwara
as German version of the silent film JUJIRO (Japan 1927;
Director: Teinosuke Kinugasa),

a film, which was shown in 1929 as the first Japanese feature film in Germany, as well as the famous medicinal-scientific film from the early twenties about the Steinach-operation on a human being which could only be identified because of an exchange of opinions with the related faculties at the universities of Braunschweig and Hamburg:

STEINACH-FILM (Germany 1922; Directors: Dr. med. Curt Thomalla
and Dr. med. Nicholas Kaufmann).

This film was made in a popular and a scientific version.

The sound-track of the Austrian film DER PROZESS made 1948 by G. W. Pabst was revised with the result that now a print of high quality is available.

In the archive's cinema CALIGARI were shown 96 films. In co-operation with Staatliches Filmarchiv der DDR a comprehensive retrospective with the topic "Forty years of DEFA films" was organized. This extensive selection of important DEFA productions was as manifestation unique in Federal Republic of Germany until now. The retrospective was inaugurated by Manfred Lichtenstein, the Deputy Director of the Staatliches Filmarchiv der DDR. Other topics within the CALIGARI-programme were: "Developing land-marks within the German film of the sixties", "Memorial performance in honour of Ernst Deutsch", "Films from England", "Revolutionary Soviet films of the silent period" (this took place with the assistance of the Staatliches Filmarchiv der DDR as well), and "Literature in the cinema". Moreover, there were private meetings of various genres for schools. The total number of visitors in the archive's cinema was about 5000.

In co-operation with the Stiftung Deutsche Kinemathek from Berlin West as a result of the close contacts within the Alliance of Western German Film Archives the distribution catalogue No. 1 was elaborated, in which important films of both of the archives were included. In particular the catalogue gives evidence when the copyright of the former "Reichseigene Filmvermögen" (government-owned property of filmrights), now under the control of the Friedrich-Wilhelm-Murnau-Stiftung (Foundation), was transferred for non-commercial purposes to Deutsches Institut für Filmkunde. In consequence to the fact that for the first time a printed catalogue of the stock of both of the institutions was available, the lending activities were enormously increasing. The catalogue effected in a higher number of users of the moviolas in our premises. In total 205 films were shown.

In co-operation with the cultural department of the Soviet Embassy in GFR and the Sovexport-Film a Soviet Film Week was organized by Deutsches Institut für Filmkunde. The Department Film Archives was charged with the technical carrying-through of the manifestation which took place in the towns of Bonn, München, Göttingen and Biberach from October 2 through 13, 1986.

When the "History of the German Women's Movement" had to be illustrated by examples from the field of the cinema, this department was

occupied with consulting functions and made the related prints available for viewing. Other themes to be illustrated by sample prints of films were "One Hundred Years of Cars - the Automobile in the Cinema" and "Music-Hall and Variety".

Guests as colleagues from other FIAF-Member Archives were Mrs. Paulina Fernandez Jurado from Fundacion Cinemateca Argentina and Mr. Janos Varga from Magyar Filmintezet/Filmarchivum, as well as already mentioned before Mr. Manfred Lichtenstein from Staatliches Filmarchiv der DDR.

The Curator, Dorothea Gebauer, attended the meeting of the FIAF Commission on Cataloguing which took place at Overveen in the Netherlands from March 11 through 14, 1986, perfectly organized by Nederlands Filmmuseum. The Curator visited also on invitation the International Documentary and Short Film Week in Leipzig, which took place from November 22 through 27, 1986. Subsequently she was going to Staatliches Filmarchiv der DDR, amongst other business to take part in a working session on behalf of the FIAF Commission on Cataloguing in order to exchange experiences and opinions with regard to "genre definitions".

III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Head of documentation text archives (Rüdiger Koschnitzki) was present at the 12th International Würzburg Film-Weekend from January 30 through February 2, 1986.

The Director (Dr. Gerd Albrecht), the Deputy Director (Eberhard Spiess) and the Head of documentation text archives (Rüdiger Koschnitzki) visited the 36th International Filmfestival Berlin from February 14 through 25, 1986.

The Director (Dr. Gerd Albrecht), the Administration Director (Peter Franz) and the Deputy Director (Eberhard Spiess) attended the 14th coordinating session of the Alliance of Western German Film Archives on February 19, 1986 in Berlin.

The Deputy Director (Eberhard Spiess) was invited to participate in the XXII. Mostra Internazionale del Nuovo Cinema in Pesaro from June 14 through 22, 1986.

The Head of documentation text archives (Rüdiger Koschnitzki) attended the Filmfest München from June 21 through 29, 1986.

The Deputy Director (Eberhard Spiess) was invited to attend the 16th Festival Internazionale del Cinema per i Ragazzi e per la Gioventù from July 26 through August 3, 1986 at Giffoni Valle Piana (Salerno).

The Deputy Director (Eberhard Spiess) took part in the 4th Manifestation of Le Giornate del Cinema Muto from September 29 through October 4, 1986 at Pordenone. During the same manifestation on invitation of the organizers the meeting of the FIAF Commission on Documentation including a meeting of the Sub-Commission for Set Designers and Cinematographers took place.

The Head of documentation text archives (Rüdiger Koschnitzki) attended the XXXV. International Film-Week Mannheim from October 6 through 11, 1986.

The Director (Dr. Gerd Albrecht) attended the 15th coordinating session of the Alliance of Western German Film Archives on October 20 and 21, 1986, organized by the Film Institute Düsseldorf.

The Head of documentation text archives (Rüdiger Koschnitzki) participated in the 28th NORDISCHE FILMTAGE in Lübeck from October 30 through November 2, 1986.

In co-operation with various educational institutions (adult colleges, technical high schools, central and local organizations for political education and associations in the field of the cinema 40 seminars and lectures as well as separate screenings took place (6 therefrom abroad), which were prepared and conducted by the Director of the Institute. The topics of these activities were as follows:

Development of the film and the cinema theatres in Germany from their origins up to this day (with topics on the Twenties, the Film during the period of the Nationalsocialism, the Post-War Years and the Young German Cinema);

Evolutionary processes and peculiarities of various directors (with topics on F.W. Murnau, Fritz Lang, Alexander Kluge, René Clair, Charlie Chaplin, Buster Keaton);

Particular films (in this year especially DER MUDE TOD as the expression of the political-economical situation after the First World-War);

National differences in production and utilization (seen from the perspective of GFR/GDR/Germany);

Systematic field of themes in mass-media (with topics on the fabulous character of fictional performances, performance and efficiency of violence, Neil-Postman-doctrines, differences in silent and sound films).

The Director (Dr. Gerd Albrecht) participated as lecturer in the International Conference of Media and Politics which took place in Tel Aviv from February 10 through 13, 1986.

The Director (Dr. Gerd Albrecht) attended a manifestation dedicated to F.W. Murnau, organized by the Instituto Aleman (Goethe-Institut) with films and lectures in the end of November 1986 in Madrid.

In co-operation with the Ceskoslovensky Filmexport a Czechoslovakian Film Week was organized in several West German towns in the period from September 22 through October 1, 1986.

In co-operation with the cultural department of the Soviet Embassy in GFR and the Sovexport-Film a Soviet Film Week was organized by Deutsches Institut für Filmkunde. This manifestation took place in the towns of Bonn, München, Göttingen and Biberach from October 2 through 13, 1986.

The documentation archives has continued to microfilm its text archives. In addition to the biographical section also the section of German films produced after the Second World-War is now entirely accessible on microjackets respectively microfiches. The next section to be advanced will be the one concerning the German sound films before 1945.

The catalogue No. 1 (comprising important parts of their stocks) was edited and published by Deutsches Institut für Filmkunde and Stiftung Deutsche Kinemathek.

IV. MEMBERSHIP

The "Deutsches Institut für Filmkunde" is a member of the Fédération Internationale des Archives du Film (FIAPF) and the German branch of the Société Internationale des Bibliothèques et Musées des Arts du Spectacle (SIBMAS).

Board of Directors:

Dr. Gerd Albrecht

Peter Franz

Habana

CINEHATECA DE CUBA

Annual Report

1986

Film acquisition

A total of 83 features and 23 documentaries of international production were acquired this year. The domestic film industry donated us 8 features, 34 documentaries, 12 animation films and 46 newsreels of the most recent production.

Restoration and revision

During this year 23,621 reels in 35mm (5,533,728 meters) and 884 reels in 16mm (232,988 meters) were revised, while 801 reels in 35mm (172,500 meters) were restored, in the Archive workshops. We continue to be in lack of the necessary skilled technicians to fulfill satisfactorily all the preservation requirements of our film collections.

Contratyping

Due to adjustments carried out in the Cuban film institute's labs, where Archive works are done, but also because of the scarce amount of raw film assigned to the Archive this year, we were able to contractype only: six b/w 35mm feature films (13,265 meters); two color 35mm features (6,153 meters); three blow-ups to b/w 35mm (6,100 meters); one reduction b/w 16mm (742 meters) and one b/w 16mm feature (1,130 meters).

Cataloguing and documentation

Good news. It now seems most probable that our General Catalogue of the Cuban Film, two chapters, 1897-1960 and 1959-1986, including introductions, indexes and a glossary of terms in Spanish, English and French, will go to print early next year, to be edited in two versions: Spanish and English. Needless to say we will send a copy of it to all our FIAF colleagues.

Through the full collaboration of Teresa Toledo, our head of documentation specializing in Latin American film, the first edition of a new publication entitled Hojas de Cine (Pages on

Film) was published as of December 1986 by the Latin American Film Foundation. It comprises a lot of theoretical articles, essays, interviews and other fundamental material pertaining Latin American film, written by prestigious and knowledgeable filmmakers, theoreticians and reviewers of the area. A real must for anyone interested in the subject. Other volumes will follow.

During this year nearly 1,200 outside users came to our documentation department looking for information and/or guidance, namely film critics, programmers and professors, the same as an outstanding amount of students. As in previous years our staff devoted a lot of attention to the organization and documentation needs of the Havana film festival.

Film showings

All along this year, 772 showings were presented to an Archive audience of 112, 179 in Havana. This means an approximate attendance of 145 per showing. The archive also presented selected programs in 14 regional theatres throughout the country. At the time this report was written, some of the yearly reports from the regional theatres had not arrived, so we are sorry we cannot give the attendance figures. Thru our weekly TV program, called Cinemateca de Cuba on TV, broadcasted every Tuesday evening, 50 features were shown to a nation-wide audience of about one million, according to surveys.

The most successful programs were an Homage to Jean Cocteau, 12 films, together with a fine expo on the artist by courtesy of the French embassy; a Retrospective of the Canadian film, 33 films, received thru the courtesy of the Canadian embassy; Ingmar Bergman, 13 films; and a huge Retrospective of the African film, 40 features & 16 documentaries, thru the courtesy of the Cinémathèque Algérienne and the French Ministry of Foreign Relations.

Our permanent film theatre in Havana, Cine La Rampa, 900 seats, 35 & 16, dolby stereo, hosted from October 6th thru the 12th, the Cuban film festival organized each year by the National society of writers and artists of Cuba. The festival is competitive and shows the yearly production of the industry, the TV and other national institutions with a regular and specialized film production.

Film museum

A new exhibit of 80 film apparatuses related to the backgrounds and early periods of film history was in display starting December 4, at the premises of the Latin American

Film Foundation. Guided visits will be regularly arranged for groups of students, specially those from the International Film and TV school recently established, 35 kilometers from Havana town. Around the walls 25 explanatory posters refer, in a very didactic fashion, to the historical development of the period corresponding to the expo. The opening was covered by press and TV.

International relations

Due the very acute financial limitations the archive could not participate in the FIAF congress held in Canberra, and for the same reason our Director could not attend the Executive committee's meetings of the year, much to our regret.

From December 5 to the 20th, it was presented in our film theatre the Retrospective of African film (56 films) referred to above, as a side show of the Latin American film festival, then in its 8th edition. The archive also organized homages to producers Manuel Barbachano Ponce (México, 7 films) and Luiz Carlos Barreto (Brazil, 11 films), as well as still expos on both. The archive gave a noteworthy contribution to the success of this festival thru the organization as well of other relevant manifestations, such as the competitive film poster expo, and the provision of substantial documentation on the films shown and biofilmographical data on many of the filmmakers and other participants attending the festival.

Profiting from the hospitality of the Havana festival, the Cuban archive also hosted an informal meeting of Latin American archives with the attendance of colleagues from Bolivia, Brazil, (Rio), Ecuador, México (Cineteca), Nicaragua, Panamá, Uruguay (Carril) and Cuba. During one session we were honored by the company of our colleagues from some American archives participating in the festival, like Adrienne Mancía from the Museum of Modern Art in New York, Edith Kramer from the Pacific Film Archives in Berkeley and Bob Rosen from the American Film Institute in Los Angeles. The archive organized a special tour for them around old Spanish Havana, a visit to the Hemingway museum -what used to be his home for so many years, a beautiful farm in the outskirts of Havana, lunch at fashionable Floridita restaurant and an evening at the Tropicana cabaret. All musts while in Havana! We also enjoyed the company of Sheila Whittaker from the National Film Theatre in London and Julie Christie who, of course, had to deal with lots of fans around town.

Héctor García Mesa
Director

Febrero 1987.

Hanoi



VIETNAM FILM ARCHIVES

62, Hoàng Hoa Thám - HANOI - SRV

Telephone: 52.402-53.380

Cable address: **VIFIA HANOI**

REPORT ON 1986'S ACTIVITIES.

1. New acquisitions of the year :

During 1986, the Vietnam Film Archives added about 43 titles to its collection mainly positives of all newly produced films by Vietnamese producers on the basis of a legal deposit law and from the Vietnam Film Import Export and Distribution corporation. Ten of them are fictions, the left are newsreel and animated ones.

2. Preservation and restoration :

A new film vault with the total of 100 tons has been built-up in Hanoi. In HoChiMinh City, our department there has finished reconstructing and expanding an old vault of 150 tons. In 1986, 2 millions metres of film material have been examined and cleaned. Beside, in cooperation with a film Laboratory, we have cleaned again some film. Ferric cores have been replaced by nylon ones.

3. Cataloguing and documentation :

Detailed filmographic cataloguing of 35 fictions and 405 non-fictions was carried in the year.

Fifty scripts, 175 books, 280 magazines and periodicals entered our documentation.

In coordination with Central calculation enterprise, for the first time, we have put in computer technical and content data of Vietnam fiction films.

We would like to thank all FIAP members and observers for letters, books and documents they have sent us.



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4. Film showings :

On the 100th anniversary of May Day, 200 showings were arranged in Hanoi and HoChiMinh City. In October retrospective concerning 370th anniversary of the great writer W. Shakespeare's birth and 50th anniversary of M. Gorky's death was held in Hanoi and HoChiMinh City. The number of showings of the year totalled 1200 with the number of seers amounted to 360.000.

5. Research :

We come on researching and reproducing valuable unfinished and lost Vietnam films especially the ones on our war.

Three projects are being carried out :

- + Establishing a new moving images deposit law.
- + Studying methods against mould on film in tropical land (in cooperation with Československý - Filmový Ústav - Filmový Archiv).
- + Designing a vault for original films (in cooperation with the Staatliches Film Archiv der DDR).

A symposium on the utilization of archived films was held in Hanoi and HoChiMinh City in September.

6. International relations :

- One delegation of two were invited by Australia National Film and Sound Archives to participate 42nd (FIAPF) General Meeting in Canberra and to visit the establishment of ANFSA.
- Staatliches Film Archiv Der DDR has sent invitation for two engineers to take part in the technical symposium held from 23 - 26 Nov 1986 in Berlin and we have accepted with thank.



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- Meetings with Lao and Kampuchea Filmographic Department were arranged to discuss on organizing film archived organizations in these countries.
- Relations with UNESCO, ACCT and SIDA have been kept in order to increase our mutual understanding.

7. Miscellaneous:

- With the capital of the Ministry of Culture a new establishment will be built in Hanoi. It is a four story building with a cinema-hall of 400 seats an exhibition room and expected to finish by the end of 1987.
- Personnel management has been improved especially by training specialized workers.

Trinh Hai Diem
Director.

Trinh Hai Diem

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 6

1. ACQUISITIONS OF THE YEAR

The effect of the law on the statutory deposit of domestic films continued to be seen in the rise of the number of films deposited in the archive. The television companies - subject to the same law - have preserved their domestic production as expected. It has been agreed that the archives of the television companies will be - if they meet the standards set by the Finnish Film Archive - responsible for the preservation of this material. In cases where the television archive is not fit for film and/or tape preservation the material is deposited in the Finnish Film Archive.

The building of the new underground vaults for films started in September 1985 and went on in 1986. A long construction workers' strike delayed the work, however, and we now expect the work to be finished by April 1987. When ready the vault will have 1 100 m² effective space.

The construction work of a new vault for nitrate film was finished in late December 1986. The vault has ca. 300 m² and it provides storage for 100 000 kg of nitrate films. The location is 50 km from the city center of Helsinki.

The archive acquired last year 118 prints of domestic films and 201 prints of foreign films. The number of domestic and foreign shorts were 950 and 150, respectively. In addition, we received ca. 550 trailers and commercial spots.

By far the most important single event in the field of acquisitions was the acquisition of the documentary and newsreel collection of Suomi-Filmi Oy, the oldest and largest film company of the country. This collection is now being reorganized and an inventory is being made. It consists of nearly 20 000 reels (the figures given above do not include this collection).

The total amount of film material in the archive reached some 90 000 cans by the end of the year (Suomi-Filmi material included). The total size of film collections can only be given in a rough estimate: ca. 4 000 foreign films and 820 domestic feature films. In addition to this the archive has ca. 19 000 items of shorts, spots and trailers.

The archive also received, during 1986, 1838 videocassettes, as the direct result of the above mentioned law. The collection now has 3 655 videocassettes.

The book library now comprises some 13 200 books and pamphlets. During 1986 the library acquired 600 new books and received 110 periodicals as yearly subscriptions and complimentary copies.

The document collection comprised in the end of the year 20 950 document files on individual films and 8 500 files on film personalities.

The domestic poster collection grew with 4 000 posters (2 000 domestic and 2 000 Finnish posters of foreign films). The archive also received stills and poster material from ca. 100 foreign films, as well as script material from ca. 1 000 foreign films. We also received a deposit of hand programs of 1 300 films from 1917-45 from the archives of Suomen Biografi Oy and Suomi-Filmi Oy.

The re-inventory of the poster collection in connection with the moving the collection to new premises produced following figures: the archive now has 90 000 posters in toto (50 000 Finnish and 40 000 foreign) of which 30 000 are different (9 000 Finnish and 21 000 foreign). This collection consists further of 10 000 posters from 600 Finnish films (1 000 different), 40 000 Finnish language posters from foreign films (8 000 different), and 40 000 original language posters from foreign films. The collection has now been relatively well arranged and partly catalogued.

The stills collection grew in 1986 with 10 000 domestic stills and with foreign stills from ca. 100 films (ca. 1 000 stills). The collection now has 1,5 million items (300 000 different). The number of domestic stills is 250 000 (85 000 different); these have been catalogued. The catalogues now cover some 25 000 titles among the foreign stills collection. The archive also has 70 000 negatives; half of these have been catalogued.

In addition the documentary collection has 1 500 manuscripts, 6 000 dialogue lists (3 800 catalogued), information material (2 350 titles catalogued) and 150 meters of uncatalogued material: hand programs, company archives/files, scrap books, musical notes, advertising material. The technical collection has 1 200 items of uncatalogued material.

2. PROGRESS IN THE FIELD OF PRESERVATION

The total amount of nitrate material salvaged during 1986 was ca. 100 000 metres. The total amount of material recopied during the 14 years of work is now slightly over 2 million metres - this is about 90 % of the estimated total amount of nitrate material in the country.

Due to the lack of resources not much progress was made in the field of colour film preservation. In the end of the year a few urgent cases were taken into the preservation program.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The work to plan the application of computers in cataloguing and documentation went on during 1986. After a thorough period of negotiations with a number of companies the archive chose to give the preference to the MINISIS-program combined with the hardware from Hewlett-Packard Co. The agreement with the training and service organisations were made and the archive will be able to start computerizing parts of its data collections some time during the second half of 1987.

The subject classification of domestic documentary films continued - using the UDC - during the year and a special effort was made to catalogue the vast collections of posters and script material.

The work to produce a national filmography of Finnish feature films (Filmografia Fennica) was continued and the first volume (1953-56) was completed to be ready for printing to be done later in 1987. The work for the second volume (1957-62) was started. The permanent research staff of the archive concentrated their efforts in studying early Finnish film directors and the Black List period in the cinema of the U.S.

The research facilities offered in the new premises of the archive understandably increased the amount of researchers from outside requesting research services.

4. FILM SHOWINGS

The archive theatre "Orion" had during the year 1 000 screenings of 700 films - there were 18 screenings a week (8 screenings a week during the summer months). The average attendance per screening was 105 spectators. The regional film showings were continued in eight cities around the country. The number of regional showings was 183.

The themes of the showings in Helsinki were:

- | | |
|---------------|--|
| Spring Season | Lucino Visconti * Ingmar Bergman`s late films
* Jörn Donner * Rainer Werner Fassbinder *
Otar Iosseliani * Akira Kurosawa`s early works
(first time in Finland) * Kozintsev & Trauberg
* Laurel & Hardy * Mae West * Horror films
with special emphasis on Val Lewton * |
| Summer Season | Marlon Brando * Kirk Douglas * Erich von
Stroheim * Louis Jouvet * Marilyn Monroe * Kim
Novak * Simone Signoret * Western * Melodrama
* Horror * Black Comedy * The Year of 1968 * |
| Autumn Season | Abel Gance * Marcel Pagnol * Jean Renoir *
Nicholas Ray * Andrzej Wajda * Bo Widerberg *
Victor Sjöman * Jan Troell * Elem Klimov *
Gleb Panfilov * Nyrki Tapiovaara * Preston
Sturges * Swiss cinema * Michael Snow * German
cinema fantastique * |
| Early Winter | Renoir in 1930`s * Avantgarde with Maya Deren
and Kennet Anger * Vincente Minnelli *
Alexander Kluge * Risto Orko * Animated cinema
* |

5. EXHIBITIONS - PUBLICATIONS

Two new titles were published by the archive in 1986: Antti Alanen: *Musta peili* (Black Mirror, on horror films) and Sakari Toiviainen: *Nyrki Tapiovaara* (a director monography). An exhibition "80 years of Finnish cinema" was prepared by the archive.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget in 1986 was 10 139 000 Finnish marks (ca. 2,2 milj. U.S. Dollars). This is twice the amount total for 1985. The sum was allocated as follows: salaries 2 720 000 marks, film screenings 1 150 000 marks, equipment 1 500 000 marks, buildings 1 700 000 marks, restauration and conservation of films 870 000 marks and other (e.g. office) expences 2 299 000 marks. Under a separate heading in the state budget 500 000 marks were reserved for the acquisition of the documentary film archive of Suomi-Filmi Oy.

The permanent personnel in the end of the year was 25 persons. Ca. 10 - 12 temporary workers were variously employed during the year - some of them throughout the year.

During 1986 the archive moved to a new location in the downtown area of Helsinki. The new premises have 2 200 m² and it is now possible - for the first time in the 30 years' history of the archive to have all its functions and personnel located in one place (with the exception of the film storage and the theatre).

The Finnish Film Archive belongs to the administrative branch of the Ministry of Education. Among the various authorities or other institutions the National Board of Antiquities and Historical Monuments, the National Archives of Finland and the Ministry of Education are represented in the board.

The various functions of the archive are stipulated by an act and a statutory order. A law and a statutory order on the archiving of the films was passed in the parliament in 1984.

7. INTERNATIONAL RELATIONS

The General meeting and the Symposium of FIAF in Canberra were attended by the Chairman of the Board and the Director. Representatives of the archive also participated in a number of international film festivals and other cinema events and visited some member archives.

The Director participated in the work of the group of experts of cinema of the Council for the Cultural Co-operation of the Council of Europe.

The film archive has actively participated in a great number of operations to show Finnish films abroad and has collaborated for this purpose with many Finnish governmental and non-governmental organisations, foreign embassies and cultural institutes in Finland and in other countries as well as with FIAF member archives. Finnish films were shown e.g. in Canada, Netherlands, Switzerland, Ireland, England, Italy, France, BDR-Germany, Brasil, Argentina and Bolivia.

The film showings in the archive theater Orion have mostly featured foreign films. The availability of these has been in many cases been possible through the collegial generosity of FIAF member archives or the help from foreign cultural institutes and embassies in Helsinki.

Istanbul

MSÜ CINEMA TV INSTITUTE

Mimar Sinan University
Cinema Tv Institute
Beşiktaş-Istanbul-Turkey
Tel:1661096 Tlx:26439 tstvtr

During 1986,our Institute which was mainly involved in preparation of cultural and art programs "History of the Turkish Cinema" and "Famous Masters and Their Films",to be broadcasted on the Turkish Television.

History of the Turkish cinema which told the tale of the cinema in Turkey from its earliest begining upto now consisted of 16 programs and "Famous masters and their Films" presenting the best of the world cinema consisted of 12 programs.All serials were directed by asst.Prof.Sami Şekeroğlu, the director of the Institute.

Prerparation of the history of the Turkish Cinema, involved a broad research to be made. More than forty people. Among the artists, historians and scientists who lived during these periods where chosen to be interviewed,resulting this in a 100 hrs long shooting.

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During this research many important documents consisting of films,sound tracks,photographs, posters,press clippings especially pertaining to the old times where acquired and used in these programs.

In connection with this study, research was also made in foreign countries,by way of co-operating with film archives,cinema centers and libraries.

Important documents consisting of films which where shot in Turkey where found.As a consequence of our correspondance with the Austrian Film Archives two Austrian scientists visited our Institute bringing with them important documents. The shorts which they had found by chance where shot in the various districts of Istanbul and anatolia during the years of 1915 - 1920 and where colored thereafter. These documents where presented along with an explanation by Mr

Exhibition-Publication

Texts about the films that were shown in film programs and notes of lessons for education of Institute's students were printed.

Seminars-Visitors

March 25-29, 1986 - Seminar on experimental films. Visitor attending; German Cineaste K. Tescher

April 10, 1986 - Seminar on film criticism. Attending visitor; David Robenson from The Foundation Times.

June 5, 1986 - Seminar in film editing. Attending visitor; American editor Paul Lamastra.

October 13-14, 1986 - Seminar on scientific films. Attending visitor; Dr. S. Hermann and Said Manafi from the Austrian Scientific Film Institute.

October 15-16, 1986 - Seminar on film Archiving. Attending visitors; Joseph Schunick and J. Navratil from the Austrian film Archives

Film Shows

A retrospective of English films was organized in October 1986. 30 significant English films produced during 1935-84 were shown within the scope of this program.

Films shown; The Thirty Nine Steps, The Secret Agent, Young and Innocent, The Lady Vanishes, 49th Parallel, Brief Encounter I Know Where I'm Going, Black Narcissus, The Red Shoes, Kind Hearts And Coronets, Genevieve The Lavender Hill Mob, Ladykillers, The Servant, This Sporting Life, Far From The Madding Crowd Accident, If, 1984, The Tempest Gandhi, Another Time Another Place, An Englishman Abroad, The Killing Fields, Pygmalion, Comfort And Joy, A Passage to India, The Shooting Party, Dance With A Stranger.

At the end of 1986 a program consisting of Canadian films was organized in co-operation with the Canadian Embassy.

On the other hand, within the scope of the traditional "Istanbul International film Days", twelve foreign films were shown in four sessions daily.

Films Shown; Die Angst des Tormanns Beim Elfmeter, Dans la Ville Blanche, Fool For Love, Plenty Alice in den Städten, No Man's Land, Sweet Dreams, In Lauf der Zeit, Duet For One, Otello Point Blank, Salvatore Guiliano.

Other film shows (premiere etc.) Amansız Yol, Adı Vasfiye, Suçumuz İnsan Olmak, Kupa Kızı, Ah Belinda Gün Doğarken, Su, Merdoğlu Ömer Bey.

Joseph Schunick, within the scope of the program of the "History of the Turkish Cinema". Our program which aims at telling the history of the Turkish Cinema from the points of view of the most dependable authorities will continue until the summer of 1987 and will be reproduced as video tapes to be circulated to cultural centers and universities. The second serial, consisting of 12 programs which has already been broadcasted was included of documentaries on the art and personalities; Ingmar Bergman, Akira Kurosawa, Roman Polansky, Federico Fellini, Andrezej Wajda, Ken Russell Orson Welles, John Ford, W. Wyler A. Hitchcock, Steven Spielberg, L. Visconti after the introductory documentary one of the significant films of the director was shown.

Preservation

Nitrate films which has long since been collected are being repaired and printed on acetate base films. At the laboratories of our Institute.

During the year of 1986, many Turkish Films have been added to our collection after going through repairment and necessary processes.

- 1909- Documents about the era of Sultan Rehad.
 - 1915- Enver Pacha's investigation of a military unit.
 - 1915- Scenes from Batum.
 - 1916- Visit of the German Emperor to Turkey.
 - 1916- Dardanelles.
 - 1916- Galicia Operation.
 - 1916- Şark-Darül Operation.
 - 1917- Visit of the Austrian - Hungarian Emperor to Turkey
 - 1917- Sultan Vahdettin's procession.
 - 1918- Meetings of Sultan Ahmed and Fatih.
 - 1919-1923- Documents from the war of independence.
 - 1923-1939- Atatürk's excursion of Anatolia.
 - 1923-1939- Atatürk's talks at the opening of the parliament
 - 1919- Binnaz (one of the earliest Turkish fiction films)
 - 1921- Bican Efendi Major-domo. (one of the earliest Turkish fiction films)
 - 1930-1950- Films from the Turkish cinema (Those printed to acetate base);
- Sweetie Barber, Judge of Aynaroz, A Turban Has Fallen Beauty of the Coffee Makers, Hit The Whore, Piece of Stone Luxurious Life, Tahir and Zühre, Arzu And Kamber, the exile.

Jakarta

SINEMATEK INDONESIA
Report Of The Year 1986

The expectations we expressed in last year's report were not realised.

The Draft Law on Film we have been looking forward which would guarantee the existence of Sinematek Indonesia still missed the opportunity to be discussed by the Indonesian Parliament in 1986.

We have to state therefore that the situation and condition of Sinematek Indonesia remain the same as previously. They could become even more serious.

1. F I N A N C E S

The operational fund we obtained from the National Film Council as emergency support, was not enough to enable the Sinematek Indonesia to stand on its own feet and to preserve the safety of its properties.

The picture of the worsening situation of domestic economy, in line with the slackening oil trade which provides the mainstay of the Indonesian economy, will have its grave impact on the burden that has to be borne by Sinematek Indonesia.

2. C O L L E C T I O N

ITEMS	Collection as in Dec.1985	Additions during 1986
Feature Films	250	35
Non-feature films	594	384
B o o k s	2.992	284
S c e n a r i o s	3.534	256
Sound recording	448	7
Photographs/slides	39.176	903
P o s t e r s	1.318	1.161
Periodicals	4.672	215

Additions to the collection were commonly acquired from contributions and deposits as our budget was not adequate enough to do purchasing.

The new acquisitions were mostly deposits by the National Film Council, including films nominated to become winning films at the Indonesia Film Festival (FFI) from the time of the FFI 1984 and other films which were considered to be of value to be put in the Archives.

However the films now being preserved are "screening copies". Efforts are being made to produce "archive copies" of 16 mm.

As of 1986 the ASEAN Secretariat too has put in deposit its film collection with Sinematek Indonesia, comprising productions by South East Asian countries both feature and non-feature films.

3. SERVICES

As similarly done in previous years, on the occasion of the Indonesian Film Festival of 1986, Sinematek Indonesia arranged a film exhibition as part of the festival's itinerary of activities.

The year 1986 saw Sinematek Indonesia actively taking part in supporting Indonesia's participation at various festivals abroad, among others in Melbourne (June), Telluride - USA (August), Dakha - Bangladesh (October), London (November), Cairo (December) and New Delhi-India (January 1987).

The Sinematek Indonesia is still the sole institution in providing the means for research of film/film matters in Indonesia as well as support materials for the study of cinematography.

Contributory articles by Sinematek Indonesia have been submitted to foreign publications such as "Japanese Cinema" (7 volumes) dealing with movies in Indonesia during

the Japanese Occupation (contained in volume 4).

A summary of Indonesian Film History has been carried in the book " Cinema : India-International ", issued on the occasion of the International Film Festival of India in New Delhi, January 1987.

4. R E L A T I O N S

With the aid of Mr. David Hanan in particular who since long undertook studies at Sinematek Indonesia, Australia's National Film and Sound Archive, dupe-negatives have been made of "ATHEIS", that the original negatives were already destroyed.

On the other hand Sinematek Indonesia provided the Australian Archive, the National Library and the Monash University respectively with a copy of that film.

On the occasion of a retrospective meeting on Akira Kurosawa's films in January 1987, Sinematek Indonesia has taken the initiative to help the Japanese Foundation in Jakarta in approaching organising institutes in the country to establish working relations.

5. O T H E R S

At the 42nd FIAF Congress in Canberra Sinematek Indonesia's representative could not attend the conference, although the air-fare was borne by the host.

As the remaining cost was still too high and the feeling of uneasiness of not being able to present a "good" explanation on the impediments that prevented Sinematek Indonesia to progress after such a long time since its inception was another reason.

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

FIAF and its members who are in a strong position should

have paid greater and concrete attention at the fate of film archives in developing countries, in particular at those which have given proof of their viability and endurance.

There should have been at least beneficial steps taken to ensure their progress rather than appeals and moral encouragements.

My apologies.

Jakarta, FEBRUARY 1987
SINEMATEK INDONESIA
Pusat Perfilman H.USMAR ISMAIL
JL. H.R.Rasuna Said
JAKARTA 12950
INDONESIA

Ss.-

Jerusalem

ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE
ANNUAL REPORT
1986

ACQUISITIONS

FILM:	
16MM PRINTS	1,585
35MM PRINTS	283
35MM TRAILERS	34

TOTAL NO. PRINTS	1,902

Acquisition - sources:

As in previous years, in accordance with established agreements between the Archive and local distributors, the Archive received, on deposit, prints of films that have completed their commercial run in Israel. The most important collections acquired were the Navon Family Collection, comprising prints and production material of many of Israel's most popular feature films; the Sheyer collection of 122 feature films from the USSR; the Saint Andrew's Convent's collection of films on the British Empire; and the Ephraim Leish collection of newsreels. The Archive continues to receive numerous quality films from private donors overseas. During 1986, the Archive focused on purchasing films needed for its expanding educational programming, as well as quality contemporary films that would otherwise be unavailable in Israel.

Some highlights of 1986 acquisition include:

Classics

ACROSS THE PACIFIC (John Huston), BEN HUR (William Wyler), das CABINETT-DES DR. CALIGARI (Robert Wiene), CELINE ET JULIE VONT EN BATEAU (Jacques Rivette), ROMA CITTA' APERTA (Roberto Rossellini), CLEO DE 5 A 7 (Agnes Varda), un CONDAMNE A MORT S'EST ECHAPPE (Robert Bresson), the CRIMSON PIRATE (Robert Siodmak), DAVID COPPERFIELD (George Cukor), DESIRE (Frank Borzage), DU RIFIPI CHEZ LES HOMMES (Jules Dassin), EAST OF EDEN (Elia Kazan), the ENTERTAINER (Tony Richardson), FIVE GRAVES TO CAIRO (Billy Wilder), la GRANDE GUERRA (Mario Monicelli), IT'S A GIFT (Norman Z. McLeod), HAKUCHI (Akira Kurosawa), HATARI! (Howard Hawks), HIGANBANA (Yasojiru Ozu), I REMEMBER MAMA (George Stevens), the LADY VANISHES (Alfred Hitchcock), the LAST OF THE MOHICANS (Maurice Tourneur), the MAN ON THE FLYING TRAPEZE (Clyde Bruckman), NORTH BY NORTHWEST (Alfred Hitchcock), OF HUMAN BONDAGE (John Cromwell), OH! MR. PORTER (Marcel Varnel), les PARAPLUIES DE CHERBOURG (Jacques Demi), PARDNERS (Norman Taurog), PAS SI MECHANT QUE CA (Claude Goretta), PRIMA DELLA RIVOLUZIONE (Bernardo Bertolucci), QUO VADIS (Mervyn LeRoy), SANSHO DAYU (Kenji Mizoguchi), SMULTRONSTALLET (Ingmar Bergman), SOME LIKE IT HOT (Billy Wilder), STAGE DOOR (Gregory La Cava), TARZAN FINDS A SON (Richard Thorpe), TOKYO MONOGATARI (Yasujiro Ozu), UMARETEWA MITA KEREDO (Yasujiro Ozu), VIAGGIO IN ITALIA (Roberto Rosellini), WATERLOO BRIDGE (Mervyn LeRoy), THE WOMAN IN THE WINDOW (Fritz Lang), YOKIHI (Kenji Mizoguchi), ZERO DE CONDUITE (Jean Vigo)

Documentaries

the ART OF FILM; ATOMIC CAFE; la BATALLA DE CHILE; der BAUER VON BABYLON; CHRONIQUE D'UN ETE; EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER; GERTRUDE STEIN; WHEN YOU THIS SEE REMEMBER ME; die GROSSE EKSTASE DES BILDSCHNITZERS STEINER; HERMAN HESSE; LET THERE BE LIGHT; LOTTE EISNER IN GERMANY; OVER THERE 1914-1918; SAN PIETRO; a SENSE OF LOSS; la SOUFFRIERE

Contemporary

ALICE DOESN'T LIVE HERE ANYMORE; ALL THE PRESIDENT'S MEN; der AMERIKANISCHE FREUND; die BLEIERNE ZEIT; la CITTA' DELLE DONNE; DAY OF THE LOCUST; DAYS OF HEAVEN; la DENTELLIERE; DEPRISA DEPRISA; FAMILY PLOT; the FRONT PAGE; GALLIPOLI; the GODFATHER PART TWO; GREASE; the GREAT GATSBY; HAMMETT; JAWS; JONAS QUI AURA 25 ANS EN L'AN 2000; LADY SINGS THE BLUES; the LAST TYCOON; LOCAL HERO; LOOKING FOR MR. GOODBAR; NASHVILLE; NATIONAL LAMPOON'S ANIMAL HOUSE; la NOTTE DE SAN LORENZO; NEWSFRONT; NEW YORK NEW YORK; O MEGALEXANDROS; ORDINARY PEOPLE; PAPER MOON; PRETTY BABY; PROVA D'ORCHESTRA; RAGING BULL; SATURDAY NIGHT FEVER; the STATE OF THINGS; the STING; the TENANT; die VERLORENE EHRE DER KATHARINA BLUM; AGUIRRE, DER ZORN GOTTES

CENTRE FOR JEWISH FILM

Since December 1985, Paula Weiman-Kelman is in charge of the Archive's Centre for Jewish Film. The Centre continues to document all films of Jewish and Israeli interest (including anti-semitic and Nazi-related films) produced worldwide; to systematically acquire and preserve the most important examples; to answer inquiries; and to organize special screening programmes.

Acquisition - Jewish and Israeli interest:

The most important acquisition of 1986 was undoubtedly the Navon Family Collection. Mordechai Navon was a pioneer of the Israeli film industry, having produced many of the country's most popular feature films from the 1960's including Menachem Golan's directorial debut (ELDORADO, 1963). The collection comprises 90 films including seven feature films, complete negatives, production materials, trailers, out-takes, documentaries and short films.

A surprising acquisition of great significance, found among the films donated by Ephraim Leish, is the earliest known footage shot in colour in Palestine: SPRINGTIME IN GALILEE, c.1938 - a travelogue of the Upper Galilee which includes documentation of the building of a Stockade and Tower settlement ("Homa v'Migdal").

Additional highlights of Jewish interest include:

American silent films

Selection of paper prints from the Library of Congress (c.1903) filmed in Palestine or containing portrayals of Jews, a FEMALE FAGIN, ROMANCE OF A JEWESS (D.W.Griffith), SURRENDER (E.Sloman)

American Independent films

HESTER STREET, MIRIAM'S DAUGHTERS NOW, PSALM FOR MOSHE, ISAAC SINGER'S NIGHTMARES AND MRS. PUPKO'S BEARD

Hollywood features

ANNIE HALL, BEN HUR, BLAZING SADDLES, BLUME IN LOVE, COME BLOW YOUR HORN, GOODBYE COLUMBUS, HAROLD AND MAUDE, JUDGEMENT AT NURENBERG, JUDITH, MANHATTAN, PLAY IT AGAIN SAM, SHEILA LEVINE IS DEAD AND LIVING IN NEW YORK, TO BE OR NOT TO BE

Holocaust/Nazi period

BREAKING THE SILENCE; the LIBERATION OF AUSCHWITZ, OSTATNI ETAP/the LAST STAGE; OSTRE SLEDOVANE VLAKY/CLOSELY WATCHED TRAINS; il PORTIERE DI NOTTE, der RAT DER GOTTER/the COUNCIL OF GODS

Documentaries

BERLIN TODAY (UNIVERSAL NEWS, 1948); HOMMAGE A CHAGALL: les COULEURS DE L'AMOUR; JERUSALEM - WITHIN THESE WALLS; NOUS SOMMES DES JUIFS ARABES EN ISRAEL; PALESTINE (MARCH OF TIME)

Yiddish films

TEVYE DER MILKHIGER, THREE DAUGHTERS, TKIES KHAF

VIDEO COLLECTION

The Archive added 457 cassettes to its video collection. During 1986 the Video Department focused on expanding its collections of: performing arts; film classics on video; documentaries and television programmes related to Israel, the Mid-East conflict, Arab-Jewish relations, democracy/co-existence, Judaism and Jewish culture, and about cinema (Hollywood, directors, cinema personalities). The video cassettes are for reference use on the Archive's premises only and not for public screenings.

PRESERVATION

The archive continues to compile complete prints from multiple damaged prints of a given title, deposited by local distributors after the completion of their commercial run. During 1986, a total of 1200 prints were restored in this manner.

Preservation of Israeli cinema was greatly advanced by the Archive's acquisition of the Navon Family Collection.

The collection has been catalogued in detail and preservation negatives are being made of the more important material. Preservation prints have been received of the following Israeli titles:

ARIANA; BITZBUTZ; CHILDREN OF THE STEPS; the COWARDS; DAHLIA AND THE SAILORS; DIZENGOFF 99; FELLOW TRAVELLERS; FISHKE ON RESERVE DUTY; the GREAT TELEPHONE ROBBERY; I LIKE MIKE; JACKO AND HIS WHORES; KAZABLAN; KATZ AND KARASSO; LUPO; LUPO IN NEW YORK; the MEGILLA 83; NOT ON SATURDAY; a NIGHT IN TIBERIAS; OPERATION SHREIMEL; OPERATION THUNDERBOLT; PARATROOPERS; the REAL GAME; REPEAT DIVE; TEVYE AND HIS SEVEN DAUGHTERS; the TROUPE; TWO KUNI LEMELS; the TZANANI FAMILY; VIBRATIONS; WHAT A GANG

From our nitrate collection, preservation negatives are being made of the following titles:

DAS YIDDISCHE WARSCHAU IN HURVOS; HITLER VISITS THE LUFTWAFFE; HITLER FILM TRAILER; the TOWN OF LUBIECZ; NEZEPOMENE; RELICS OF THE PRAGUE GHETTO; UROCZYSTOSC; LIBERATION OF CAMP KLOOGA

CATALOGUING

A total of 1,461 films and 327 video cassettes were catalogued during 1986. This is an increase of more than 70 percent over 1985. Credit is given to the Archive's new head cataloguer, Lisa Kalechstein.

Work progresses steadily towards the computerization of the Archives holdings. All cataloguing is performed in accordance to computer data system requirements. A thesaurus of genre and subject terms has been completed. Pending fundings, the Archive should be on line by the end of 1987.

DOCUMENTATION

REFERENCE LIBRARY

Much to the Archive's regret, after almost ten years of excellent service, Mrs. Sheba Skirball, Director of Information Services has left the staff of the Archive. She has been replaced by Betsy Diamant as Head Librarian.

A total of 2200 persons used the research library facilities during 1986. 475 books were added to its collection. Fellow archives continue to be generous with their gifts: The National Film Archive, London, and the Museum of Modern Art donated stills from their duplicate collections. The Archive continues to receive stills and posters from local distributors.

Special gifts:

Collection of memorabilia from Jack Garfein including:

- framed article about Nikolai Cherkasov, personally autographed.
- copy of a commemorative recording of Aaron Copland's score for the movie SOMETHING WILD which was presented to President John F. Kennedy, November 13th, 1961.
- hand-written correspondence received from Samuel Beckett.

The Sass family of Jerusalem donated 90 books on cinema, many of them rare.

As part of the Navon Family Collection: Documents, stills and posters connected with Israeli productions of the late fifties and early sixties.

The Theatre Archive and Museum, Jerusalem, donated a large amount of Hebrew language clippings, many dated from the forties, which helped to fill the gaps in the Archives' documentation of cinema culture in Israel. A surprising find in the donation was correspondence from Laurence Olivier to Theatre Archives' founder Yisrael Gur in connection with RICHARD THE THIRD.

Film buffs Dalia and Amnon Shilo, donated several boxes of Hebrew language film literature including bound volumes of periodicals from the fifties not previously in the Archive collection.

Rohama Lee (former editor of FILM NEWS) has agreed to donate part of her personal library as well as a complete file of FILM NEWS.

Emile Spira, an Israeli architect, continues to support the library with the purchase of recent books on cinema which are donated in memory of his father.

FILM SHOWINGS

The number of films screened from the Archive collection increased dramatically during 1986 to a total of 2,646 prints - an increase of almost fifty percent over the previous year. The greatest number of prints, a total 1,500, were screened within the framework of the Archive's educational programme; 564 were screened in the Cinematheque programme, 382 were lent to other cultural institutions, and 200 were viewed privately.

JERUSALEM CINEMATHEQUE

180,000 persons attended the evening screening programme of the Archive's Cinematheque. This is a ten percent increase in attendance over 1985. The Cinematheque screenings totalled 1062 for 1986. The Cinematheque continued its regular programme of treasures from the Archive and weekly screenings for children. Special themes for 1986 were:

130 landmark films spanning 90 years of cinema; Israeli film critics choice of the greatest films in cinema history; Israeli film critics' choice of the ten best Israeli films; Fritz Lang retrospective; Francois Truffaut retrospective and Les Films de Ma Vie; Joseph Losey retrospective; Les Peintres Cineastes - French painters make films; Harold Pinter as Screenwriter; Films with Robert de Niro; Films with Meryl Streep; French Theatre on Film; New Films by Young German directors; Tribute to John Huston; American Independent Cinema; Jerusalem: Profile of a Changing City; a selection of films from 1896 to the present; Films produced by Samy Halfon; New Austrian Films; Films by John Landis; Films with Laurel and Hardy; New Israeli Cinema; Australian Film Month; Selection of films from the International Festival of Women's Film, Creteil; The films of Satyajit Ray; Three Knights: Olivier, Richardson and Gielgud; Hanuka with the Society for the Protection of Nature in Israel - Nature Films

FILM EDUCATION PROGRAMME

The Archive's film education activities continue to thrive. During 1986, over 17,000 schoolchildren participated. The aim of the educational programme is to expose the new generation of cinema viewers to the best of cinema, and to give them the critical tools needed to get the most out of their viewing. The students are taught that quality cinema is much more than entertainment, that it is an art, a mode of human expression and a rich educational resource.

Programmes offered in 1986 included:

"What is Cinema?" - the invention of cinema and its development; "What is Cinema?" - its language and form; the film comedy; the language of cinema; cinema and society; cinema and literature; the cinema tragedy; Greek tragedy; animation; Shakespeare; music and cinema; co-existence and tolerance; human rights; the Holocaust

One of the most innovative and important projects of the Archive is a continuing seminar for highschool students on the subject of co-existence/tolerance. The workshop was developed by Rafik Halabi, executive producer for Israeli Television and one of Israel's most eloquent advocates for peaceful co-existence together with Gili Mendel, the Archive's Educational department coordinator. Its main objectives are to confront the students with their conceptions and misconceptions of the social reality and of the conflicting sectors of Israeli society, and by so doing, to open up the possible paths to co-existence.

The seminar is composed of the following elements: an overview of the problem presented by Halabi; various perspectives and opinions presented by guest speakers; screenings of related trigger films including the award winning (Oberhausen, Melbourne, Chicago) film "Night Movie"(Gur Heller,1996); a guided discussion and follow-up 'reaction' session. The seminars, while revealing a basic lack of knowledge on the part of Jewish students regarding the situation of the Israeli Arabs, their rights and their obligations, succeeded in building an atmosphere of openness where the students were willing to collectively confront the problem of racism in Israeli society.

Another educational programme of interest is the programme of enrichment seminars run for the cultural branch of the Israeli Army's Education Corps. Young conscripts, as well as, officers and career soldiers, are shown, through screenings and accompanying lectures, that film is a medium with a great deal more to offer than entertainment.

During 1996, the Archive ran for adults several courses in the history of cinema. Due to great public demand additional courses are continually being initiated. The most popular course has proved to be a year-long lecture series titled "Cinema's Hidden Territory". The course draws on the treasures of the Archive's collection and stresses subjects which are less known to the public beginning with the roots of cinema in European painting and photography and ending with an open discussion on contemporary Israeli cinema.

PUBLICATIONS

The Archive helped publish a 445 page book in Hebrew: THE LITERATURE OF SCREENPLAYS - Studies in a New Literary Form by Yaakov Malkin which includes eight articles by the author and six screenplays "BLOW-UP", "SLOWER", "TEVIE", "UN CHIEN ANDALOU", "WILD STRAWBERRIES" and "CITIZEN KANE".

The Archive continues to publish a bi-monthly screening programme which includes notes on each film, articles and introductions to programme themes.

INTERNATIONAL RELATIONS

Mrs.Lia van Leer attended the Berlin, Cannes, New York and London Film Festivals and visited the Museum of Modern Art, The British Film Institute, and La Cinematheque Francaise. Avinoam Harpak attended the Berlin and Venice film festivals. Ilan de Vries attended the Berlin Film Festival. Debora Bess Siegel attended the Cannes Film Festival and visited the British Film Institute. David Reshef visited the Imperial War Museum and attended the Koln Photokina exhibition. Hillel Tryster and Betsy Diamant visited the British Film Institute.

The Archive organized numerous programmes in cooperation with other archives and cultural institutions abroad (see Cinematheque screening programme and special events). The Archive would like to extend special thanks to the National Film Archive, London, and La Cinematheque Francaise, Paris, whose faithful support, throughout 1996, greatly enhanced our screening programmes.

GUESTS OF THE ARCHIVE

Philip Adams (Chairman, Australian Film Commission); Perry Miller Adato; Annabella; Christian Berger; Lord Sidney Bernstein; Yvette Biro; Stanley Cavell; Australian Minister of Culture, Barry Cohen; Brenda Davies; Jacques Derrida; Jean-Marie Duhard; Felicia Farr; Martin Gray; Veit Heiduschka; Annette Insdorf; Clyde Jeavons; Russ Karel; Annick Lanoe; Claude Lanzmann; Jean-Pierre Leaud; Larry Leamer; Jack Lemmon; Bethel Leslie; Antonin and Mira Liehn; Emmanuel Luzatti; Marilyn Miller; Akos Raszas; Berenice Reynaud; Robert Sklar; Michael Webb; Michael York;

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The Archive's total budget for 1986 increased 20 percent over 1985. This reflects an overall expansion of the Archive's activities, particularly the film education programme, film purchase and added staff members. The full time staff of the Archive numbers 18 with an additional 16 part time employees.

As in the past, the Archive continues to receive limited financial support (2 percent of the total budget) from government and municipality authorities towards the film education programme for school children and for the preservation of Israeli cinema.

Mrs. Lia van Leer was presented by the Minister of Education and Culture with the Israel Film Institute's award of merit for special contribution to Israeli cinema. Mrs. van Leer is the first person to receive an award in this category. The award was presented for her life's work towards the advancement of cinema in Israel; for her outstanding achievement in the areas of film education and dissemination of quality motion pictures; and for her commitment to film as an important art form of this century.

SPECIAL EVENTS

- Inauguration of the Alliance Francaise de Jerusalem with the Israeli premiere of AU NOM DE TOUS LES MIENS (Robert Enrico, Fr. 1983) in the presence of author Martin Gray.
- Lectures by Dr. Robert Sklar: The Mainstream in the American Cinema, Frank Capra, in cooperation with American Cultural Center, Jerusalem
- A Tribute to Margot Klausner; Founder of Herzliyah Film Studios
- Premiere of the English version of David Perlov's DIARY (YOHAN) in the presence of the director
- Symposium: "Literature and the Screenplay" on the occasion of the publication of Dr. Ya'akov Malkin's book on the subject. Participants: Dr. Ya'akov Malkin, Dr. Yeshayahu Nir; Nissim Dayan; Nachman Ingbar
- Hommage to Joe Buxenbaum, supporter of the Archive's education programme for schoolchildren and friend of Chagall with the Israeli premiere of the documentary CHAGALL'S JOURNEY in the presence of Jerusalem Mayor, Teddy Kollek and Joe Buxenbaum
- Opening of Francois Truffaut retrospective in the presence of actor Jean-Pierre Leaud and in cooperation with the Institut Francais, Tel Aviv
- Legendary actress Anabella presented le MILLION (Rene Clair, 1931)
- Israeli Oscars presentation: Award for Quality Films (Best film 1985: SMILE OF A LAMB), Tribute to the Israel Film Service - 30 Years; Tribute to Menachem Golan - fifty years in the world of cinema and fifty films produced in Israel
- World premiere of NADIA directed by Amnon Rubinstein (Israel 1986) and in the presence of the President of the State of Israel, Mr. Chaim Herzog
- Symposium - Historical sites: Preservation and Heritage with the premiere of National Geographic Film JERUSALEM: WITHIN THESE WALLS (Miriam Birch)
- Israeli premiere of SHOAH (Claude Lanzmann, 1985) screened in its entirety (9 1/2 hours), in the presence of Claude Lanzmann; Prime Minister of Israel, Mr. Shimon Peres; President of Israel, Mr. Chaim Herzog; Israeli Minister of Education, Yitzhak Navon; and Israeli Minister of Defense, Mr. Yitzhak Rabin.
- Conference: Absence and Negation in Literature and Literary Theory, including lecture/screening by Stanley Cavell, Cabot Professor of Aesthetics at Harvard - "The Melodrama of the Unknown Woman: A Reading of Gaslight"
- Hiroshima Day - August 6, 1986 - reception for the Peace Mission from Hiroshima with marathon of films on Hiroshima
- Documentary filmmaker Dr. Johanna Spector personally presented her documentaries: ABOUT THE JEWS OF YEMEN, JEWS OF INDIA and the SAMARITANS
- Opening of Independent Cinema programme with a lecture by New York-based film critic and journalist Berenice Reynaud, in cooperation with the American Cultural Centre
- Holocaust Day Screenings: NUIT ET BROUILLARD, the LAST STAGE and BREAKING THE SILENCE : THE GENERATION AFTER THE HOLOCAUST. The latter was followed by a discussion with psycho-therapists and survivors' children.
- The 3rd International Festival of Puppet Theatre 30 July - 7 August, 1986 with special screenings of puppet films

- Opening of the Austrian Film Programme in the presence of Austrian film producer Veit Heiduschka and Austrian director Christian Berger, with the Israeli premiere of MULLERS BURO in cooperation with the Austrian Embassy, Tel Aviv and the Kunstlerhaus, Vienna.,
- Gala opening of the Australian Film Month in the presence of the President of the State of Israel, Mr. Chaim Herzog and Australian Ambassador to Israel, Dr. Robert S. Merrillees., with the Israeli premiere screening of SILVER CITY directed by Sophia Turkiewicz, 1984 in cooperation with the Australian Film Commission
- Interview with Claude Lanzmann followed by screening of POURQUOI ISRAEL on the occasion of his receiving Jerusalem's highest honour - the Amit Yerushalayim and the golden pin of the city
- Marathon of German Experimental Films of the 80's, moderated by Prof. Buttenbender of the Braunschweig Academy of Art presented courtesy of the Goethe Institute in Tel Aviv.
- Israeli premiere of LES NANAS in the presence of director Annick Lanoë, as part of the programme of selected films from the International Festival of Women's Film (Cretiel).
- Annual evening in memory of Aliza Shagrir. Screening of AVANTI POPOLO (Rafi Bukae, 1986).
- Video Film Festival - selection of films from the International Video Film Festival, Montbeliard presented by the Festival director Jean-Marie Duhard
- Annual evening in memory of George (Rehor) Ostrovsky. Screening of the films THE GANG'S ALL HERE (Busby Berkeley), print courtesy of Twentieth Century Fox, and Vivian Ostrovsky's COPACABANA BEACH.
- Opening of the Hanuka Nature Festivities with the Israeli premiere of the film TIGERS IN THE JUDEAN DESERT (Dr. R. Lammers, 1986) in cooperation with the Israeli Society for the Preservation of Nature.

JERUSALEM FILM FESTIVAL

The third Jerusalem Film Festival, held from June 28 to July 5, 1986, was a resounding success. Seventy-seven feature films and thirty short films, from twenty-nine countries, were screened for the first time in Israel, attended by an audience of 25,000 persons. The programme featured several world premieres (CUBA: IN THE SHADOW OF DOUBT, ELYSIUM, AVANTI POPOLO), selections from recent international festivals (GINGER AND FRED, LETTER TO BREZHNEV, CACTUS, SUGARBABY), films from countries whose productions are not generally screened in Israel (Hong Kong, Taiwan, India, Ivory Coast, Cuba, Philippines, Colombia), unusual documentaries (A.K., BERLIN AT THE TIME OF THE KAISER, DOCUMENT: FANNY AND ALEXANDER, LET YE INHERIT, FOREST OF BLISS), new films on Jewish themes; a competitive marathon of Israeli short films; and in honor of the Archive's twenty-fifth anniversary - a homage to film archives around the world with screenings of restored classic films (das ALTE GESETZ, QUEEN KELLY, L'HIRONDELLE ET LA MESANGE, the LIFE AND DEATH OF COLONEL BLIMP).

Among the Festival guests presenting their films were Axel Corti (GOD DOESN'T BELIEVE IN US ANYMORE, SANTA FE, WELCOME IN VIENNA) Agnieszka Holland (ANGRY HARVEST) Bengt and Irmgard von zur Muhlen (BERLIN AT THE TIME OF THE KAISER and the LIBERATION OF AUSCHWITZ), Carol Polakoff (CUBA: IN THE SHADOW OF DOUBT), Desire Ecare (FACES OF WOMEN), Katalin Fetenyi (LET YE INHERIT), Erika Szanto (ELYSIUM), Vera Belmont (ROUGE BAISER), Binnie Kristal-Andersson (LOVE ME!), Seref Gur (PEHLIVAN/the WRESTLER), Jacqueline Gozland (ESTHER), Horst Kurnitzky and Marion Schmid (NIEMANNS ZEIT), Tony Palmer and Alan Capper (WAGNER) and Johanna Spector (ABOUT THE JEWS OF YEMEN). Also attending the Festival were Izza Genini of OHARA Films, Klaus Hellwig of Janus Films, Turkish actor Tuncel Kurtiz and Jannie Langbroek of VPRO Television, Holland.

The Festival sponsored a cinema quiz for youth, ages 8 to 18, from all corners of the country which was televised during the festivities. The first place winner was awarded a trip to Hollywood and the second place winner a trip to an international film festival of his choosing. The quiz was the first of its kind ever held in Israel. The audience also enjoyed a variety of non-cinema events, such as street theatre, artisan displays, clowns, belly dancers and musicians.

MISCELLANEOUS
BUILDING AND EQUIPMENT:

During 1986 the Archive installed

- new computerized telephone system
- IBM PC XT computer for administration and accounting with telex modem attachment
- new Altek Lansing speakers for the small hall
- emergency lights and lock system in the screening halls
- 63 additional seats installed in the screening halls
- intercom system in small screening hall
- spotlights in big screening hall
- piano (for accompaniment to silent films)

København

Report for 1986

Acquisitions of the year

187 prints and negatives were added to the museum's collections of film, which brings the total number of negatives, master prints and projection prints to about 13.300. 13 of the acquired prints were finegrain-prints (master prints) of Danish sound films from the Thirties and Forties, struck from the original negatives and financed through a special grant for saving the Danish sound film production. This work was begun in 1982 (see report from this 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 999 books and is subscribing to 355 periodicals. It has been visited by 5974 and 7020 books have been lent out.

The stills department has received 121.640 stills from the Danish distributors. 21.149 of these stills have been catalogued and included in the collections.

The poster collection now holds 14.030 catalogued posters.

Preservation

The transfer of Danish sound films from nitrate stock (the original negatives) to acetate stock (dupe positives/master prints) has been the main task in the field of preservation (see above).

The technical department has viewed 847 reels of 16 and 35mm prints. 3480 reels of nitrate prints were tested and 574 reels of deteriorating films were controlled in order to check if the deterioration was progressing.

Cataloguing- Documentation- Research

The cataloguing of the film acquisitions has been carried out, as well as the cataloguing work of the library and the documentation department. The museum's cinema has been used by bona fide groups of students and by individual scholars for 486 hours during 1986 and 379 different films have been shown. About 5.000 spectators have attended these internal screenings.

Film Showings

The museum has shown 204 feature films and 38 short films at 416 showings in the museum's 150-seat cinema. The films were shown to members of the museum. The museum has 3099 members and the films were attended by 16.841 spectators. There has been 12 weekly performances from January to May and from September to December.

Among the series presented were retrospectives of the work Akira Kurosawa (24 films), Sydney Pollack (13 films), Norman Jewison (12 films) and Vincente Minnelli (12 films). Major series on the Brazilian cinema (20 films), the French cinema of the Thirties (39 films), Swiss cinema (10 films), Chinese cinema (8 films) were organised as well as a presentation of 40 years of Polish short films.

At the museum's branch in Arhus 49 films were shown at 56 showings, attended by 2228 spectators.

Exhibitions- Publications

In the museum's own small exhibition room has been presented five exhibitions: "Projecting America", "Young German Cinema", "Max Rée- a Danish designer in Hollywood", "Swiss cinema" and "Josef Fenneker".

The museum's Dreyer-exhibition has been shown in four Danish cities, and the museum organized an Asta Nielsen-exhibition in Firenze and Milano.

The museum has published four issues of the periodical "Kosmorama". Four programme leaflets were published during the year, and for the seventh 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 1985 - June 30th 1986.

International relations (FIAP and others)

The museum has exchanged films on short term- and indefinite loan with a number of foreign film archives.

The museum participated with films by Carl Th. Dreyer and Benjamin Christensen and with Asta Nielsen in "16th International Antwerp Film Festival" and La Cinémathèque Française showed some Danish silent films from the museum during the 50th anniversary program in Paris.

So far the most comprehensive retrospective of the Danish silent film was organised in Pordenone at "Le giornate del cinema muto". The museum sent 32 films for this event.

Asta Nielsen-films from the museum were shown at Filminstitut der Landeshauptstadt Düsseldorf.

Among the foreign visitors in 1986 were Mr. Miyahiko Miki, Tokyo, Mr. Paolo Cherchi Usai, Genova, Mlle Marie-Pierre Macia, La Cinémathèque Française, Mr. Michael Moulds, PIP London, Mr. Gösta Werner and Mr. Einar Lauritzen, Stockholm.

Ib Monty participated in the FIAP-congress in Canberra in April, with Mr. Janus Barfoed in "Le giornate del cinema muto" in Pordenone in October and was a guest at Filminstitut der Landeshauptstadt Düsseldorf in November.

Mrs. Karen Jones attended meetings in the FIAP Documentation Commission in London in January and in Pordenone in October.

Mr. Uffe Lomholt Madsen, the museum's new head of the technical department visited "Photokino" in Köln in September. Asbjørn Skytte, who has now left the museum, mounted the Asta Nielsen-exhibition in Milano in March.

February 1987

Ib Monty

Koblenz

Activities in 1986

1. Acquisitions of the year

In 1986, the Bundesarchiv-Filmarchiv received 519 feature films and 1,753 documentary films. The total holdings increased to 4,500 titles of feature films (= 89,365 reels) and to 44,843 titles of documentaries (= 93,696 reels).

The acquisition of feature films and documentary films from two commercial laboratories, i.e. from Arnold & Richter in Munich and Hadeko in Düsseldorf, should be particularly mentioned. Referring to the feature film section, the acquisition of the private film collection "Dülmeyer" (silent films and sound films mostly from the twenties and thirties) is worth to be mentioned; besides, approximately 75 release prints (35 mm) of German-produced feature films from the fifties, sixties and seventies of different origin could be bought. As far as documentary film is concerned, the Bundesarchiv-Filmarchiv has taken over the audio-visual heritage of Karl Hamrun. Furthermore, the Bundesarchiv-Filmarchiv received the entire archives of "Fox Tönende Wochenschau" from 1952 through 1978. In 1986, ministries of the Federal Republic of Germany (governmental departments) and their subordinated agencies continued to transfer a considerable amount of films to the Bundesarchiv-Filmarchiv.

In connection with subsidizing German film production, voucher-prints of 117 films were transferred to the Bundesarchiv-Filmarchiv 97 of which according to legislation ("Filmförderungsgesetz") had been subsidized by the Filmförderungsanstalt Berlin, while 20 prints originated from those producers who had received grants from the Federal Minister of the Interior because of the cultural value of the film ("Kulturelle Filmförderung").

2. Progress in the field of preservation

The budget enabled the Bundesarchiv-Filmarchiv to further develop an emergency programme to copy and thus safeguard as much nitrate and acetate material as possible. In particular, 146 feature films and 164 documentaries were copied from nitrate on acetate material; the first steps of copying were generally done by the Bundesarchiv-Filmarchiv whereas additional reprinting was in most cases done by commercial laboratories. Furthermore, 410 video tapes of feature films and 25 of documentaries were produced by the archives.

For the preservation and restoration of feature films, the Bundesarchiv-Filmarchiv spent in 1986 DM 900,000, for documentaries DM 396,000. The Bundesarchiv-Filmarchiv ^{gladly} takes this opportunity to appreciate the cooperation with the other fellow archivists within EIAF. For three months a Brazilian colleague had the possibility of increasing his knowledge by a stage in the technical section of the Bundesarchiv-Filmarchiv.

3. Cataloguing, Documentation, Research

In 1986, the Bundesarchiv-Filmarchiv was visited by 296 researchers, 183 of whom worked for German TV companies, 48 for foreign TV companies and 66 on academic or other scholarly projects. 4,222 reels were screened for them. Prints of 270 feature films and 878 documentaries were sent to non-commercial screenings, first of all to universities, high schools and other institutions of general or advanced training.

4. Film showings

In cooperation with the cultural office of the city administration of Koblenz the Bundesarchiv-Filmarchiv continued to offer the retrospective on "Early films of the German Democratic Republic" and started another on the Spanish Civil War. The latter was every time visited by more than 200 spectators.

5. Special events

In 1986, the new building of the Bundesarchiv was completed. The working conditions of the film archives seem to be considerably improved by the new building; this is in particular true, since those units which up to then had to work at different locations are now accommodated in the same building. When the building including the technical installations was planned, highest priority was given to the need to save as much energy as possible and to use non-polluting systems in the daily work.

A special repository was constructed for the storage of colour film materials. Air condition in this repository ensures that the temperature is adjusted to -6°C , the relative humidity to 25 %. An intermediate air-conditioned repository is available for confectioning the films. A "Compactus" shelf-system was installed in order to fully use^{cf} the storage area available.

La Paz

ACTIVITIES REPORT FOR 19861.- ACQUISITIONS OF THE YEAR

As for all past years we have to begin this report saying 1986 was a very difficult year for our country and therefore also for our archive.

In august our governmentt adopted a very hard financial plan, creating a lot of new taxes hoping to obtain a greater balance in national economy, but this also increased the recessi6n and unemployement we have been living the last year.

The problem with TV-channels and their ilegal activities concerning film exhibitions was not stopped an all film activities were once more severely affected.

We have to remind, from another point of vue that during 1986 Cinemateca Boliviana celebrated its tenth anniversary.

During the year, and despite all above mentioned problems, we have been able to acquire an important quantity of film material. We completed the recovering of documentary films and newsreels held by the National Televisi6n Network.

This were about 320 16 Mm. copies in diferent states of conservation.

We also acquired 12 foreign feature lenght films, 15 foreign short films and 15 video-tapes.

2.- PROGRESS IN THE FIELD OF PRESERVATION

Our incomes were once more affected by the critical financial situation of our country, making it impossible to increase our means of preservation. Only to survive was a big challenge, and we had to direct all our efforts to it.

Finally during this year we received the equipment donated by UNESCO, and thanks to this support now our work in examining, cataloguing an clasifing film material is easier and more sistematyc.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

Progress in the field of cataloguing and research was important during the past year. Some new working areas were improved making possible to have a more methodical arrangement of all kinds of material and to work with more comfort.

We incorporated 27 books, 68 periodical titles, 93 posters, 419 stills and 2.700 clippings. All this material was catalogued using our internal handbook.

Some very important documentation material concerning old Bolivian productions was rescued making it possible to improve our knowlegde about national film history.

4.- FILM SHOWINGS

146 films were shown by us during 1986 in 720 screenings.

This films were grouped in series:

- Serguei Eisenstein (8 films)
- American films from the 40's (8 films)
- Mexican revolution in film (6 films)
- European films from the 50's

..//

- Journalism in film (5 films)
 - Contemporary german films (5 films)
 - Three Chaplin films (3 films)
 - Films from Finland (6 films)
 - Women (7 films)
 - Films from Tchecoslovaquia (7 films)
 - Wolfgang Petersen (6 films)
 - New French films (7 films)
 - Great Spanish films (4 films)
 - Remembering the Nouvelle Vague (4 films)
 - Films from Switzerland (2 films)
 - Great URSS films: yesterday and today (5 films)
 - Rainer Fassbinder (4 films)
 - Robert Van Ackeren (5 films)
 - Latin American cinema today (18 films)
 - Five new URSS films (5 films)
 - Bolivian cinema: a retrospective (16 films)
 - others (4 films)
- 23.036 spectators assisted to this screenings.

5.- EXHIBITIONS-PUBLICATIONS

Only two special publications were edited during 1986. One was a homage to Serguei Eisenstein, The other concerning Latin American Cinema today.

For the sixth time a complete statistics about film exhibitions in Bolivia during the previous year has been published.

A big exhibition about "The Art of Film Poster in the World" was exhibited in the National Museum of Art.

Also a exhibition about "Bolivian Film History" was shown.

6.- Budgetary MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

During 1986 it was not possible to obtain a new governmental support. This left us once more restricted to our own reduced incomes. Nevertheless our relations to the governmental authorities are as always excellent.

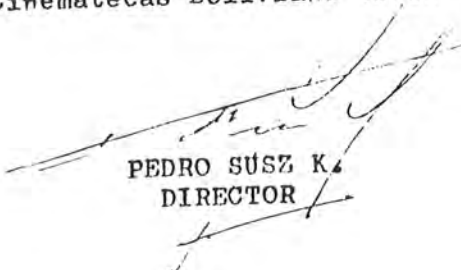
7.- INTERNATIONAL RELATIONS

As a consequence of our financial problems it was not possible for us to attend the FIAF Congress held in Camberra.

In December we were in La Habana thanks to an invitation from ICAIC, and there we met our colleagues from other Latin American archives with whom we held very important meetings concerning our common projects.

During the year we had the visit of the German filmmaker Wilhem Gladitz, the Spanish TV maker Manuel Serrano Velez and a Swiss television crew.

I want to thank once more all colleagues for their support to our activities programmed for the Cinematecas Boliviana tenth anniversary.


PEDRO SUSZ K.
DIRECTOR

Lausanne

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

RAPPORT D'ACTIVITE POUR 1986

La Cinémathèque suisse, installée à l'ancien Casino de Montbenon, a poursuivi son travail de conservation, d'enrichissement des collections, de restaurations. Elle a continué de présenter trois séances quotidiennes, six jours par semaine, programme comprenant des cycles ou des projections spéciales dont nous retiendrons notamment:

- Suite de la rétrospective Alain Tanner (présence du réalisateur)
- Intégrale J.-M. Straub-Huillet (en leur présence)
- Hommage à F.W. Murnau
- Hommage à Orson Welles
- Rencontre avec Pierre Zucca (projection unique en Suisse de Rouge gorge)
- Hommage à la firme UIP
- Neuf programmes: reflets de Soleure 1986
- Une série de Plans-fixes
- Hommage à Raul Ruiz
- Exposition (à la Galerie): Cinéastes français contemporains; collab. de l'Ambassade de France. Présence de J.C. Tachella
- Hommage à Luchino Visconti - à Mrinal Sen
- 40 années de courts métrages polonais (en collab. avec la FIAF)
- Films de Franz de Staak
- Soixante films pour l'été - Guerre d'Espagne et cinéma
- Première d'El Suizo de Richard Dindo (en sa présence)
- Journées avec Office suisse des réfugiés, ligue anti-alcoolique
- Collaboration avec les Festivals de Locarno, Nyon, Vevey, avec le Musée de la Photo de l'Elysée pour la Nuit de la photo, puis l'Exposition Metropolis
- Hommage à François Simon - A John Huston - A Wilhelm Furtwaengler en présence de Mme Furtwaengler - à J.P. Mocky
- Panorama du cinéma grec
- Semaine du cinéma tchecoslovaque (présence de Stefan Uher et Milka Zimkova)
- Journée cinéma suisse et TV, en collab. avec L'Hebdo. Présence de plusieurs cinéastes, Guillaume Chenevière (Dir. progr. TV romande), Raymond Vouillamoz, Christian Charret, Faivre d'Arcier, Alfred Defago, Christian Zeender
- Soirée: première du film sur la doctoresse Kousmine (en sa présence)
- Hommage à Serge Lifar (en collab. avec Musée de l'ancien Evêché)
- Association à la fête du cinéma à Lausanne (présence de Sophie Marceau, Francis Girod, Simon Edelstein) - Hommage à Marilyn Monroe
- Intégrale Marcel Hanoun (en sa présence)
- Deux films de Radu Gabrea (en sa présence)
- Cinquantenaire Cinémathèque française: films restaurés
- Cinéma nord-coréen
- Hommage à René Allio (en sa présence)
- Visites diverses de cinéastes suisses, de Jacques Ledoux, d'une délégation soviétique - Participation au Festival du film sportif à Rennes.

Nous avons entretenu de nombreuses relations avec les membres de la FIAF plus particulièrement avec Bruxelles, Paris, Toulouse, Moscou.

Nous avons acquis en 1986, par dépôts ou achat (tirages):

1'065 longs métrages (dont env. 900 titres nouveaux)
740 courts métrages (dont env. 650 titres nouveaux)

soit env. 1'550 titres nouveaux, soit au total env. 12'750 bob.
(de 600 m) ce qui portait nos collections, au 31 décembre 1986 à:

12'305 titres de long métrage
10'135 titres de court métrage,

soit 22'440 titres (sans compter les anciennes actualités, ni la collection du Ciné journal suisse).

Le problème de nos dépôts est devenu grave. Nous avons envisagé plusieurs solutions: aucune, pour l'instant, ne paraît satisfaisante même si, temporairement, nous avons pu améliorer la situation

Nous avons enrichi la bibliothèque de

570 livres
620 numéros de revues
40 brochures diverses

ce qui porte notre bibliothèque à env. 12'000 vol. (+ revues, scénarios, div.).

Nous avons classé, pendant la même période

36'000 photos - 2'000 affiches - 9 appareils anciens

ce qui porte nos collections à 708'000 photos classées, 28'000 affiches et 266 appareils.

La subvention fédérale fut pour 1986 de Fr. 640'000.-. A cette somme s'ajoutent Fr. 135'000.- pour tirages des films de production suisse ayant bénéficié d'une prime de qualité. La subvention du Canton de Vaud fut de Fr. 150'000.-; celle de la Commune de Lausanne de Fr. 200'000.- (+ les services, loyer, chauffage, électricité, estimés à Fr. 280'000.-). En outre, la Confédération a, pour travaux de restauration de films suisses et sauvetage du patrimoine, attribué à la Cinémathèque suisse en 1986 une subvention unique et exceptionnelle de Fr. 500'000.-.

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

Les expéditions de films doivent être adressées (lorsqu'elles empruntent la voie aérienne) La Cinémathèque suisse, Lausanne, via Panalpina S.A., Airport Cointrin-Genève.

Lausanne, le 13 janvier 1987

Freddy Buache

Directeur



Lisboa



SECRETARIA DE ESTADO DA CULTURA
CINEMATECA PORTUGUESA

CINÉMATHEQUE PORTUGAISE

RAPPORT 1986

1. Acquisitions de l'année

Comme dans les années précédentes, le secteur de l'Archive Filmique a orienté le travail vers deux objectifs: acquisition de films classiques portugais et étrangers et récupération des films en nitrat.

- a) Acquisitions: 23 longs-métrages et 34 courts-métrages portugais (dont quelques copies nouvelles de films classiques); 13 longs-métrages et 11 courts-métrages étrangers.
- b) Récupération du nitrat: 6 longs-métrages étrangers ("Der Verlorene Sohn", "My Man Godfrey"; "La Bataille du Rail"; "Das Testament des Dr. Mabuse"; "M"; "Raza".) 2 longs-métrages portugais ("Panorama do Cinema Português"; "Aqui Portugal") et 75 courts-métrages (dont 28 concernant le documentaire "Plage de Figueira da Foz" de 1924/30).
- c) Dans le secteur II de notre Archive Filmique les collections suivantes ont été déposées:
- quelques productions, en nitrat, d'un cinéaste portugais (encore vivant), Alberto Armando Pereira;
 - quelques films appartenant à TAP - Air Portugal (négatifs);
 - toute la production de la Direcção-Geral da Educação de Adultos, du Ministère de l'Éducation (362 courts-métrages).

SECRETARIA DE ESTADO DA CULTURA
CINEMATECA PORTUGUESA

2. Progrés dans le domaine de la conservation

- a) Réorganisation du projet ANIM - des études préliminaires pour l'édification d'un grand bâtiment pour le Archive National des Images en Mouvement, pour conserver tout le patrimoine audio-visuel.
- b) Acquisition d'une machine pour nettoyage et traitement des copies

3. Catalogage

- a) Fichage de tous les longs-métrages existantes dans l'Archive Filmique en fiches adoptées par la FIAF.
- b) Collaboration avec la FIAF en envoyant un fichier pour le Catalogue des Longs Metrages Sonores de la Periode Nitrate (1927-1955).

4. Documentation, Catalogation, Recherches

Le Centre de Documentation a poursuivi les activités en cours dont les plus importantes sont:

- Reconversion bibliographique des monographies archivées dans la bibliothèque avant l'adoption du système de classification de la FIAF pour la littérature cinématographique;
- Acquisition et traitement bibliographique de monographies, titres de périodiques, scénarios de films portugais et autre documentation;
- Indexation d'articles de périodiques antérieurs au service d'indexation de l'"International Index to Film Periodicals";
- Indexation d'articles de périodiques qui ne sont pas couverts par l'"International Index to Film Periodicals";
- Indexation de "press-sheets" et "press-books" de films étrangers;

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- Mise-à-jour du fichier des films présentés au Portugal et recherche retrospective des films présentés entre 1917 et 1928 (en cours);
- Indexation des extraits de presse de 1986 et conversion en microfiches des extraits de 1985;
- Identification et indexation de photos de films;
- Service de lecture publique.

Le Centre de Documentation a accueilli pendant 1987 2.124 Chercheurs. On a acquis 343 livres, 87 périodiques, 96 affiches, 634 photos e 59 scénarios des films portugais.

5. Projections

524 scéances ont été organisés à la Salle Félix Ribeiro et au Grand Auditorium de la Fondation Calouste Gulbenkian. 602 films ont été projetés, vus par 72.936 spectateurs.

L'événement majeure a été le Cycle Le Musical (commencé fin 1985) couvrant l'évolution du genre, aux Etats Unis et en Europe, à travers un ensemble de 180 films et 122 "video-clips" projetés au Centre d'Art Moderne de la Fondation Calouste Gulbenkian, en collaboration avec son Service d'Animation Culturelle et Éducation Artistique.

Si cet événement a dominé la programmation des trois premiers mois de 1986, un autre grand événement a dominé le fin de l'année: la célébration du 90^{ème} anniversaire de la première présentation publique de films portugais, comprenant un "non-stop" avec les films portugais les plus anciens récupérés par la Cinémathèque Portugaise; une rétrospective intégrale de l'oeuvre de notre acteur de cinéma le plus populaire, ANTÓNIO SILVA (dont on fêtait aussi le centenaire de sa naissance) et un panorama intégrale de la production portugaise des

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années 80, avec beaucoup de "avant-premières" y inclus celle de Non Cas de Manoel de Oliveira.

Nous avons présenté aussi un très vaste panorama du Cinéma Indien, depuis les années 30 et jusqu'à nos jours, y inclus les oeuvres complètes (inédites au Portugal) de R. Ghatak et Guru Dutt, aussi bien qu'une très vaste sélection des oeuvres de Satyajit Ray et Mrinal Sen. Une autre cinématographie à laquelle nous avons dédié un vaste panorama historique a été l'espagnole. Le cinéma espagnol a été abordé de façon historique et aussi par la présentation intégrale de l'oeuvre de Luis Garcia Berlanga. A la même époque nous avons organisé une rétrospective intégrale de l'oeuvre de l'acteur portugais ANTÓNIO VILAR qui, pendant les années 40 et 50, a été le grand "star" masculin et du cinéma portugais et du cinéma espagnol.

Nous avons abordé aussi le cinéma Tchécoslovaque des années 70 et 80.

Nous avons présenté un cycle ^{dédié} au branche distribution: les 70 années de la plus ancienne compagnie en activité au Portugal (Filmes Castello Lopes).

Nous avons présenté un cycle sur l'activité de conservation/restauration, comprenant des exemples de transfert nitrates acétate de notre collection.

Finalement, parmi toutes les initiatives de 1986, nous relevons encore l'Hommage à la Cinémathèque Française - à l'occasion de son 50^{ème} Anniversaire - le cycle thématique John M. Stahl et le Mélodrame Américain et les hommages à Louise Brooks, Otto Preminger et James Cagney.

SECRETARIA DE ESTADO DA CULTURA
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Nous avons publié:

JEAN-LUC GODARD: édition rapportée au cycle intégral présentée en 1985 (336 pages);

PANORAMA DU CINÉMA ESPAGNOL: Catalogue du cycle, comprenant Panorama historique (96 pages), Luis Garcia Berlanga (48 pages) et António Vilar (63 pages)

70 ANOS DE FILMES CASTELLO LOPES: catalogue du cycle (161 pages)

ANTÓNIO SILVA: catalogue du cycle (151 pages)

DA LANTERNA MÁGICA AO CINEMATÓGRAFO: guide du Musée d'appareils cinématographiques - et de la pré-histoire du cinéma - de la Cinémathèque

LOUISE BROOKS: catalogue du cycle (62 pages)

50 ANNÉES DE LA CINÉMATHEQUE FRANÇAISE: catalogue du cycle (60 pages)

F. CARNEIRO MENDES: catalogue du cycle sur l'oeuvre d'un pionnier du cinéma portugais (24 pages)

7. Administration et Budget

La crise économique a fait augmenter les prix, surtout les travaux de laboratoire, mais notre budget a augmenté, par rapport avec 1985, au niveau des recettes.

SECRETARIA DE ESTADO DA CULTURA
CINEMATECA PORTUGUESABUDGET

Personnel-----	28 167 000\$00
Acquisition de publications-----	1 341 000\$00
Acquisition pour le Musée et Archive Photographique -----	1 305 000\$00
Programmation et Retrospectives -----	11 704 000\$00
Edition de livres -----	964 000\$00
Récupération de films nitrat et vieux films portugais-----	26 830 000\$00
Tirage de copies de classiques portugais-----	6 309 000\$00
Acquisition de films étrangers -----	1 825 000\$00
Acquisition de appareillage technique de cinéma-----	7 397 000\$00
Emballage de films-----	2 000 000\$00
Administration et manutention-----	26 532 000\$00
TOTAL -----	114 374 000\$00

(Cent quatorze millions trois cents soixant quatorze mille escudos)
1 dollar US = 141 escudos

8. Relations internationales

Nos Retrospectives seraient impossibles sans la collaboration des cinémathèques membres de la FIAF et, bien aussi, des Ambassades des pays étrangers et de notre Ministère des Affaires Étrangères. À titre d'exemple, il faut souligner qu'un Cycle comme celui dédié au Musical a obtenu la collaboration des Cinémathèques de Berlin-Est, Helsingue, Koblenz, Lausanne, Londres, Los Angeles, Madrid, Moscou, New York, Paris, Prague, Rochester, Rome, Toulouse et Washington.

La Cinémathèque Portugaise a assuré la présence, à Lisbonne, pour collaborer avec ses initiatives, des personnalités suivantes: réalisateurs Luis Garcia Berlanga, Shyam Benegal et Zdenek Fliedr; les acteurs indiens Shabana Aimi et Nazirudin Shah et les acteurs

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tchéques Kamila Magalova et Marek Haman; l'investigatrice américaine Barbara Leanning qui a fait une conférence sur Orson Welles à l'occasion de la sortie de sa biographie sur celui-ci; nos collègues Robert Daudelin et Bernard Martinand, celui-ci à l'occasion de l'hommage à la Cinémathèque Française.

La Cinémathèque Portugaise a aussi collaboré à l'organisation de deux grandes rétrospectives du cinéma portugais classique à la République de São Tomé e Príncipe (Février) et à Luanda (Mai). Cette dernière, accompagnée par un élément du Service de Programmation, a été la première grande rétrospective du cinéma portugais faite en Angola après l'indépendance de ce pays et, grâce à la collaboration de la Cinémathèque de Luanda, a remporté un vif succès. D'autre part, la Cinémathèque Portugaise a collaboré, avec de copies des films de Manoel de Oliveira, pour les commémorations du 50^{ème} anniversaire de la Cinémathèque Française, à Paris, au mois de Juin; pour un panorama du cinéma portugais organisé par la National Film Archive, à Londres, dans le cadre des commémorations du 600^{ème} anniversaire du Traité de Windsor, en Septembre; et dans le cadre du troisième Festival, à Rio de Janeiro (Novembre) dans le cadre du programme "Trésors des Cinémathèques". D'autre part, la Cinémathèque Portugaise a fourni des copies de son archive pour le Cycle dédié à Nicholas Ray, organisé par la Cinémathèque de Madrid.

9. Divers

Plusieurs appareils anciens ont été achetés, notamment des caméras et projecteurs des années 30, des anciens "chariots" et la caméra "Zeiss Kinema" des débuts des années 30 qui a servi à Manoel de Oliveira pour tourner son premier film. Nous avons continué à recevoir des offres valieuses, soit iconographiques ou bibliographiques, qui étaient dans la possession

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des collectionneurs privés.

En collaboration avec la Cinémathèque de Rio de Janeiro, nous avons fait de recherches sur l'oeuvre du pionnier du cinéma brésilien SILVINO SANTOS, né au Portugal, qui ont amené à la découverte de plusieurs films qu'il a tourné au Portugal dont on a fait des copies nouvelles.

Pour terminer, il faut souligner l'apport que la Cinémathèque Portugaise a donné au Gouvernement du territoire portugais de Macao, en Chine, envisagent la création de la Cinémathèque de Macao. Notre Responsable pour la Programmation, M. José Manuel Costa, a été à Macao au mois d'Avril et a préparé avec les responsables locaux les statuts et les infrastructures de cette future Cinémathèque. À la fin 1986, M. José Manuel Costa a aussi été nommé pour présider au groupe de travail chargé de la remodelation de nos archives et de la création du grand Archive National des Images en Mouvement (ANIM) dont l'inauguration est prévue pour 1992.

London

NATIONAL FILM ARCHIVE-London

ACTIVITIES REPORT 1986

The construction of the J. Paul Getty Jnr Conservation Centre progressed on schedule and completion is expected in May 1987. Already, the full impact of the building is visible from both the outside and inside and includes Acetate 2, of the same design as Acetate 1 which houses up to 250,000 cans.

Most of the year was spent in monitoring both construction and organisational planning for the move from Aston Clinton to Berkhamsted. Over 70 staff will be moving in May 1987 and some additional 30 posts will have to be filled in the future. These will replace posts we held at Norwood Laboratory, our past nitrate duplication plant which we sold back to a private consortium in May 1986 and is now called Hendersons. Hendersons are handling most of our nitrate duplication on contract until we are fully operational in the Conservation Centre.

The other most important achievement of the year must be the computerisation of our 250,000 technical records - an enormous task completed in December 1986. It encompasses all possible operations made on the prints we hold including technical work, transport and movement, and the ordering of new copies from laboratories, etc. All these are automatically entered in the data-bank, keeping duplication of records to a minimum and providing us with total control of the collection at any one time. The full impact and consequence of this will be felt by all NFA staff, including central London, when we are fully on-line in 1987.

1. ACQUISITIONS

1.1 Features

Over 1,200 titles were acquired but in some instances these contained additional material numbering up to 300 cans of production material, as in the case of Seth Holt's unfinished film MONSIEUR LECOQ (1968) or colour negative material for LE ROUGE ET LE NOIR (1954).

We managed successfully to trace down for acquisition a number of British Productions that have previously been missing from our collection and filled in important gaps, notably: BOOTS! BOOTS! (1934) [an early George Formby vehicle previously thought lost]; OVER THE GARDEN WALL (1950) [the famous Mancunian comedy with Norman Evans and Jimmy James - again, a missing film]; RIVIERA REVELS: TRAVELAUGHS (c1926) [seven of this series of comedies starring a young Michael Powell]; FLYING FORTRESS (1942) [a 'missing' Walter Forde wartime drama]; TOMORROW WE LIVE (1942) [a wartime drama: dir. George King]; FOR LOVE OF YOU (1933) [a musical: dir. Carmine Gallone]; GERT AND DAISY CLEAN UP (1942) [probably the only print in existence of this famous comedy]; THE STRANGE ADVENTURES OF MR SMITH

(1937) [a comedy: dir. Maclean Rogers]; HIS LORDSHIP GOES TO PRESS (1938) [also a comedy, dir. Maclean Rogers]; THE RED BOX FANTASY (1935) [a rare Gasparcolour animated commercial for Craven A cigarettes]; CRACKERJACK (1938) [a comedy: dir. Albert de Courville]; ALCOCK AND BROWN (1954) [several reels of pre-production material on this aborted British Lion project]; and A MAN ON THE BEACH (1955) [Joseph Losey's Hammer short subject].

Features acquisitions also included many advertising films directed by Lindsay Anderson, Karel Reisz, Stephen Frears, etc., television commercials and 35mm trailers.

1.2 Documentaries

A total of 1,019 titles were acquired during the year and amongst the most important collections we should mention: Rhodes Centre Collection - 16mm films made during the existence of the Central African Federation, covering events of the 50's to mid 60's in this area of Africa and Southern Rhodesia; Open University - approximately 1,100 2-inch tapes, being programme material transmitted by the BBC's university correspondence course for adults; The Labour Party and the Conservative and Unionist Parties' films - mostly relating to general elections; and the "End of Empire" collection - uncut interviews from this important historical series were deposited in the NFA by Granada Television after transmission. Other smaller but nevertheless important collections included advertising films from Unilever, material from the National Coal Board, the United Nations, Dunlop, the Children's Society, the Girl Guides, and the Miners' Tapes from Northern Film & TV Archive. Large batches of past collections received but not examined and acquired were sorted out during the year including Topical Budget newsreels.

1.3 Television

Important discussions and negotiations took place throughout the year with the BBC and relevant trade unions in order to reach an agreement whereby BBC TV programmes could be recorded on-line, in the same way as ITV and Channel 4 are presently recorded at the Video Unit. This scheme will be only an access scheme for researchers and members of the public - see sections 6 and 8.

We carried out a complete survey of our television collection for an anticipated re-edition of "Keeping Television Alive". It showed that we have over 22,000 television programmes in our collection preserved on either film or videotape. Approximately 2,000 programmes were acquired in 1986, in addition to the 60-hours per week programmes recorded on-line from ITV and Channel 4. About a third of these were BBC TV programmes including such series as Horizon, Omnibus, Nationwide, Shakespeare plays, etc.

1.4 Stills, Posters and Designs

The Department has been fortunate enough to acquire designs from the following films: SECRET AGENT (Otto Werndorff), THE GLASS MOUNTAIN and THE LONG AND THE SHORT AND THE TALL (Terence Verity), THE BEGGAR'S OPERA (Georges Wakhevitch), THE STORY OF GILBERT AND SULLIVAN (Hein Heckroth) and costume designs from THE BAD LORD BYRON and THINGS TO

COME. Posters have been acquired from Contemporary Films Ltd and La Cinematheque Suisse and two large collections of stills from Rebel Films, together with stills from the careers of individuals including Alexander Shaw, Dame Anna Neagle, Val Guest and photographer James Swarbrick of Swarbrick Studios.

2. PRESERVATION

2.1 Film

Apart from the two major projects reported in the introduction, we completed work on the replacement of nitrate leaders and sections found amongst 'safety' prints (as reported last year). This has proved to be an enormous task but one which we wanted to redress right away without delay.

Over two million feet of nitrate was transferred to safety during 1986.

We continued work on restoring British Technicolor films with the renewal of a grant received from the National Heritage Memorial Fund in 1986/87. Already, THE RED SHOES has been completed and 3 more titles will follow. Mobil also increased their grant and we copied several black and white nitrate films including SPRING IN PARK LANE shown at a Gala Evening organised by the NFA/Mobil in June.

Development work on the Sigma printing machine continued and we hope to have it ready in mid 1987 following successful initial testing. Several pieces of equipment were acquired second-hand from closed-down laboratories: a De Vilbriss 225 air compressor, a densitometer, a photographic silver recovery unit, and two 35mm projectors to be kitted in the new Conservation Centre.

Various types of film treatment systems are being investigated for both the projection of prints and the improvement of the preservation procedures, including Photogard. As yet we have not decided on which to use until tests are completed.

We have entered into agreements with Manchester University to set up a research project into nitrate deterioration and the Vinegar syndrome. Samples of film stock are being supplied and test reports compiled. Further progress reports on this research will be given in due course.

Several long-standing members of the staff retired during 1986: Paul de Burgh, Frank Holland and Bob Roberts. However, the NFA is keeping in touch with all 3 of them who have been asked to help in their various capacities and fields of expertise over the next year. Paul de Burgh is now assigned to the Technicolor Restoration work for the NFA working from Rank Laboratories at Denham with NFA equipment moved temporarily there.

Bob Roberts has been asked to oversee the complex move from Aston Clinton to Berkhamsted in 1987 and Frank Holland is helping part-time in the Stills Department sorting out material for preservation!

2.2 Video Unit

Costing for the aerial reception of the new satellite channel was carried out and the equipment purchased in time for the opening of Super Channel in 1987. Two new 2-way synchronisers have been purchased, installed, and are now working together with two new 2-inch RCA TR70 which are to be fitted in the 2-inch tape area.

The Unit recorded throughout the year over 60 hours of ITV and Channel 4 television per week directly onto 1-inch tape and on a VHS for access.

2.3 Stills

Much needed negative copying for preservation has been carried out on stills from Twickenham Studio and Ealing Studio productions with the invaluable financial assistance of the National Heritage Memorial Fund. See also report in the FIAF Bulletin No. 33.

3. CATALOGUING

The Department's efforts have once more been concentrated on the huge pool of unidentified titles created in recent years by the technical inspection of previously unexamined holdings. This pool numbers several thousand titles and is seemingly replenished as quickly as the cataloguing staff can drain it.

The computerisation programme of the Cataloguing Department effectively ground to a halt during the year under review when the cataloguing database stored on a DEC VAX computer at Oracle UK, Richmond was off-loaded onto tape. This meant that the database could not be amended or updated, nor could listings - such as an up-to-date print-out of viewing copies - be produced. However, before the off-loading, we did obtain, in July, cumulated print-outs of the NFA's holdings by title, production company and director, and a print-out of an estimated 11,500 viewing copies.

Throughout the year new acquisitions were input directly onto the Department's DEC Rainbow 100 micro-computer, which can produce listings as required, but which has a capacity of only 4,500 records. Once this capacity has been reached the data must be off-loaded onto floppy discs, after being printed out. The computerised catalogue therefore consists of several sequences, rather than one cumulated sequence.

Over a six week period we logged and analysed the enquiries, telephoned, written and personal, which we received from researchers. Of over 200 enquiries less than a third were for particular titles, and over a half were for particular subjects.

A computer print-out of short silent British films for the FIAF Embryo Catalogue was received from Ron Magliozzi, and returned with amendments.

Three new members of staff joined the department: Fiona O'Brien who came from the British Library to replace James Patterson as

Cataloguer; Simon Baker who took up the post of Film Records Keeper which was relocated from the Acquisitions Section; and Anna Calvert, as Records Assistant.

4. FILM SHOWINGS AND ACCESS

The NFA presented a season of films of the Ballet Rambert at the National Film Theatre and a selection of British films directed by Bernard Vorhaus which had earlier been presented at the Edinburgh Film Festival with great success.

Our usual growing quota of some 1500 titles of shorts and features were lent to the NFT and the BFI Regional Film Theatres throughout the year in the context of various seasons. Demands for in-house viewings by bona fide students, together with the supply of production material (mostly television) to commercial users, continued to be restrained by the viewing facilities available to us.

The Museum of London screening of British films entered its 12th Season with the highest ever attendance figures and with some 26 films being shown over a 3 month period.

5. EXHIBITIONS - PUBLICATIONS

Material from the Collection has been loaned to a wide variety of exhibitions, including "Paul Leni" (Frankfurt Filmmuseum) and "Cecil Beaton" (Barbican Art Gallery).

6. BUDGETARY MATTERS

The Archive's Budget for 1986 remained again at standstill. However, we continued to receive additional grants from J. Paul Getty Jr. for the Getty Conservation Centre and for the computerisation of our technical records, and from the National Heritage Memorial Fund and Mobil for restoration work and nitrate transfer of British films.

The ITCA grant for television increased by 18.65% to £140,000 whilst Channel 4's grant increased by inflation rate.

A special submission to the Office of Arts and Libraries was made for a National Television Archive including an access scheme for BBC TV. As yet, this submission has not been confirmed.

7. INTERNATIONAL RELATIONS

Apart from the continuing "British Film" retrospective at MoMA, New York, now entering its third year with a season of melodramas and films by Bernard Vorhaus, we also promoted and lent films for a British retrospective in Moscow, as well as for the first part of a two-part British season in Belgrade, Yugoslavia. The latter two seasons were organised in conjunction with the British Council.

The NFA collaborated with all three Italian FIAF archives over "Le cinema Italien de la prix de Rome (1905) à Rome ville ouverte (1945)"

shown at the Centre Georges Pompidou by lending over 100 films, both silent and talkies, to this major retrospective of some 230 Italian films.

A selection of films were lent to the German Exiles season in Munich following the successful retrospective held at the Berlin Film Festival, and we contributed several prints of Fred Zinneman films to a retrospective at the 1985 Berlin Festival.

The NFA organised a screening of three British films in a slot celebrating the 50th Anniversary of the Cinematheque in Paris. It also lent 25 films for an event called "Britain in Vienna", organised by the Austrian Filmmuseum. Several of the newly restored Technicolor prints of the work of Michael Powell and Emeric Pressburger were shown at festivals in Sydney, Melbourne, and Jerusalem. The latter also organised a season of Joseph Losey films to which we contributed several prints.

We continued our support of the Silent Film Festival at Pordenone by lending copies of six Danish classics.

We lent many other prints throughout the year to archives in Stockholm, Helsinki, Barcelona, Lisbon and San Francisco.

Once again the Archive welcomed many visitors from FIAF archives interested in preservation matters and computerisation.

David Mecker introduced and presented the silent version of BLACKMAIL at the San Francisco International Film Festival as well as a film of Stephan Grapelly and his Quintet as part of a screening of jazz films. A few days earlier, Michael Powell had similarly introduced our newly restored version of GONE TO EARTH.

8. SPECIAL EVENTS

The NFA in conjunction with the Museum of the Moving Image (now in construction on the South Bank next to the NFT) has started a project called "360". Funded by sponsorship and by the NFA, its aim is to bring together a collection of 360 prints representing the classics of world cinema which will be shown every night of the year (except for 5 closed evenings) at the Museum. Special prints for this purpose will need to be acquired or exchanged, and the collaboration of archive colleagues is requested on many titles. The project will be spread over 2 to 3 years and has already highlighted gaps in our collection and the changed pattern in distribution.

Almost all British Film Institute divisions, including the NFA, will be moving to new premises in Stephen Street, London W1, in October 1987. It will be the first time in years that we will be together under one roof! Needless to say this project has already required much planning.

A national one-day conference on television archiving and access, "Our Television Heritage" was held at BAFTA on 25 June, which was attended by representatives from government, television companies and independent producers. An edited transcript of the proceedings has been produced and it subsequently formed the basis of an application for grant to Government - see 6 - Budgetary Matters.

London

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

ANNUAL REPORT - 1986

1. Acquisitions

Among our more interesting acquisitions this year were 42 complete issues on nitrate print stock of the early British newsreels "The Topical Budget", from the 1914-18 period and a nitrate print of one of a series of animated propaganda films produced between 1915 and September 1916 under the title 'John Bull's Animated Sketch Book'.

Also acquired was some amateur 16mm Kodachrome footage from 1944 showing 627 Mosquito Pathfinder Squadron. The material is well shot and is moreover the only colour footage of Mosquito aircraft held by the Museum.

Perhaps the major acquisition of the year, however, was a 16mm colour internegative made from the George Stevens 16mm Kodachrome collection. This consists of over 12,000 ft of colour material shot by Lt Colonel George Stevens with his own camera and by other cameramen working under him in SPECOU, the Special Coverage Unit of the US Army Signal Corps. This unit was directly attached to SHAEF and was known as "The Hollywood Irregulars" since it consisted of professionals from the feature film industry. The footage covers many aspects of the campaign in North West Europe from D-Day 1944 onwards and includes scenes in Normandy and the liberation of Paris, the US/Soviet link up at Torgau on the Elbe and Dachau Concentration Camp shortly after liberation.

2. Preservation

Full preservation has been completed on 600 thousand foot cans of our Second World War nitrate collection and we have also continued work on the British commercial newsreel collection held by the Cannon-Pathé Library, copying a further thirty cans of the Pathé Old Negative 1914-18 material.

These figures are once again down on last year's performance, reflecting the fact that our Preservation allocation from the Government continues to fail to keep pace with inflation.

3. Cataloguing

Progress during 1986 has remained slow, due to continuing staff shortages, although there was some improvement in this area towards the end of the year. Film viewed for cataloguing purposes has been mainly British naval footage and German newsreel material; processing of data for film already viewed has again concentrated on the Museum's

holding of film from the First World War period, with the goal of producing a comprehensive internal catalogue and index to this collection by mid-1987.

In an exercise loosely connected to the First World War Catalogue project, two colleagues from areas of the Museum not normally involved with film cataloguing have assisted in the preparation of detailed analyses of two of the major British official films of that conflict - "The Battle of the Somme" and "The Battle of the Ancre and the Advance of the Tanks". Access to the interests and knowledge of these two colleagues has been most useful to this project, and the results are models of this kind of work.

4. Film Programming

One of our major seasons this year presented a wide range of POW films which aimed to show the various ways cinema has depicted the experience of prisoners of war over the last fifty years. The films were shown in conjunction with "To the Kwai and Back: War Drawings", a major exhibition of drawings produced by Ronald Searle whilst a prisoner of war of the Japanese. Films shown included "Merry Christmas Mr Lawrence" (Nagisa Oshima 1982) "The Bridge on the River Kwai" (David Lean 1957) "La Grande Illusion" (Jean Renoir 1937) "2,000 Women" (Frank Launder 1944) "Eroica" (Andrzej Munk 1957) "King Rat" (Bryan Forbes 1965), "Black Holiday" (Marco Leto 1973) and "Stalag 17" (Billy Wilder 1953).

Two special programmes of First World War films with live piano accompaniment were shown one covering The Battle Front and the other Women on the Home Front. Both were introduced by Dr Nicholas Reeves whose book 'Official British Film Propaganda During the First World War' was published late last year.

A wide range of classic First and Second World War material was shown through the year including John Boulting's "Journey Together", Roy Boulting's "Desert Victory", Humphrey Jennings's "Diary for Timothy", Lewis Milestone's "All Quiet on the Western Front", Pabst's "Westfront 1918" and Victor Trivas's "Niemandland".

5. Public Services

The collection continued to be heavily used in 1986 and The Department supplied footage to over 237 different productions in the course of the year. Many research viewings were also arranged for individual members of the public as well as students and historians.

Los Angeles

FIAF 1986 Activities Report

NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION
The American Film Institute
Los Angeles and Washington, D.C.

INTRODUCTION

The National Center for Film and Video Preservation administers AFI/NEA Film Preservation Program grants, acquires films for the AFI Collection, researches and publishes the AFI Catalog of Feature Films, is implementing the National Moving Image Database (NAMID), and develops public awareness of the importance of moving image preservation. The Center also serves to coordinate the activities of the American film and television archives, as well as to build bridges and exchange information between the archives and the film and television industry.

I. ACQUISITIONS OF THE YEAR

Highlights of our 1986 acquisitions include:

- HER GREATEST PERFORMANCE, a 1919 British feature starring stage Ellen Terry.
- THE IRON RIDER, a 1920 western with Yakima Canutt.
- THROUGH THE PANAMA CANAL IN ONE MINUTE, a 1921 travel documentary.
- THE FLAME FIGHTER, a 1925 serial drama in 6 episodes.
- WITH LAWRENCE IN ARABIA, A LOWELL THOMAS ADVENTURE FILM, 1927, documentary.
- BATHING BEAUTY BABIES, a 1928 silent comedy two-reeler -- one of a number of silent comedy shorts acquired.
- THE COWBOY AND THE OUTLAW, 1929, western, with Bob Steele.
- ALL QUIET ON THE WESTERN FRONT, 1930, Universal.
- MICKEY MOUSE CLUB THEME SONG: MINNIE'S YOO HOO, the best surviving copy of a 1930 Walt Disney cartoon.
- CHARITY APPEALS, a 1930 Fox Movietone comedy with George Jessel, Walter Huston and Jimmy Durante.
- THE THIRTEENTH GUEST, 1932, Monogram, starring Ginger Rogers.
- LITTLE BLACK SAMBO, a 1934 Comicolor Cartoon short, produced by Ub Iwerks.
- WE, THE PEOPLE AND SOCIAL SECURITY, a 1936 public service film from Pathe.
- PEARLS OF THE CROWN, an award-winning 1937 film directed by and starring Sacha Guitry.
- Soundies, 1942-43, a collection of 13 musical shorts from the Panoram Soundies film jukeboxes of the 1940s.
- NEW TOWNS FOR OLD, a 1943 British Ministry of Information newsreel scripted by Dylan Thomas -- one in a series of British newsreels acquired.

11. PROGRESS IN THE FIELD OF PRESERVATION

Preserved Titles

The NCFVP continued working with the UCLA Film and Television Archive to identify, organize and preserve the surviving footage from Orson Welles' unfinished 1942 film, IT'S ALL TRUE. A joint NCFVP/UCLA Curatorial Committee was formed to oversee the project, and initial steps were taken to begin selecting footage to be copied. The approximately 130,000 feet of unedited film negative is somewhat shrunken but in good condition. Some of the material was copied and included in a short documentary film that tells the story of the loss and recovery of the IT'S ALL TRUE footage. The documentary was produced by the AFI and received its world premiere at the 1986 Venice Film Festival in Italy.

The Center coordinated a joint preservation project with the Museum of Modern Art and the International Museum of Photography at George Eastman House to restore THE DRAGON PAINTER, a 1919 silent feature starring Sessue Hayakawa. A special screening of the film was held, with live organ accompaniment and "benshi" narration by the Japanese actor Mako.

Laboratory work was completed on over 2,000,000 feet of film in the AFI Collection at the Library of Congress.

Film and Television Archives Advisory Committee (F/TAAC)

The Center, in its role as Secretariat to the North American Film and Television Archives Advisory Committee, organized two meetings of F/TAAC in 1986. The first was held in Washington, D.C., in May at the Library of Congress. The meeting was co-hosted by the Library, the Center, and the other Washington-area archives. In addition to the regular agenda, a special session on storage vaults and containers was conducted.

The second meeting was hosted in Los Angeles in October by the Center and the UCLA Film and Television Archive. Over 80 representatives from 45 public and corporate archives participated in the meeting, the highest attendance ever. Main topics included: working with film laboratories, the computer colorizing of black and white films, collections appraisals for tax evaluations, and vault disaster planning.

AFI/NEA Film Preservation Program

Over \$350,000 in grants for film preservation were awarded to 10 U.S. archives as part of the annual AFI/NEA Film Preservation Program. Institutions receiving funds in 1986 were:

Anthology Film Archives
International Museum of Photography at George Eastman House
Museum of Modern Art
National Center for Jewish Film
New York Public Library - Dance Collection
Oregon Historical Society
Southern California Library for Social Studies and Research
University of Texas, Austin
University of Alaska
UCLA Film and Television Archive

National Film and Videotape Storage Survey

In consultation with the Film and Television Archive Advisory Committee, a seven-page National Film and Videotape Storage Survey was developed by the Center and sent to more than 50 public archives and moving image collections across the United States. The results of the Survey provide detailed information on the size and nature of moving image holdings in the U.S., as well as the conditions under which they are stored. In July, the final Survey Report was mailed to over 100 moving image archivists nationwide. The Report includes overall summaries and recommendations, as well as statistical charts describing the holdings of the 33 national and local institutions that responded to the Survey.

III. CATALOGING - DOCUMENTATION - RESEARCH

AFI Catalog of Feature Films

The AFI Catalog provides definitive filmographic information on all feature films produced in the United States on a decade by decade basis. In April, Editor Pat Hanson and the Catalog staff marked the end of two-and-one-half years of research on the Teens volume, covering the years 1911-1920. Out of nearly 7,000 titles researched, approximately 5,200 were ascertained to be American-produced feature-length films and will be included in the final Teens volume.

Following the completion of Teens cataloging, the Catalog staff began entering this research into the Center's National Moving Image Database, as well as proofreading and compiling subject and genre keywords for the Teens volume index. The volume is scheduled for publication in late 1987.

The research staff began work in May on the next volume of the Catalog, covering the decade of the Thirties (1931-1940). Nearly 500 titles were viewed and catalog by the end of 1986.

Eli Savada, in the Center's Washington office, continued preliminary research on the Film Beginnings volume of the Catalog, covering all films produced and shown in the United States between 1893 and 1910. By the end of the year, information on nearly 14,000 titles for this volume had been entered into a computer.

The Catalog project continued to receive invaluable support from the Library of Congress in Washington, D.C.

National Moving Image Database (NAMID)

The National Moving Image Database will provide comprehensive filmographic information, including holdings data, on all American motion pictures and television programs. In December, Michael Friend was hired as a consultant to serve as the NAMID Project Coordinator, replacing Joseph Empsicha on this project. Friend assumes responsibilities for supervising the ongoing development of NAMID.

STAR, the software program used in NAMID, was demonstrated at a meeting of the NAMID Standards Committee in October. The Committee is composed of database and cataloging experts from the nation's major film and television archives. It met several times during the year to discuss the development and governance of the NAMID system.

The prototype NAMID record was installed in January by Systems Manager Marion Markus. This record will form the basis for all information capture and retrieval within NAMID. During the year, the Center continued work on the design of the NAMID record, and began "mapping" (comparing) the NAMID database fields with those of the MARC format. This mapping is but the first step in a series of stages that will result in the development of national moving image cataloging standards and, eventually, in the entry of data from the nation's public and private archives into a common system.

IV. FILM SHOWINGS - EXHIBITIONS

Gregory Lukow, the Center's Projects and Information Coordinator, curated a preservation exhibit for the AFI's 1986 National Video Festival in Los Angeles. The exhibit was entitled "Before Music Videos: Soundies, Snaders and Scopitones," and was comprised of rare film jukeboxes from the 1940s and 1960s (Soundies and Scopitones), as well as the first short musical films shown on television during the early 1950s (Snader Telescriptions). The exhibit was presented by the Center in cooperation with the UCLA Film and Television Archive and with the Archive of Music Preservation.

The Center's recently restored version of Frank Capra's 1937 film, LOST HORIZON, received its premiere in January at the United States Film Festival in Park City, Utah. Response to the restoration was overwhelmingly positive. The film then began a year-long tour of screenings at museums, archives and film festivals throughout the United States and Canada.

V. INTERNATIONAL RELATIONS

Stephen Gong and Joseph Empsucha attended the annual FIAF Congress in Canberra, Australia in April. Empsucha was a featured speaker in a symposium on the use of computers in cataloging. He made a presentation on the Center's National Moving Image Database (NAMID) as a model for a global database network that was well received by the archives. Gong participated in a symposium on film restoration and showed a segment of Stroheim's QUEEN KELLY.

In November, the Center hosted a week-long visit from David Watson, head of cataloging and access at the Film & Television Branch of Australia's National Film and Sound Archive.

VI. SPECIAL EVENTS - MISCELLANEOUS

The second annual meeting of the Center's Board of Advisors took place in June in Los Angeles. Discussions focused on the National Moving Image Database (NAMID), the Center's Moratorium on the Disposal of Television Programming, and the National Film and Videotape Storage Survey.

Gene Accas was named the Center's new Director in August. Accas has a distinguished career in programming, media, and other aspects of communications management. He has also been involved in many industry organizations, and is founder, Trustee and President of the Television Conference Foundation.

Stephen Gong was named the Center's Associate Director. Stephen had served as the Center's Acting Director for the first eight months of the year.

Joseph Empsucha resigned as the Center's Archivist after seven years with the AFI. Joe was a driving force behind many Center projects, especially the National Moving Image Database, which he shepherded from its initial design through implementation.

Amy Turim was named the Center's new Archivist in October. Unfortunately, because of health problems, Turim had to resign her new position in December. She had been with the Center for three years and her knowledge and experience will be missed.

Alan Gevinson was named Assistant Editor of the AFI Catalog project in May.

Los Angeles

ACQUISITIONS

The UCLA Film and Television Archive's Motion Picture Collection received contributions from three major Hollywood companies during 1986. The first, from Republic Pictures, consisted of 35mm prints of 88 features and 14 complete serials. Included were such important films as HIGH NOON, LONG DAY'S JOURNEY INTO NIGHT, THE PAWNBROKER, THE SUN SHINES BRIGHT, and THAT COLD DAY IN THE PARK, along with many of the so-called "B" pictures for which Republic was known. These have titles such as FIRE MAIDENS OF OUTER SPACE; HELL ON DEVIL'S ISLAND; SHE DEMON; YOUNG AND DANGEROUS; but some of these films have acquired critical standing above the modest aspirations of their genre, including Samuel Fuller's CHINA GATE and Edward Dein's SHACK OUT ON 101. Republic contributed multiple prints of some titles, with the understanding that UCLA has the right to trade the extra copies with other FIAPF archives on a meter-for-meter basis. All of the Republic prints are on acetate stock. Our second studio contribution consisted of most of the surviving nitrate film material in Warner Bros.' vaults that we judged to be of archival importance. This included the original negatives for Frank Borzage's HUMORESQUE (1920); Howard Hawks' THE CROWD ROARS; A DANGEROUS ADVENTURE (a 1920 serial directed by Jack and Sam Warner); Michael Curtiz's LIFE WITH FATHER; and William Wellman's 1937 version of A STAR IS BORN (the last two films were photographed in Technicolor). Nitrate master positives (not for projection) were received for such well-known Warner Bros. features as THE BIG SLEEP; CASABLANCA; STRANGERS ON A TRAIN; and THIS IS THE ARMY (Technicolor separations). Both prints and negatives were contributed for many Warner Bros. short subjects, including miscellaneous serial chapters, early Vitaphone shorts, and approximately 450 of the studio's famous animated cartoons. Other films found in the Warner Bros. vaults included a pre-1910 Bronco Billy Western, BRONCO BILLY IN SOCIETY; the earliest film version of A TALE OF TWO CITIES (Vitagraph, 1912; three reels); and the original Technicolor negatives for Max Fleischer's SUPERMAN cartoons. Finally, Mike Medavoy continued to deposit prints of films released by his company, Orion Pictures, during the year, including Woody Allen's Academy Award-nominated HANNAH AND HER SISTERS.

Other Motion Picture Collection acquisitions included the original picture and track negatives for Jean Renoir's THE SOUTHERNER (gift of Mrs. Renoir and Marcus Loew); 35mm prints of SKATERDATER, REFLECTIONS and RIVER BOY, plus a 16mm print of PRETTY POISON (gift of the filmmaker, Noel Black); Preston Sturges's personal 16mm print of THE MIRACLE OF MORGAN'S CREEK (gift of Mrs. Sturges); and a 1972 independent production DOCTOR DEATH (gift of the filmmaker, Eddie Saeta). As the year ended, we received 16mm prints of five recent Paramount releases from Films, Inc. (a prominent U.S. 16mm distributor): FLASHDANCE; THE LORDS OF DISCIPLINE; URBAN COWBOY; AN OFFICER AND A GENTLEMAN; and STAYING ALIVE. It is hoped that these will form the

nucleus of an important reference print collection from Films, Inc., and the companies for which it distributes.

The Television Collection received contributions on both film and videotape during 1986. Film acquisitions included over 100 prints of episodes of the American TV series FATHER KNOWS BEST, BEHIND CLOSED DOORS, and THE MONKEES from Columbia Pictures Television (THE MONKEES episodes are in color); 70 prints of episodes from the STAR TREK series and 20 prints from THE ODD COUPLE (both also in color) from Paramount Television; 75 prints of FOR THE PEOPLE and THE DOCTORS AND THE NURSES from Arthur Joel Katz; 23 episodes of COMBAT and a print of Orson Welles' THE FOUNTAIN OF YOUTH from Rick Jason; the only known kinescope of the original broadcast of Paddy Chayefsky's MIDDLE OF THE NIGHT from E.G. Marshall; 67 YOUNG PEOPLE'S CONCERTS conducted by Leonard Bernstein, from Roger Englander; 50 kinescopes of early television programs including THE MASK, TALES OF TOMORROW and CHANCE OF A LIFETIME from Julius Serwin; and 150 prints of television movies and series episodes from Roy Huggins, including RUN FOR YOUR LIFE, ALIAS SMITH&JONES, THE OUTSIDER and a 1964 KRAFT SUSPENSE THEATRE episode starring Ronald Reagan in his last TV performance before he began his political career. George Schaefer, the new chairman of the UCLA Department of Theater, Film and Television, contributed 100 kinescopes of plays he directed for the HALLMARK HALL OF FAME series, as well as television films and dramatic specials including HARVEY, starring Art Carney; A WAR OF CHILDREN; F. SCOTT FITZGERALD AND THE LAST OF THE BELLES; MEET ME IN ST. LOUIS; and ONE TOUCH OF VENUS. Videotape contributions included copies of 65 television movies produced by Chuck Fries; 30 episodes from THE COLBYS and DYNASTY donated by Charlton Heston; 26 dramatic half-hours hosted by Norman Corwin for Canadian television in the early 1970s; and over 100 national and 200 Los Angeles area Emmy Award-winning programs contributed by the Academy of Television Arts and Sciences. Sixteen millimeter film-to-tape and tape-to-tape transfer equipment was installed in the Television Collection office during 1986 to facilitate the production of reference copies of the original materials in the Television Collection. (Since the Archive treats most television contributions as preservation masters, the Collection would be unavailable for public screenings and individual research if we did not obtain permission to copy the prints and tapes we receive to a reference format.)

The decision was made in 1986 to develop the Archive's radio holdings as a study collection of reference tapes rather than an archival collection of original transcription discs and broadcast tapes. Work began in the fall to identify those items in the Archive's disc and reel-to-reel tape collections that have priority for transfer to audio cassette format; after this is completed, we shall attempt to place the discs and master tapes in an archive that specializes in such materials. Future acquisitions to UCLA's Radio Study Collection will be in cassette format only. The goal is to develop a collection of reference cassettes that complement the holdings in the Motion Picture and Television Collections and also provide a basic listening library for students of radio history.

PRESERVATION

Feature films copied from nitrate onto acetate stock by the Archive during 1986 included:

THE BAT WHISPERS (Roland West, 1930). 35mm version; a 65mm wide-screen version that was shot at the same time will be copied beginning in 1987.

BULLFIGHTER AND THE LADY (Budd Boetticher, 1951). Restored to the director's original two hour version from 87 minutes, using nitrate picture and track elements supplied by Republic Pictures and a 16mm print of the full-length version supplied by Robert Stack.

THE WILD PARTY (Dorothy Arzner, 1929)

THE DEVIL IS A WOMAN (Josef von Sternberg, 1935)

DISHONORED (Josef von Sternberg, 1931)

ONE HOUR WITH YOU (Ernst Lubitsch and George Cukor, 1932). Original tinted Paramount studio print copied on black&white negative film; tints duplicated on new reference print produced on low-fade 35mm Eastman Color film.

MY MAN GODFREY (Gregory La Cava, 1936)

REMEMBER THE NIGHT (Mitchell Leisen, 1940; screenplay by Preston Sturges)

HUMORESQUE (Frank Borzage, 1920). Formerly thought to be a lost film; copied from portions of the original negative and the last surviving 35mm print.

THE GAY DESPERADO (Rouben Mamoulian, 1936)

TRUE CONFESSION (Wesley Ruggles, 1937)

The Archive continued its work in the field of color film preservation during 1986. An original 2-color Technicolor print of a Max Fleischer animated Color Classic, DANCING ON THE MOON (1935), was copied on low-fade Eastman Color negative. Work was begun on Howard Hughes' HELL'S ANGELS (1930), which has scenes photographed in 2-color Technicolor, and the 1937 version of A STAR IS BORN, which was shot in 3-color Technicolor throughout. Preservation of A STAR IS BORN will be from the original separation negatives.

The Archive continued to include theatrical short subjects in its preservation program during 1986, including additional Spanish language versions of Laurel and Hardy comedy shorts supplied by Hal Roach: BELOW ZERO; BE BIG; LAUGHING GRAVY; THE LAUREL AND HARDY MURDER CASE; and BERTH MARKS. (These were not Spanish-dubbed or subtitled copies of the English language versions, but films shot in Spanish with Laurel and Hardy speaking their lines phonetically. They often contain sequences not found in the English dialogue originals and feature Spanish-speaking actors in supporting roles. Two of these subjects, NIGHT OWLS and CHICKENS COME HOME, were preserved by the Archive in 1985.) Other short subjects preserved during 1986 included a promotional film for Mary Pickford's COQUETTE (1929); early Vitaphone shorts featuring the American comedians Fred Allen and George Burns and his wife, Gracie Allen; and subjects from the POPULAR SCIENCE series produced by Jerry Fairbanks.

One hundred and fourteen thousand feet of nitrate film from the Hearst newsreel collection was copied during 1986, primarily from the years 1930-1933. Other stories of special historical interest were copied on a selective basis, including the 1934 on-camera assassination of King Alexander of Yugoslavia, one of the most famous sequences in newsreel history. Thirty thousand feet of paper prints were rephotographed onto 35mm film for the Library of Congress, primarily prints of one-minute Edison Kinetoscope subjects from the turn of the century. The new camera negatives were returned with the copied prints to the Library in Washington, D.C., but the Archive has the right to produce 35mm prints for its reference collection.

Funding for preservation was received in 1986 from the American Film Institute-National Endowment for the Arts Film Preservation Program, the David and Lucile Packard Foundation, the Mary Pickford Foundation, and other sources, including monies earned by the Archive's Commercial Services division (see below).

CATALOGUING - DOCUMENTATION - RESEARCH

As of January, 1987, the Archive had 3,284 MARC format records in its private file in ORION, the UCLA Libraries' on-line information system. Many of these entries are full cataloguing records, but most are brief inventory records, providing title access only. In October, 1986, the Archive hired a second full-time cataloguer, Jane Johnson. Both Ms. Johnson and Martha Yee, the Cataloguing Supervisor, are trained professional librarians and members of the American Library Association. Priority for cataloguing is at present being given to films of the 1930s, both features and short subjects, and to the Hearst newsreels and other films preserved by UCLA. The Archive does full authority work on 15 to 20 names per cataloguing record: all names not found in the National Name Authority File maintained by the Library of Congress are submitted via the Name Authority Cooperative Project (NACO) for incorporation in the National Name Authority File. In this way, the fruits of our cataloguing work are shared with other archives and library systems around the country.

The Archive took a major step toward improving individual research access to its collections when, in the fall of 1986, space was rented adjacent to our Hollywood storage vaults and dedicated as a new Archive Research Center. The Center has facilities for viewing 35mm nitrate and acetate film and 16mm film on standard flatbed editing machines, and for video viewing in 1/2", 3/4" and disc formats. Our former campus viewing room has been rededicated as a Curricular and Research Laboratory (CARL). Projects planned for CARL will focus on the use of new interactive technologies for film and video education; the production of audio-visual teaching aids; the publication of original works of scholarship; and the development of software and data bases for the automated handling of audio-visual information. The first project to be housed in CARL is the Interactive Technologies Analysis System, developed by a UCLA faculty member to interface laser disc and computer technologies for the interactive analysis of film and video materi-

als. In addition, CARL provides individual research access for UCLA Department of Theater, Film and Television graduate students and faculty on 16mm flatbed viewing machines and 3/4" tri-standard and NTSC, 1/2" VHS, and video disc playback equipment.

The Archive's Commercial Services unit provided research access and materials from Hearst newsreels and our other collections to the producers of over 400 television programs, theatrical films, and educational and home video cassettes during 1986. The profit from approximately \$200,000 in license fees helped fund the preservation program and other Archive activities. In addition, over 300 3/4" master video cassettes produced by the Commercial Services unit were added to the Archive's film and television research collections.

FILM SHOWINGS

The Archive's exhibition program presented more than 600 film and television screenings to an estimated 60,000 viewers in the Los Angeles area during 1986. An additional 100,000 viewers were reached by our travelling programs. Events included the continuation of the Film-Utsav India series, which we began in 1985; surveys of contemporary documentary filmmaking, American independent film, the British music hall tradition as it was reflected in British musical films and comedies of the 1930s, new Spanish cinema and the films of Carlos Saura, Italian comedies, and the national cinemas of the Soviet republics; retrospectives honoring Ingrid Bergman, Fred Astaire and Ginger Rogers, Kenneth Anger, Frank Borzage, and Otto Preminger; special retrospectives of films produced in the Technicolor process between 1922 and 1958 (including the first U.S. screening of our newly restored version of THE TOLL OF THE SEA, the earliest surviving Technicolor movie), silent films produced by M-G-M in the 1920s, classic French cinema, and American film classics of the sound era; and new Chinese films produced by graduates of the Beijing Film Academy. The Archive's restored full-length version of Budd Boetticher's BULLFLIGHTER AND THE LADY (see above) was shown in a special program with Mr. Boetticher and Robert Stack, the star of the movie, in attendance. A series of classic programs from the Archive's Television Collection was screened over the summer. Finally, the Archive received all proceeds from the benefit world premiere screening of Willard Huyck and Gloria Katz's HOWARD THE DUCK, sponsored by Universal Pictures and Lucasfilm Ltd.

INTERNATIONAL RELATIONS

The Archive was very active in international relations during 1986. We welcomed guests from Portugal, France, the Peoples Republic of China, Yugoslavia, Spain, the Union of Soviet Socialist Republics, Mexico, Canada, Italy, Great Britain, Australia, and elsewhere. Archive Director Robert Rosen conferred with colleagues and visited archives in a number of countries including Cuba, France, the Peoples Republic of China, and Australia. In

cooperation with the French Cinematheque, the Archive sponsored screenings of the Cinematheque's restored version of CASANOVA in Los Angeles, New York, and Paris. The Archive participated for the third year in the Director's Seminar sponsored by the China Film Association in Beijing, and sent representatives to film festivals in Havana, Berlin, and Florence. Director Rosen has been selected to co-chair the International Research and Exchanges Board subcommission on cinematography to develop relations in the area of film studies between the United States and the Soviet Union.

Luanda



INSTITUTO ANGOLANO DE CINEMA

Organismo da Secretaria de Estado da Cultura

CINEMATHEQUE NATIONAL DE L'ANGOLA

RAFFORT DES ACTIVITES CONCERNANT

L'ANNÉE 1986

1. Acquisitions de l'année

- 110 films de production international en 35 mm, dont 94 documentaires et 16 long-métrages de fiction.
- 2 documentaires de production international en 16 mm.
- 1 documentaire de production national en 35 mm.

Il faut souligner que parmi les films rapportés 54 ont été offerts par la Filmothèque National de la Bulgarie et 50 par l'Institut National de Cinéma de la R.P. du Mozambique.

2. Des progrès dans le domaine de la conservation

- Des raisons d'ordre financière, dues à la grave crise économique du pays, ont empêché jusqu'à ce moment la construction des dépôts de films pour nos archives.
- En tout cas procédons toujours au dépôt et révision périodique des films de notre collection, en fonction des moyens et du personnel existant.
- L'idée d'envoyer au cours de 1986 un de nos cadres pour la fréquence d'un stage au domaine de la conservation auprès de la Cinemathèque de Cuba, a dû être ajournée pour cette année.



3. Catalogation, documentation et recherche

- Le travail de catalogation et indexation de la documentation imprimée poursuit dans ce secteur, en dépit des difficultés que nous trouvons à la renouation des abonnements des plus importantes revues de cinéma, du aussi à des problèmes de finances.

- Les premiers pas ont été faits au domaine des recherches et le résultat est la publication d'une brochure sous le titre "Cinéma angolais - un passé qui méritait un meilleur présent", écrite par José Ilena Abrantes, un des cadres de la Cinemathèque National de l'Angola.

4. - Projections

- Semaine de Cinéma de la République Fédéral de l'Allemagne
- Semaine de Cinéma Italien
- Rétrospective du Cinéma Portugais
- Semaine du Nouveau Cinéma Suisse
- Semaine de Cinéma Soviétique
- Semaine de Cinéma Brésilien, avec la présence des régisseurs brésiliens Eduardo Coutinho, Celito Viana et Pedro Jorge de Castro.

.../...



- Cycle Francis Coppola
- Semaine de Cinéma Africain, dans la ville de Lubango, au Sud du pays
- "Mostra" de Cinéma Angolais à Verona, Italie

Toutes ces activités ont constitué des moments importants dans notre tâche de contribuer pour l'éducation cinématographique du grand public, parce qu'elles nous ont permis d'organiser des débats, des colloques et séminaires sur la création et production de cinéma.

Ce travail a été complété par l'utilisation des mass media où la Cinémathèque maintient un programme mensuel à la télévision et un autre bi-mensuel à la radiodiffusion. Ainsi, pendant l'année de 1986 la Cinémathèque a réalisé 12 programmes de télévision et 24 de radiodiffusion.

5. Expositions, Publications

- La Cinémathèque National a organisé une exposition aussi bien des affiches de la cinématographie nationale que des prix remportés par des films angolais dans des festivals et/d'autres concours internationaux à la salle d'expositions de l'Union National des Artistes Plastiques.



- au cours de l'année nous avons publié une brochure sur le cinéma angolais et ses problèmes
- "Cinéma angolais - un passé qui méritait un meilleur présent" et une "Filmographie" des premiers 10 ans de cinéma angolais (1975 - 1985).

6. Administration et budget

Le budget accordé à la Cinémathèque a été, comme dans le passé, de 12.236.000 - Kwanzas (1 US\$ = $\frac{1}{30}$ Kwanzas). Cette somme, à l'exemple de ce qui s'est passé dans les deux derniers ans, n'a pas été utilisée dans sa totalité en raison du manque de matériaux et d'autres biens d'équipement sur le marché local.

7. Rapport internationaux

- Les rapports de coopération avec d'autres Cinémathèques, membres de la FIAF, se sont poursuivies pendant l'année 1986.
- Des difficultés d'ordre financière ont empêché notre participation au 42^e Congrès de la FIAF, réalisé à Canberra, Australie.

Lyon

RAPPORT D'ACTIVITE DE 1986

En 1986, le "Comité de Fondation du Musée du Cinéma de LYON" a préparé sa transformation en "Musée du Cinéma de LYON". Cette décision, qui est devenue effective le 10 février 1987, met fin à une situation provisoire qui durait depuis 1966.

1) - PATRIMOINE

A cette occasion, le Musée a fait le recensement du patrimoine dont il dispose, en toute propriété, ou sous forme de dépôts.

Ce patrimoine comprend d'abord les films LUMIERE de la période 1895-1905 : environ 2000 éléments originaux. Parmi eux, figurent les 300 positifs que la Société LUMIERE avait déposés, en 1897, au Conseil des Prud'hommes de LYON, afin de protéger ses droits.

Ces films ont été progressivement restaurés et le Musée possède :

- une centaine de copies tirées en 1970, par les Laboratoires Boyer à Redessan,
- environ 500 copies tirées depuis 1983, avec le concours du Service des Archives du Film à Bois d'Arcy.

Les restaurations se poursuivent et devraient être achevées en 1987.

Autour du Fonds LUMIERE, s'est constitué une collection de films antérieurs à 1914. C'est la période qui correspond à la vocation spécifique du Musée de LYON.

Celui-ci possède en outre :

- les appareils anciens qu'il a acquis et remis en état,
- en dépôt, un Kinétoscope Edison,
- un Praxinoscope géant, reconstitué pour l'exposition du 80° anniversaire du cinéma, au Centre Culturel du Maris à PARIS,
- la bibliothèque scientifique d'Auguste et Louis LUMIERE, ainsi que le matériel et les objets que la Société lui a remis en 1974.

2) - Programme d'extension

Le Musée du Cinéma se fixe maintenant comme objectif de regrouper, par voie de dépôts ou de convention, les éléments de collection qu'il n'avait pas pu obtenir jusqu'ici, parce qu'il avait un statut provisoire :

- de la part du Docteur GENARD, des documents de la période 1895-1915 (affiches de cinéma, livres rares, revues techniques, correspondance de la Société LUMIERE avec ses opérateurs, photographies) et une centaine de films primitifs déposés à Bois d'Arcy pour leur conservation

physique,

- de la part des héritiers LUMIERE les prototypes et appareils qu'ils ont conservés, et qui ont été décrits dans un protocole.
- de la part de la Ville de LYON, la collection d'appareils, de cinéma et de pré-cinéma qu'elle a achetée à un prix très bas au Docteur GENARD, en 1981, pour le futur Musée.

3) - Activité culturelle

En 1987, le Musée organisera à LYON des projections régulières de films d'archives, avec son propre fonds et avec l'aide de l'OROLEIS de la région Rhône-Alpes et de la Cinémathèque de TOULOUSE. Il prépare d'ailleurs une convention avec ces deux organismes.

4) - Relations avec la F.I.A.F.

Le Musée du Cinéma se propose de faire le recensement des films LUMIERE qui subsistent aujourd'hui dans le monde. En effet, il y a des lacunes et des doublons dans les trois collections situées en France :

- celle qu'il possède,
- les films que le Service de Bois d'Arcy a obtenus par d'autres sources,
- les éléments déposés en 1946 par Louis LUMIERE à la Cinémathèque Française.

L'enquête va prendre la forme d'un questionnaire adressé à tous les membres et observateurs de la F.I.A.F. Ce questionnaire reprendra l'ensemble de la production LUMIERE telle qu'elle figure dans le catalogue de 1905, et portera, pour chaque titre, sur la nature du matériel : négatifs positifs originaux, contretypes, copies 35 et 16.

L'inventaire final permettra d'instaurer une politique de collaboration permanente avec les autres Archives : tirages, échanges, prêts limités, ou illimités. Il préludera au centenaire de l'invention du cinématographe LUMIERE, en 1995.

En outre, le Musée s'apprête à participer au Cinquantenaire de la F.I.A.F. et aux manifestations qui auront lieu à PARIS : exposition d'affiches et d'appareils, projections, symposium.

Ce rapport d'activité met donc fin à une longue période d'attente et d'incertitude dont témoignaient les derniers compte-rendus annuels. Il reste encore à résoudre avec la Ville des problèmes de financement et de locaux d'exposition. Mais une évolution irréversible a été engagée : il s'agit de doter LYON, lieu historique du cinéma, du Musée qui sera le reflet de cette Histoire.

Madrid

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RAPPORT D'ACTIVITES POUR 1.986

1. ACQUISITIONS DE FILMS

Nos collections se sont enrichies d'environ 700 titres de films et plus de 1.000 copies, grâce aux dépôts obligatoires et volontaires des producteurs, laboratoires et distributeurs, achats et échanges. Par voie de tirage, nous avons copié environ 80.000 mètres de pellicule, dont la plus grande partie se compose de documentaires sur la Guerre Civile de 1.936-39.

Parmi les acquisitions les plus importantes, nous avons retrouvé et restauré "EL RELICARIO", long métrage de 1.933 considéré perdu, et des documentaires rares sur la Guerre Civile.

Nombre de titres inventoriés:

Longs métrages espagnols:.....	357
Longs métrages étrangers:.....	138
Courts métrages espagnols:	170
Courts métrages étrangers:.....	28

2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

Nous avons procédé à la vérification systématique des 3.000 bobines de pellicule nitrate que nous conservons. A l'heure actuelle, plus de la moitié a été copié sur acétate. Au cours de 1.986, 2150 mètres ont été transférés.

Un des films les plus significatifs du Cinéma espagnol "LA ALDEA MALDITA" (Florian Rey, 1.929) a fait l'objet d'une attention particulière: nous avons obtenu un nouveau contretypage avec "optical printer" et fenêtre humide. La copie restaurée fut projetée à l'occasion du dernier Festival de cinéma de Valladolid avec orchestre. Cet accompagnement orchestral a été enregistré afin de pouvoir tirer une copie avec bande sonore intégrée.

Un nouveau système de lavage, spécialement étudié pour les films en mauvais état a été mis en fonctionnement. Nous avons obtenu d'excellents résultats au niveau de la flexibilité de la pellicule et de l'élimination des hyposulfites résiduels.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

- A l'occasion du 50ème anniversaire du début de la Guerre Civile, nous avons entrepris le catalogage général de tous les films espagnols et étrangers concernant cet événement. Notre collection se compose actuellement de 227 documentaires, sans compter de nombreux journaux parlés et actualités espagnols et étrangers. Environ 60.000 mètres ont pu être copiés au cours de l'année, afin de pouvoir mettre en circulation treize programmes thématiques sur la Guerre Civile, d'environ 80 minutes chacun. Les recherches de documents filmiques sur cette période se poursuivent. La publication d'un catalogue comprenant tous les films réalisés et conservés dans le monde, est prévue pour le 50ème anniversaire de la fin de la Guerre Civile, en avril 1.989.

- Bibliothèque, Photothèque.

Acquisitions:

livres.....	512	Photographics.....	1902
Revue.....	903	Affiches.....	308
Brochures.....	1332	Coupures de presse...	1200 env.

60 albums de photos dédiées du cinéma espagnols des années 30-40.

Grâce à la contratation temporaire d'une équipe de chômeurs diplômés en Sciences de l'image, nous avons pu réaliser le classement des coupures de presse, des affiches, et d'une grande partie des brochures. Nous avons poursuivi la mise en pages du catalogue général des livres, suivant les indications fournies par Karen Jones.

- 270 films ont pu être visionnés, sur table ou en salle, par des chercheurs et étudiants.

La bibliothèque a accueilli près de 1000 lecteurs.

4. DIFFUSION

Les projections réalisées à notre salle habituelle (au centre de la ville) ont été de 974, à raison de trois séances par jour, sauf le lundi et le mois d'Août. Nous avons compté sur l'assistance de 74.531 spectateurs.

Principaux cycles et rétrospectives:

- Gille Carle (en sa présence)
- Raymond Depardon
- Espagnols à Hollywood
- Nicholas Ray et son Temps
- Pier Paolo Pasolini (avec exposition)
- La Guerre Civile Espagnole
- Paolo Branco Producteur (en sa présence)

- Jean Vigo
- Robert Flaherty
- Miklós Jancsó
- Une décade de musical à l'espagnole
- Jacques Demy (en sa présence)
- André Delvaux
- Ettore Scola (en sa présence) (avec exposition de dessins)
- Jean Eustache
- La Comédie italienne
- Courts métrages espagnols indépendants
- Serguei Paradjanov
- Thomas H. Ince

Nous avons d'autre part collaboré avec de nombreux Festivals de cinéma en Espagne (San Sebastián, Valladolid...) et à l'étranger (diverses manifestations de cinéma espagnol et programmes sur la Guerre Civile).

5. PUBLICATIONS

Nous avons créé une nouvelle collection, dans le but d'unifier et d'améliorer l'image graphique des publications de la Filmoteca.

- "1936-1939 La guerra de España en la pantalla", de Román Gubern
- "Nicholas Ray y su Tiempo", de Víctor Erice et Jos Oliver
- " Thomas H. Ince"

6. ADMINISTRATION ET BUDGET

Dépenses pour l'année 1.986:	(1\$US = 130 Ptas)
Acquisitions et tirages de films.....	36.060.000,-Ptas.
Acquisitions Bibliothèque-Photothèque.....	5.470.000,-Ptas.
Publications.....	7.670.000,-Ptas.
Expositions.....	2.200.000,-Ptas.
Location salle de projections.....	26.660.000,-Ptas.
Projections.....	12.000.000,-Ptas.
Frais généraux.....	27.000.000,-Ptas.

Les frais de personnel sont couverts par le Ministère de la Culture. En 1.986, le personnel comprenait 60 employés et 25 chômeurs intermittents.

7. RELATIONS INTERNATIONALES

Filmoteca Española a collaboré à l'organisation de rétrospectives qui ont eu lieu au British Film Institute (London), à la Cinémathèque Québécoise (Montréal), au Nederlands Filmmuseum (Amsterdam), à la Bulgarska Nacionalna Filmoteka (Sofia) et la Cinemateca Uruguaya (Montevideo).

Nous avons d'autre part, bénéficié de la collaboration de nombreuses archives, et reçu en prêt limité des films de nos collègues de Londres (National Film Archive), Rome (Cineteca Nazionale), Lisbonne (Cinematca Portuguesa), New York (Museum of Modern Art), Stockholm (Svenska Cinemateket), Washington (Library of Congress), Berlin (Staatliches Filmarchiv der DDR), Prague (Československy Filmový Archiv) et de Paris (Cinémathèque Française).

Mr. Pérez Millán a assisté aux Festival de Rimini et Karlovy Vary, et aux manifestations de cinéma espagnol présentées à Londres (National Film Theatre) et Montréal (Cinémathèque Québécoise)

Comme nous l'avons annoncé dans le dernier Bulletin de la Fiaf, Mr. Pérez Millán a occupé la direction de la Filmoteca Española jusqu'au début Novembre 1.986. Sur proposition du Directeur de l'Institut du Cinéma et des Arts Audiovisuels (I.C.A.A.), Mr. Fernando Mendez-Leite, le Ministère de la Culture a nommé pour le remplacer Mr. Miguel Marías à dater du 5 Novembre.

Mexico

CINETECA NACIONAL MEXICO
ACTIVITIES IN 1986

1. Acquisitions of the year

515 films came into Cineteca Nacional in 1986, 301 national and 214 foreign films, bringing the total assets to 2,781 prints. This figure does not include the documentary collection (approximately 19,000 reels) nor the nitrate films (approximately 2,000 reels).

2. Progress in the field of preservation

Cineteca Nacional's program for film protection included the printing in 35 mm of 36 national and 3 foreign productions during 1986. 5 Mexican and 11 foreign titles were copied in 16 mm. Manual restoration was completed on 12 reels of nitrate from the AFI collection which have been sent to the laboratory to be printed on acetate. We have already received the first shipment.

27 reels belonging to the National General Archive Collection have been restored and copied on safety film, preserving valuable images of Mexican history between 1936 and 1950.

Also 3,097 checks were carried out on archive prints for preservation purposes.

3. Cataloguing - Documentation - Research

4,767 items were acquired including books, periodicals, unpublished scripts, posters and stills. 9,000 people were served by the library, which provided them with more than 27,000 services.

Acquisitions in 1986	Total Assets
624 books	2,744
750 periodicals	5,750
1,926 unpublished scripts	3,426
288 posters	3,704
1,159 still photograph files	7,720
Stock of reasearch department	
263 files on national productions	2,858
2,077 files on foreign productions	3,078
605 files on individuals	1,606
167 miscellaneous files	817

Three studies done by researchers of the Cineteca Nacional were published and the following are in progress:

Filmograffia Mexicana de medio y largometrajes 1967-1970 (Mexican medium and feature length films of 1967-1970);
Filmograffia Mexicana de medio y largometrajes 1981-1985 (Mexican medium and feature length films of 1981-1985);

El cartel cinematográfico de México (Film Posters of Mexico)
and the second volume of Análisis de Publicaciones periódicas
sobre cine (An Analysis of Periodicals on film).

4. Film showings

During 1986, our activities in this field took place in the four theatres belonging to the facilities of the Cineteca Nacional.

The main events were: 6 International Film Weeks from Austria, Cuba, Hungary, Czechoslovakia, Brazil and the Soviet Union. The 6th Edition of the "Foro Internacional de la Cineteca". The 19th Edition of the "Muestra Internacional de Cine".

And the following programs:

This Land is Ours. Premieres of 1986. Stephen King. Manuel Barbachano Ponce, Producer. Cinematographic Presence of Juan Rulfo. Walter Hill. An Homage to Luis Spota. Julio Alejandro. José Revueltas. The Journalist in Cinema. The Countries of the World Cup Championship. In the International Year of Peace. French Cinema. Werner Schroeter. An Homage to Mauricio Magdaleno. The International Prizes of Mexican Cinema. An Homage to María Félix. García Márquez in Cinema. CUEC Retrospective. French Language Cinema. Fellini Retrospective. Arieles 1985: Documentaries and Shorts. An Homage to Emilio "Indio" Fernández. The Directors of the 19th Muestra. André Techiné. An Homage to José Estrada.

We had an average of 14 showings per day, with more than 600,000 spectators and 589 diferents titles.

5. Exhibitions - Publications

Regular expositions have continued in the Cineteca Nacional's "Gallery" Five shows were held in 1986: Exhibition-sale of lobby cards and posters of Mexican and foreign films; An Homage to Roberto Gavaldón (lobby cards and stills from his most outstanding films); Posters for the 6° Foro Internacional (posters that participated in the design contest for the Sixth International Stage of the Cineteca Nacional); Filmmakers 84 (photographs by Carlos Freire of the most outstanding contemporary directors of French cinema); and International Prizes and awards to Mexican films (showing some of the international prizes awarded to more than 200 Mexican shorts and feature films).

Publications

BOOKS

Memoria 1985 (An account of the Cineteca Nacional's activities in 1985).

Testimonios para la historia del cine mexicano I, (Testimonies for a history of Mexican cinema I) a facsimile edition of No. 1 of the Notebooks of the Cineteca Nacional, with additional film credits of the interviewees.

Lupe Velez - La mexicana que escupía fuego (Lupe Velez - The Mexican Spitfire), No. 2 in the Monograph series.

Filmografía mexicana de medio y largometraje 1906 - 1940 (Mexican medium length and feature films 1906 - 1940).

Research done by Cineteca Nacional

Bibliography of Theses on film, No. 1 of the research documents
Analysis of periodical publications, No. 2 of the research documents.

Prizes and Awards given to Mexican Films - International Festivals 1938 - 1984, No. 3 of the research documents.

PROGRAMS

Monthly Program, Nos. 25 to 36.

Fellini - Retrospective Catalogue

Program of the 6° Foro Internacional de la Cineteca

19th International Film Sampler (Muestra) Official Program

PAMPHLETS

"What is the Cineteca?", in Spanish, French and English versions.

Pamphlets on the four exhibitions shown in the Cineteca's Gallery.

POSTERS

Commemorating the 2nd Anniversary of the new facilities of the Cineteca.

Promoting the Cuban Film Week.

Promoting the 6° Foro Internacional de la Cineteca

Promoting the Fellini - Retrospective

Promoting the 19th Muestra Internacional de Cine

OTHERS

1987 Calendar "The Faces of Mexican Cinema. María Félix" (including 12 unpublished photographs of María Félix).

Notebook 1987.

Postcard of the "19a Muestra Internacional de Cine"

Christmas card (with photographs of Mexican actors and films).

7. International Relations (FIAF and others)

- Representatives of the Cineteca Nacional attended the 42nd General Assembly of FIAF celebrated in Canberra, Australia in April of 1986.

- Cineteca Nacional lent nine Luis Buñuel movies to the Museum of Modern Art in Medellín, Colombia for the cycle called "The Mexican Films of Luis Buñuel" at their inauguration.

- The Director of Cineteca Nacional was present for the opening of the Film Festival in Tashkent, USSR, the International Festival of New Latin American Films in Havana, Cuba and at the Iberoamerican Festival at Huelva, Spain, as well as the reopening of the Academy of Motion Picture Arts and Sciences of that country.

- Cineteca Nacional received visits from distinguished foreigners: Julio García Espinoza, Vice-minister of Culture of Cuba; Ennio Grassi, Mayor of Rimini, Italy; Dr. Gian-Franco Gori of the Bureau of Culture of Rimini, Italy; Mrs. Gabriela Jancso, Director of International Relations of the Hungarian Film Board; Kazunobu Yamaguchi, producer of the film Promeses; Elem Klimov, Director of the Arbitration Commission of Soviet Filmmakers; Sava Koulich, director and Arnold Vitol, Director of the Leningrad Film Board and André Techiné, director.

8. Special Events, Miscellaneous

- Cineteca Nacional, together with the Ministry of Foreign Relations and the Italian Embassy in Mexico, presented a retrospective of Fellini which included the 21 films which the Italian director has made to date.

There are only prints of seven of Fellini's films in Mexico, which made it necessary to bring fourteen directly from Italy, without Spanish subtitles. The collecting and shipment of the films was made possible by the cooperation of the Bureau of Culture -Film Department- of the city of Rimini, the Italian National Film Archive, the Ministry of Foreign Affairs for Italy and Italian Radiotelevision (RAI). Mr. Ennio Grasi, of the Bureau of Culture for Rimini and Mr. Gian-Franco Gori, critic and author of the quotes from periodicals printed in the catalogue of the Retrospective printed by the Cineteca were present at the opening of the film cycle.

- An homage was held for director Emilio "Indio" Fernandez, who died in Mexico in September of 1986, with showings of twenty of this most representative films. More than any Mexican director, Emilio Fernandez embodied a period of cultural nationalism, and represented a moment of great faith in the cinema as an art form, and a message which formed public opinion.

- The Mexican Academy of Motion Picture Arts and Sciences awarded a gold Ariel to the actress María Félix for the body of her work in films at a ceremony at Cineteca Nacional.

- For the third consecutive year, Cineteca Nacional awarded the "Salvador Toscano prize". On this occasion it went to director Roberto Gavaldón, who died at the age of 77 in September of 1986, having made 47 films, most of which had

Mexican themes. Gavaldón won more than thirty national and international awards. His film Macario has won more international awards than any other film in the history of Mexican cinema.

- A store for the sale of videotapes and lobby cards was opened within the Cineteca's facilities in order to make these items available to collectors.

Mexico

REPORT ON ACTIVITIES OF THE FILMOTECA OF THE UNAM FOR 1986.

1. Acquisitions.

In 1986 the Filmoteca of the UNAM acquired a total of 164 films, of which 2 were donated, 4 purchased, and 75 remained on deposit. We were allowed to copy 82 and one was obtained by exchange.

The donations our institution received from Mrs. Elda Peralta - companion of the writer and journalist Luis Spota - and Mrs. Medea de Novara widow of the Mexican film maker Miguel Contreras Torres, a pioneer of our cinema - merit special mention, as well as the donation from the Ministry of Finance and Public Credit.

Mrs. Elda Peralta donated to the Filmoteca of the UNAM 19 rolls of original material not used in the documentary, "El rescate de las islas Revillagigedo", filmed by Luis Spota in 1957 whose editing and directing was finished after his death by the Mexican film maker Matilde Landeta, with a finished copy of the same (in two rolls).

We received from Mrs. Medea de Novara several cans of unused material of some of the films of Miguel Contreras Torres and some promotional posters of his films.

Our institution also received 279 video films from the Ministry of Finance and Public Credit through the General Administrative Secretariat of the UNAM.

Although it is true that for budgetary reasons we were not able to acquire as many films as we would like, we must mention that in the Filmoteca laboratory we were able to process 121,797 meters in 16mm, 52,911 meters in 35mm and we thus obtained several copies and duplicates of films that increased our stock.

2. Conservation

The Technical Department reviewed 448 films of the permanent stock, which it gave maintenance service to, the same as 3 thousand 200 copies. 82 Films of the permanent ar-

chive were duplicated and copies were made of 5 nitrate films. There were also 66 new copies made for circulation.

3. Documentation and Cataloging.

Cataloging Department.

The Cataloging Department elaborated 325 filmographic cards and 50 files per film. At the same time it produced the filmographs of some directors (Emilio Fernández, Roberto Gavaldon, Alejandro Galindo, Miguel M. Delgado, Ismael Rodríguez, Gilberto Martínez Solares) and actors (Jacqueline Andere, Carmen Salina, Rosa Gloria Chagoyan and Rolando Fernández) who took part in the Filmoteca activities, the first receiving homage and the second in the series of talks, "Come have a coffee with us".

Documentation Department

The Documentation Department produced the following work:

- It organized and classified 3,812 newspaper notes on cinematographic aspects which appeared in the national circulation newspapers.
- It organized and classified 1,480 photographs (stills) of Mexican films.
- It organized and classified 1,799 posters of Mexican films.
- It organized and classified 1,855 documents related with cinematographic aspects.

Library

The Library Department increased its stock with 134 books, 196 magazines and 5 pamphlets which were acquired through purchase. It also received as donation 123 books, 29 magazines, 133 original scripts and 44 pamphlets. It attended to 1,250 outside readers and 1,437 inside readers, who mainly consulted books and magazines on aspects related to the cinema. The support for the realization of cultural events: film clubs, expositions, etc., merits special mention. We must also state that a T.V. monitor was installed in the Library to begin video film service shortly for consultation by researchers and students.

During 1986 the Filmoteca of the UNAM was able to car

ry out the following research: History of the Mexican Cinema, by a Filmoteca team, coordinated by Manuel González Casanova, with Moises Viñas as writer, with the advice of Aurelio de los Reyes and Tomas Perez Turrent. The work has very complete filmography of the Mexican cinema, with essential data of the films produced between 1896 and 1985, produced in our Cataloging Department; "El cine independiente en México" (Independent cinema in Mexico), by Ruben Torres; "La producción en México 1967-1970" (Production in Mexico 1967-1970), by Moises Viñas and "La exhibición en México" (Showings in Mexico), by Víctor Manuel Romero.

4. Films for Loan and Showing.

During 1986 the Filmoteca of the UNAM lent 3,874 films to different institutions of the country, such as universities, film clubs, governmental entities, schools and cultural and social centers mainly.

Of the 32 cycles which took place in our theatre "Fosforo", the cycles dedicated to various directors of the Mexican cinema (Emilo Fernández, Roberto Gavaldon, Ismael Rodríguez, Alejandro Galindo, Juan Bustillo Oro, among others) merit mention - "De la tinta a la emulsión" (From ink to emulsion), "Los hermanos Lumiere en México, 1896" (The Lumiere brothers in Mexico, 1896), "Las divas italianas" (The Italian Divas), "La Novela Policiaca en el Cine Francés" (The detective novel in French cinema) and those dedicated to G.W. Pabst, Erich von Stroheim, Orson Welles, Alfred Hitchcock and Ingmar Bergman, among others.

The films programming in the National Museum of Cultures Room of the National Institute of Anthropology and History, the José Revueltas Room of the University Cultural Center and the Julián Carrillo theatre of Radio UNAM merits separate mention.

5. Expositions, conferences, seminars, courses, publications and production.

Expositions. The Filmoteca of the UNAM last year produced 8 expositions. Three of them in its installations, "Curado de Espan

to"* (Fearless) - about Mexican terror cinema; "50 años de archivos fílmicos" (50 years of film archives) in commemoration of the first film library in the world: The French Film Archive and its founder, Henri Langlois; and the third on the occasion of 55 years of sound movies in Mexico, entitled "... and movie talked".

Of the remaining five, two were mounted in the "Casa del Lago", a cultural center located near the Chapultepec Lake (in the woods of the same name, where many Mexican families spend the weekends); one in the National School of Professional Studies, Acatlan, UNAM; another in the Cultural Center of the city of Cuernavaca, in the State of Morelos, and the fifth in the Cultural Center of the city of Taxco, in the State of Guerrero.

Conferences. - Of the conferences offered in the institution, those given during the "First Editorial-Cinematographic Event", "From Ink to Emulsion", merit mention, organized by the Filmoteca of the UNAM and other UNAM dependencies, as well as those that took place in the Cuba-Mexico Scientific and Educational Cinema Encounter, organized by the Mexican Association of Scientific Audiovisual Resources with the collaboration of the Filmoteca, events that took place in our installations in 1986. Outstanding among the conferences were those given by the painter José Luis Cuevas, on the relationship between cinema and plastic arts, or by the playwright Héctor Azar, the copyright expert, Ramon Obon, the film maker Carlos Velo and the script writer Marco Julio Linares, among others.

Courses. "El cine de Luis Buñuel" (The cinema of Luis Buñuel), by Tomas Perez Turreni; "Análisis de la obra de Werner Schroeter, (Analysis of the work of Werner Schroeter), given by the professor Jean Douchet; "The cinema of Werner Rainer Fassbinder", by Nelson Carro; one on "Dramatic Art" given by the mexican film maker Alejandro Galindo and another on "Maintenance of Cinematographic Equipment and Material" by professor Francisco Gaytan, were courses that took place in the Filmoteca of the UNAM during 1986, with the attendance of approximately 20 students at each one.

Publications.

In 1986 the Filmoteca of the UNAM produced the publication "25 años Filmoteca UNAM", produced by several authors, that contains the memory of the first 25 years of our institution.

Production.

The Production Department finished the long run film "Testimonios Zapatistas" that contains interviews of rural people who fought during the Mexican Revolution among the followers of Emiliano Zapata and who narrate their personal experiences. This valuable document is complemented with material from our archive, filmed during the events by the Alva Brothers. The department also made 30 testimonial registrations in 16mm films in color, of different events of cultural, political and social life, developed mainly in Mexico City. It also recorded 15 conferences in Betamax videos and 55 radio programs for the series "Music in Images" that the Filmoteca transmits weekly by Radio UNAM on topics of music related to cinema.

6. Budget and Relations with Government Authorities.

In spite of the difficult economic conditions the country is presently going through, the Filmoteca of the UNAM increased its budget by 47% with respect to the previous year. Its relations with government entities were excellent, since agreements were signed with several of them (Ministry of Public Education, Government of the State of Tabasco), as well as the close collaboration with the Ministry of Foreign Affairs that among other activities permitted the possibility of broad casting in Europe "The Forgotten Cinema of Latin-America" cycle, and also the presentation of Mexican cinema cycles in different countries of Central and South America, among others.

7. International Relations (FIAF) and others.

The Filmoteca of the UNAM took part in the XLII Congress of the International Federation of Film Archives (FIAF), held in Canberra, Australia.

It was also present in February, 1996, in the sample

of University cinema that took place in Paris, France, during the homage to the Filmoteca of the UNAM and its founder organized by the National Center of Scientific Research; in the XXXVIII Congress and Festival of the International Association of Scientific Cinema, held in Leningrad, USSR, and in the VIII International Festival of New Latin America Cinema, held in La Habana, Cuba, in the month of December.

8. Special Events.

Among the special events held by the institution we must mention the series of homages that took place during the year in honor of various veteran directors of the Mexican cinema (at that time, all of them still living). They received from the Filmoteca of the UNAM the recognition of their work in Mexican cinema. Among those we can mention are Emilio Fernández, Roberto Gavaldón, Alejandro Galindo, Gilberto Martínez Solares and Ismael Rodríguez.

The First Cinematographic Editorial Event, "From Ink and Emulsion", the cinematographic book and television fair that took place in the month of May, with a meeting of the talent and effort of the cinema and the printed word, organized by the Filmoteca of the UNAM and the Cultural Diffusion Coordination, on the one hand, and other University dependencies on the other, where apart from the exhibition and sale of specialized books on cinema, photography, literature and art, there was a series of conferences, round tables and presentations of recently appeared books about the cinematographic phenomenon and the relations between the cinema and the other arts.

*Popular Mexican saying that refers to the person without fear. Courageous.

Milano

CINETECA ITALIANA

ARCHIVIO STORICO DEL FILM MUSEO DEL CINEMA

Villa Comunale, Via Palestro, 16 - 20121 Milano - Tel. 799.224 · Associazione culturale senza scopo di lucro.

REPORT OF 1986 ACTIVITIES

ACQUISITIONS - PRESERVATION

In the course of 1986 the Cineteca Italiana has been carrying on the usual activities of revision, inspection, caption editing, reconstruction of film copies. 103 feature and 48 short films were acquired, and were also salvaged films to be still identified, coming from winding-up companies, for a total of 450 copie.

Other films were printed from the negatives kept at the Archives.

The tape library enriched its collection of many archive films, that were recorded on cassettes, to be projected at the "Punto Video" section of the Film Museum.

Film exchanges were made with the Cinémathèque Française of Paris.

Among the other Archive activities, special stress should be laid on the color printing of "Gli ultimi giorni di Pompei", a picture by Mario Caserini of 1913, and on the reconstruction of the original copy of "Le avventure di Saturnino Farandola" by Robinet: of this film too a 35 mm copy was printed.

FILM SHOWINGS

Among the most significant shows and events that took place in 1986 should be counted the following: "Italian Silent Film" at the "Centre Pompidou" of **Paris**; "Omaggio alla Torino cinematografica", with the cooperation of the Teatro Carignano of **Turin**; "90 years of cinema", at **Palermo**, where several film classics were shown; "Mito e realtà del cinema italiano" in **Buenos Ayres**, in cooperation with the Ministry for Foreign Affairs; showing of archive films at the "Mostra del Futurismo" in **Venice**, in cooperation with Palazzo Grassi; "Italia 90" in **Vancouver** Canada. Again, participation in the **Bergamo** "Film Meeting"; homage to Akira Kurosawa on the occasion of the "Premio Fiesole maestri del cinema" at **Fiesole**; homage to Rafael Azcona at **Rimini**; Avant-garde Film Review at **padua**; projections in **New York**, in cooperation with "Alitalia", on the occasion of a series of lectures by director Alberto Lattuada; presentation of the works by Francesco Pasinetti on the occasion of the exhibition "Venezia a Parigi", in **Paris**.

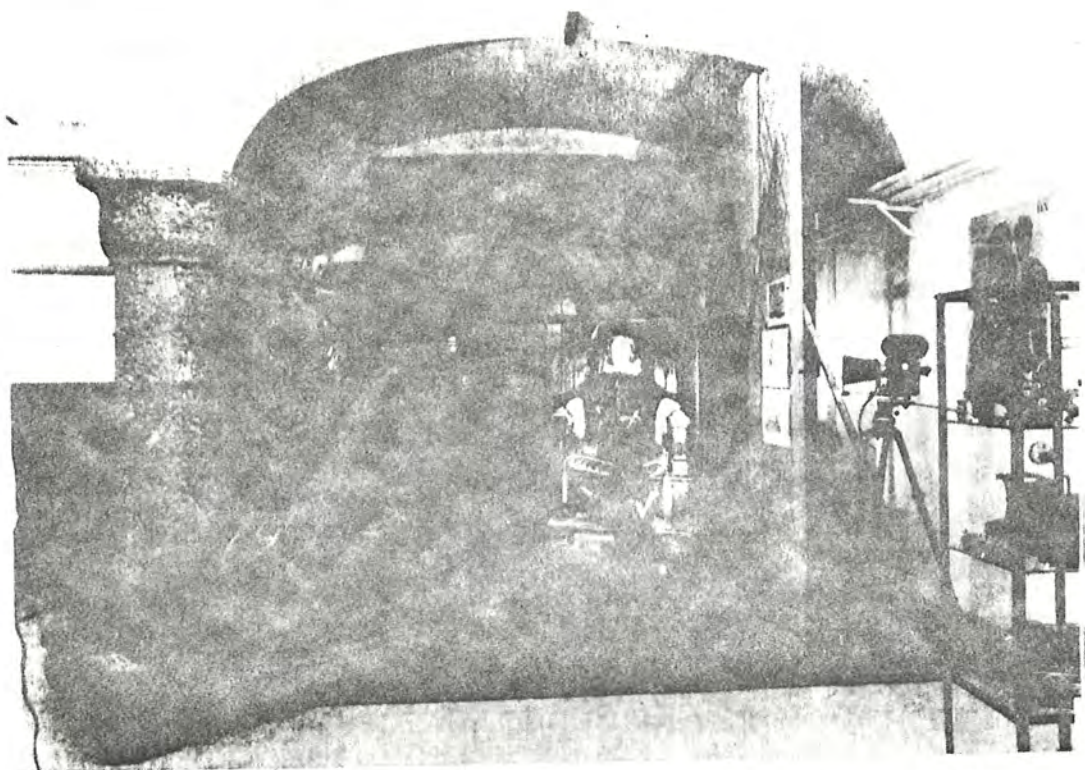
FILM MUSEUM

In May 1986 was opened the Film Museum of the Cineteca Italiana, at the new premises in Palazzo Dugnani.

The museum collections are displayed to the public in rooms given up to: the "pre-cinema", the Photography, the Birth of Cinema, the Silent Film, the Classics of the Sound Film.

There is also a "Punto Video" for showing short films of special interest. The museum catalogue, in both the Italian and the English language, is being printed and will be available in 1987; complimentary copies of it will be sent round to all the Film Archives associated to FIAF.

Milan, December 31, 1986



Collections of the Cineteca Italiana **Film Museum**, Palazzo Dugnani, Milan.
Reconstruction of a film set of the thirties.

Montevideo

CINEMATECA URUGUAYA
Montevideo

RAPPORT 1986

Un autre an de difficultés. Et aussi un an pour reconsidérer tout le travail et l'organisation du travail dans la Cinémathèque. En traversant par une crise économique importante et avec l'urgence de commencer le travail avec le vidéo, nous voyons le futur proche comme un temps de transformations. On doit -à notre avis- modifier les critères de la diffusion, par exemple, sur tout dans nos pays de l'Amérique Latine. Et aussi envisager des solutions permanentes pour la préservation. Nous croyons que le problème est presque exclusivement propre des archives privés dans un continent que traverse par une situation très difficile.

Dans cette contexte nous n'avons pas fait aucun progrès sur la préservation. Pendant l'année nous avons obtenu l'incorporation de 97 longmétrages (des copies seulement) et 84 court métrages. On a maintenu les séries de projections avec le même critère des années passées, avec la collaboration des collègues de l'Amérique Latine et aussi de l'Europe (en spécial Filmoteca Española, Filmmuseum d'Amsterdam). Mais notre vision est un peu pessimiste sur notre futur, et sur le futur des autres cinémathèques de notre continent.

Nous regretons que cette rapport soit si bref. Mais nous n'avons pas encore les statistiques de l'année 86 et nous préférons faire un appel d'attention en général sur la situation dans beaucoup des archives du continent. Et, en particulier, notre situation à Montevideo et à la Cinemateca Uruguaya.

Manuel Martínez Carril
(Directeur)

Montevideo, le 2 mars, 1987

Montevideo

NATIONAL IMAGE ARCHIVE
Montevideo
Uruguay

Activities report 1986

Most of the efforts in 1986 were oriented to reassess and reorganize the work of our archive, to keep up as close as possible to international standards. Our gains in different areas are the following:

Aquisitions - Although not significative in number, we were able to enlarge our archive's collection of uruguayan films - our main priority - with a two reel documentary made in 1923 and thus far unknown, which shows many important personalities, and two fairly recent productions, the feature film "Guri" and "The magic pencil", a documentary.

Preservation - Our plan for 1986 foresaw the processing of some 35.000 meters of film, which was delayed due to budget problems. Work has actually started, at the writing of this report. Nevertheless, part of the programmed work was fulfilled before the end of the year with special funds. It's worth while mentioning that the 1923 acquired uruguayan documentary was immediately transferred to acetate film - both negative and positive - and that a new color negative of THE CABINET OF DOCTOR CALIGARI was made from our original print, which ads to our old black and white negative.

Cataloguing, documentation, investigation - Work in our Service of Film Information and Documentation is centered at present in the registration of periodicals and photo identification. The task is progressing slowly due to the lack of personnel, but our librarian Miss Graciela Dacosta is on the right course, after having profited a scholarship which allowed her to visit and study colleague organizations in the Low Countries and Great Britain.

As previously reported, she has been working in a filmography of uruguayan feature films, now fully completed. The plans for publication are slightly delayed, but we expect to have it printed by mid-year.

Film showings - Like the previous year, in 1986 we followed the pattern of a weekly exhibition on thursdays. The screenings were devoted to a cicle called "The best films according to the public". In the whole, 32 showings were made with an average attendance of 250 people.

Exhibitions, publications - Our archive contributed to a photographic exposition which was opened to the public under the

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title "Myths of the cinema". Later the material was exhibited in the hall of the cinema we use for our weekly showings.

The archive's publications were limited to the program notes of our season, with a standard of four pages per program.

International relations - The participation of our Director in last year's FIAF Congress in Canberra helped to re-start and incentivate our international relations, leading to interesting specific projects. Among the most significant we have to mention: an arrangement made with the Munchner Filmmuseum, through which we provided that archive with a negative color print of CALIGARI, an exchange under way with Gosfilmfond, a special presentation of Roberto Robert's LA CONTESSA SARA (1924) in Pordenone's Silent Film Festival, which our archive made possible since no print existed in Italy where the film was considered lost, an arrangement reached with the Ceskoslovensky Filmovy Ustav which will enable us to recover part of the material sent sometime for a FIAF identification seminar held in occasion of a congress in Karlovy Vary, and our active participation in several FIAF projects under way, such as the printing test scheduled this year in Berlin and those foreseen for the 50th. Anniversary next year.

Special events - A couple are worth while mentioning: the three screening journeys of Argentine Antropologic and Social Cinema, and our VI Contest of Amateur Cinema (films and videos), which we sponsor every year to stimulate film production. This last edition attracted about twenty independent film-makers.

Eugenio Hintz
Director

February 1987

Montréal

LA CINEMATHEQUE QUEBECOISE

Musée du cinéma

1. ACQUISITIONS DE L'ANNEE

Films: 900 longs métrages
680 courts métrages

La Cinémathèque a acquis également des copies de conservation (tirées du négatif original et débarrassées au maximum de tout résidu d'hyposulfite) de 32 longs métrages et 40 courts métrages québécois de production récente.

Des échanges et prêts illimités ont été conclus avec les archives de Toulouse, Prague, Amsterdam et Managua.

Nous avons reçu en dépôt les éléments de tirage originaux de 6 longs métrages et de 35 courts ou moyens métrages québécois.

Nous avons commencé, en collaboration avec le cinéaste, la restauration de LA REGION CENTRALE de Michael Snow.

Enfin nous avons reçu les <chutes> (out takes et autres éléments de même nature) de 30 productions récentes.

Fait important à noter, en août 1986 la Cinémathèque a été désignée par le Ministère des Communications du Canada comme établissement de catégorie A aux fins de la Loi sur l'exportation et l'importation de biens culturels. Cette désignation officielle permet désormais à la Cinémathèque d'émettre des certificats fiscaux en retour de donations qui lui sont faites: une première commission d'experts a été réunie à la fin de l'année pour procéder à l'évaluation d'un important fonds d'un producteur québécois.

Appareils anciens: Au nombre des appareils acquis en 1986, on doit signaler une caméra Eclair-Coutant 16mm avec tous ses accessoires, quelques projecteurs 16mm (Capitol, Bell & Howell, Victor), des ensembles projecteur et caméra 8mm Revere, un projecteur Pathé-Monaco 9,5mm et plusieurs magnétoscopes Sony 1/2 pouce avec accessoires.

Photos, affiches, disques: Des quelque 6,000 photos acquises au cours de cette année, un nombre important nous sont venues du National Film Archive de Londres et du Nederlands Filmmuseum d'Amsterdam. Plusieurs centaines de photos nous ont été remises par des journalistes et attachés de presse montréalais.

Quelque 350 affiches ont également été acquises - la plupart européennes, notamment polonaises.

Environ 125 microsillons se sont ajoutés à notre collection de musique de film.

2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

Malgré notre volonté de faire de la question de l'agrandissement des entrepôts de conservation une question prioritaire, nous n'avons pas encore réussi à mettre de l'avant un projet correspondant à cette volonté. Le responsable technique et le directeur de la Cinémathèque ont participé à la réunion de mai 86 au Library of Congress de Washington consacrée à la question des entrepôts de conservation et des systèmes de refroidissement et de déshumidification; ils ont à cette occasion visité les nouveaux entrepôts du Library of Congress, comme ils ont visité ultérieurement l'entrepôt nouvellement aménagé par les Archives du film, de la télévision et de l'enregistrement sonore d'Ottawa. Par ailleurs des consultations se sont poursuivies avec des firmes d'ingénieurs spécialisés dans les questions de climatisation, aussi bien qu'avec des architectes-conseils. Enfin des négociations ont été entreprises auprès du Ministère des Affaires culturelles du Québec qui vraisemblablement financera cette construction nouvelle.

Bien que ces problèmes d'espace rendent le travail aux entrepôts fréquemment pénible (déplacement périodique de certains dépôts, par exemple), l'inventaire des dépôts se fait néanmoins régulièrement du fait, en particulier, de travailleurs occasionnels que nous pouvons recruter par le biais de projets gouvernementaux d'aide à l'emploi.

Dernier volet de cette problématique: la Cinémathèque a dû récemment imposer un moratoire sur le dépôt (de plus en plus spectaculaire) des chutes (<out takes> et autres éléments de même nature - un problème que connaissent sûrement plusieurs autres archives et face auquel nous souhaiterions bien être conseillés!

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Plus de 3,200 lecteurs ont utilisé les services de notre centre de documentation en 1986 et quelque 1,200 personnes se sont prévaluées de notre service téléphonique pour des recherches rapides. Nous avons également répondu à une centaine de demandes écrites venant de l'extérieur de Montréal et même parfois de l'extérieur du Québec. (Rappelons pour mémoire que le centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h les lundi et vendredi, et de 12h30 à 20h30 les mardi, mercredi et jeudi).

Le secteur des archives a continué à progresser, au niveau du traitement des fonds et de la consultation tout particulièrement. Une centaine de chercheurs - certains étendant leur recherche sur plusieurs semaines - sont venus consulter différents fonds au cours de l'année. Cette hausse de fréquentation de ce service est due notamment à une entente intervenue avec le département de Communications de l'Université du Québec dont les étudiants en scénarisation ont travaillé sur notre collection de scénarios originaux.

Nous avons reçu une vingtaine de dépôts de documents d'archives (certains forts volumineux) provenant d'organismes et de cinéastes québécois: leur traitement est en cours.

1,100 monographies se sont ajoutées à nos collections et nous recevons toujours quelque 400 abonnements courants à des périodiques de cinéma. Comme chaque année, plusieurs boîtes de livres, de revues et de documents divers nous ont été données, nous permettant de compléter certaines collections et d'enrichir notre rayon d'échanges.

1,200 monographies ont été cataloguées et plus de 700 numéros de périodiques ont été indexés, soit directement par nos services, soit à l'aide du réseau P.I.P.

Nous avons terminé au cours de l'année la version française du Thésaurus de vedettes-matière cinéma publié par la FIAF.

La vidéothèque de consultation, inaugurée l'année dernière, a connu un accroissement régulier au cours de 86: nous proposons actuellement aux lecteurs quelque 125 cassettes qui regroupent 191 titres du répertoire international, aussi bien que québécois et canadien. Plus de 80 personnes ont utilisé ce nouveau service.

4. PROJECTIONS

508 séances régulières ont été présentées en 1986. En plus de la relâche normale de juillet, nous avons fait relâche pour accueillir les manifestations suivantes: Festival international du nouveau cinéma, Rendez-vous du cinéma québécois, Festival international du Super-8 et Festival international des films et vidéos de femmes. La Cinémathèque a de plus présenté, hors saison, dix jours de films de jazz dans le cadre du Festival international de jazz de Montréal.

La salle de projection de la Cinémathèque compte 193 places et présente 13 séances par semaine. Le tableau statistique ci-dessous propose un bilan des projections publiques régulières de l'année 86:

<u>mois</u>	<u>cycle principal</u>	<u>séances</u>	<u>spectateurs</u>	<u>moyenne</u>
1/86	ACQUISITIONS, TEX AVERY	39	3,129	80
2/86	HONGRIE	34	1,756	52
3/86	VAN DER KEUKEN, LAJOUX	56	2,873	52
4/86	EISENSTEIN, MAROC, DUVIVIER	55	3,942	72
5/86	ZANUSSI, MIME	59	2,759	50
6/86	BERTO, TRNKA ET POJAR	25	1,076	43
8/86	MUSIQUE	54	3,005	56
9/86	ESPAGNE	53	5,381	102
10/86	ISRAEL, ARGENTINE	38	1,211	32
11/86	CINEMA GAI, INCUNABLES FR.	56	3,748	67
12/87	CINEMA JUIF, CIRQUE	39	1,519	39
		508	30,199	60

Au cours de 1986 nous avons accueilli notamment les invités suivants:

Luc MOULLET, cinéaste français
Léon BELANGER, historien québécois
Marta MFSZAROS, cinéaste hongroise
Michel LAROUCHE, critique québécois
János LOTH, cinéaste hongrois
Andras SZIRTES, cinéaste hongrois
Giannalberto BENDAZZI, critique italien
Bruce ELDER, cinéaste canadien
Jean-Dominique LAJOUX, cinéaste et ethnologue français
Johan VAN DER KEUKEN, cinéaste hollandais
Egon MONK, cinéaste allemand
Krzysztof ZANUSSI, cinéaste polonais
Gérard COURANT, cinéaste français
Juliet BERTO, cinéaste et comédienne française
Juan Antonio MILLAN, directeur de la Filmoteca española
Yeshayahu NIR, professeur israélien
Jean DREVILLE, cinéaste français
Julia BRUCKNER, cinéaste allemande
Arthur BRESSAN, cinéaste américain
Bernard MARTINAND, responsable de la programmation à la Cinémathèque française
Jean-Pol FERBUS, cinéaste belge
Tayeb SADDIKI, cinéaste marocain

5. EXPOSITIONS, PUBLICATIONS

Les principales expositions de 1986 ont été:

CINEASTES 84: 28 portraits de cinéastes français signés Carlos Freire.

PHOTOS DE LOIS SIEGEL: 60 portraits photographiques de la cinéaste-photographe montréalaise.

HOMMAGE A GILLES GROULX: la carrière du cinéaste québécois, Grand Prix du Québec 1986, à travers un choix de photos.

VAN DER KEUKEN PHOTOGRAPHIE: 60 photos du cinéaste-photographe hollandais en première nord-américaine.

AFFICHES POLONAISES: 50 affiches de cinéma récentes témoignant de la grande vitalité du graphisme polonais.

LES CINEASTES S'AFFICHENT: 90 oeuvres (peintures, dessins, collages, sculptures, objets) de 30 cinéastes québécois qui abandonnent parfois la caméra.

THE WEDDING MARCH: le chef-d'oeuvre de von Stroheim raconté en 100 photos de plateau rassemblées par le critique américain Herman Weinberg.

Au chapitre des publications, notre activité se résume ainsi:

- quatre numéros de notre périodique COPIE ZERO: une monographie (#27) consacrée au cinéaste Michel Moreau, pionnier du film pédagogique au Québec; un annuaire 1985 des longs métrages québécois (#28) - 53 titres de films et de vidéos - complété par quelques articles critiques et par une bibliographie (677 entrées) recensant livres et articles de revues et de journaux parus en 85 et portant sur le cinéma québécois; un

annuaire 1985 des courts et moyens métrages (#29) comprenant environ 700 titres de films et de vidéos, complétés par trois index et quelques articles critiques; un numéro spécial (#30) <Le documentaire: vers de nouvelles voies> qui s'attarde surtout à l'analyse de films qui font sauter les barrières conventionnelles du documentaire.

- le numéro 16 de notre collection <Les dossiers de la Cinémathèque>, VOYAGE A TRAVERS LES TOURS D'UNE SPIRALE de Johan van der Keuken, une anthologie de textes du cinéaste hollandais publiés entre 1963 et 1985 et pour la plupart inédits en langue française.

6. ADMINISTRATION ET BUDGET

L'équipe de la Cinémathèque comprend 19 employés permanents et 7 sur-numéraires; 23 de ces employés sont membres du Syndicat des employé(e)s de la Cinémathèque québécoise, syndicat avec lequel la Cinémathèque a signé une seconde convention collective de travail en date du 10 juillet 1986.

Grâce à divers programmes gouvernementaux d'aide à l'emploi la Cinémathèque a recruté 8 employés temporaires au cours de l'année 86.

La source principale de revenus de la Cinémathèque est constituée par les subventions gouvernementales qui se présentaient comme suit pour le dernier exercice financier complet (1er avril 1986 au 31 mars 1987):

Ministère des Affaires culturelles du Québec	550,000. \$
Conseil des Arts du Canada	165,000.
Conseil des Arts de Montréal	10,000.
Ministère des Affaires culturelles (copies de conservation)	<u>100,000.</u>
	825,000. \$

Le centre de documentation cinématographique fait l'objet d'un budget distinct, entièrement assumé par le Ministère des Affaires culturelles du Québec; en 1986-87, ce budget s'élevait à 375,000. \$.

Le budget total de la Cinémathèque pour l'exercice 1986-87 s'élève à 1,435,000 \$.

7. RELATIONS INTERNATIONALES

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

Louise Beaudet, responsable du secteur Cinéma d'animation, a participé au Festival de Zagreb et s'est rendu à Gand (Belgique) présenter un programme de films d'animation provenant de nos collections. En septembre Louise a reçu le Prix Spécial de l'Association Internationale du Cinéma d'animation pour son travail de recherche et de diffusion en ce domaine.

Carmen Palardy, technicienne à la référence au centre de documentation, a participé aux Journées du cinéma québécois de Liège.

Robert Daudelin et François Auger ont participé à la réunion de l'Archive Advisory Committee tenue au Library of Congress, en mai.

Alain Gauthier, responsable de la photothèque, a effectué un voyage d'études qui l'a conduit dans plusieurs archives européennes (Londres-NFA, Bruxelles, Amsterdam, Lausanne, Paris-Cinémathèque française, Toulouse, Bois d'Arcy) où il a pu discuter avec grand profit des problèmes particuliers à la conservation des photos et des affiches.

Nicole Laurin, responsable des documents d'archives, a visité les cinémathèques d'Amsterdam, Bruxelles et Paris-Cinémathèque française pour se renseigner sur le traitement accordé aux scénarios et autres documents de même nature.

Robert Daudelin a visité le chantier du futur Museum of the Moving Image de Londres.

La Cinémathèque a rendu hommage à la Cinémathèque française à l'occasion de son 50e anniversaire en projetant 12 films français des années 30 restaurés par la Cinémathèque. Par ailleurs nous avons rendu hommage au travail de restauration des archives américaines en projetant 6 célèbres films américains restaurés par nos collègues de New York, Los Angeles, Rochester et Washington.

Comme chaque année nous avons bénéficié de la précieuse collaboration de nombreuses archives membres de la FIAF pour la préparation de cycles de projections publiques, pour des travaux de recherches et des échanges de documentation. Nous tenons à remercier notamment nos collègues de Lisbonne, Toulouse, Paris (Cinémathèque française), Amsterdam, New York, Rochester, Washington, Los Angeles, Bois d'Arcy, Ottawa et Lausanne.

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 1986.

ACTIVITE NATIONALE

En 1986 les collections du Gosfilmofond se sont complétées par un nombre considérable des films. En total on a pris en conservation illimitée 31.163 bobines de films.

On a effectué un tirage actif pour le transfert du nitrate à l'acétate. On a tiré pour ça 987.000 mètres de films.

Pour les besoins du Gosfilmofond et pour les autres institutions (distribution, studios de production, la TV etc.) les laboratoires du Gosfilmofond ont tiré 14.922.800 mètres de films.

On a restauré 5.594.000 mètres de films.

On a renouvelé la bande sonore - 1.021.400 mètres de phonogrammes.

On a effectué un grand travail pour aider les groupes de tournage de cinéma et de TV à choisir les morceaux des films nécessaires. Ainsi on a servi plus de 100 groupes de tournage y compris les films tels que: LE XX-eme SIECLE (Studios Gorki), LE SERMENT DES PARTICIPANTS DE L'OLYMPIADE (Tsentraoutchfilm), NUREMBERG, 40 ANS APRES (TsSDF), LE SOLO DE LA TROMPETTE (TsSDF), LE CINEMA DE NOTRE ENFANCE (Tsentralnoé Télévidénié), L'HOMME DU BOULEVARD DES CAPUCINES (Mosfilm), LES HOMMES DE L'ATOME (Tsentraoutchfilm) et d'autres.

En 1986 les cinémas du Gosfilmofond (ILLUSION à Moscou, SPARTAK à Leningrad et LE PRINTEMPS à Tbilissi) ont continué les projections des films programmés en cycles thématiques et précédés par allocutions. On a prêté aux cinémas du Gosfilmofond en total 14.712 bobines de films.

En cadre du Festival International du Film à Tachkent on a organisé la Retrospective des films de l'Asie, de l'Afrique, de l'Amérique Latine et de l'Océanie. Une partie des films a été prêtée par le Gosfilmofond de l'URSS, pour cette manifestation.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 1.700 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 48.276 bobines de films aux institutions scientifiques et artistiques y compris les Studios de production, la TV, l'Institut des recherches cinématographiques, le VGIK, l'Union des cinéastes de l'URSS et les autres.

On a annoté 478 films en conservation au Gosfilmofond pour les catalogues des films soviétiques et étrangers.

On a fini les travaux sur le livre LES OPERATEURS DU CINEMA SOVIETIQUE qu'on se propose d'éditer avec l'aimable concours de la FIAF.

En 1986 les Archives du Gosfilmofond ont établi 989 nouveaux dossiers y compris 167 dossiers sur les films de fiction soviétiques, 60 dossiers sur les dessins animés soviétiques, 56 dossiers sur les films de fiction étrangers, 273 dossiers de photos des films soviétiques et étrangers et d'autres.

On a activisé les travaux sur l'amélioration du régime de température et d'humidité dans tous les block-haus du Gosfilmofond.

On a fini la construction du 12-ème block-haus de 135.000 bobines. On compte l'emplir de films durant l'été 1987.

On a commencé la préparation de la documentation du projet de la construction du nouveau block-haus à plusieurs étages pour les matériaux de films et la nouvelle maison d'administration avec les salles de projection.

ACTIVITE INTERNATIONALE

En 1986 le Gosfilmofond a continué ses relations actives avec 46 Archives du Film, membres et observateurs de la FIAF. On a envoyé aux Cinémathèques étrangères en cadre d'échanges et en prêt illimité 153 films et en prêt limité - 100 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 105 films et en prêt limité - 35 films.

On a aussi effectué les échanges des livres de cinéma, des affiches, des photos et des matériaux d'information.

Le Gosfilmofond a envoyé les copies des films pour la projection en cadre du Congrès de la FIAF à Canberra.

Le Gosfilmofond a assuré par les copies de films les projections des films soviétiques aux cinémas d'Archives de la Bulgarie, de la Bolivie, de la Finlande, de la Grande Bretagne, de la Hongrie, de l'Italie, de la Pologne, du Portugal, de la RDA, de la Tchécoslovaquie.

On a envoyé aux jeunes Cinémathèques de l'Angola, et du Nicaragua les copies des films soviétiques pour la conservation, les études et la projection.

Avec l'aide de BULGARSKA NACIONALNA FILMOTECA le Gosfilmofond a fait la Retrospective des films bulgares des années 70 et 80 dans son cinéma d'Archives ILLUSION à Moscou.

Avec l'aide de STAATLICHES FILMARCHIV der DDR le Gosfilmofond a fait la Retrospective des films de la RDA de la production des années 70 et 80 dans son cinéma d'Archives ILLUSION à Moscou.

Avec l'aide de CINEMATECA DE CUBA le Gosfilmofond a fait la Retrospective des films du réalisateur Tomas Gutierrez Alea dans ses cinémas d'Archives ILLUSION à Moscou et SPARTAK à Léninegrad. Le réalisateur Tomas Gutierrez Alea a pris part à cette manifestation.

Avec l'aide de NATIONAL FILM ARCHIVE of GREAT BRITAIN le Gosfilmofond a fait la Retrospective des films anglais des années 30-70 dans ses cinémas d'Archives ILLUSION à Moscou et SPARTAK à Léninegrad. La délégation des cinéastes britanniques a pris part à cette manifestation.

C'est avec plaisir que le Gosfilmofond a accueilli chez soi et à Moscou les dirigeants et les collaborateurs de la CINEMATHEQUE FRANÇAISE, de ČESKOSLOVENKY FILMOVY USTAV et FILMOVY ARCHIV, de STAATLICHES FILMARCHIV der DDR, de NATIONAL FILM ARCHIVE of D.P.R.K., de NATIONAL FILM ARCHIVE of INDIA, de MAGYAR FILMINTEZET et FILM - ARCHIVUM, de SUOMEN ELOKUVA-ARKISTO, de CINEMATECA de NICARAGUA, de ARCHIVO NACIONAL DE LA IMAGEN d'URUGUAY, de CINETECA NACIONAL de MEXICO.

München

F.I.A.F. Activities Report, Fiscal Year 1986

1. Acquisitions

During 1986 the Munich Filmmuseum acquired prints of 21 long and 30 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 19 long and 8 short films.

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

BETÖRUNG DER BLAUEN MATROSEN	CHINA - DIE KÜNSTE, DER ALLTAG
DEATH OF A SALESMAN	DIE FLAMBIERTE FRAU
GNADE UND DINGE	HEIDENLÖCHER
HEILT HITLER	HUR UND HEILIG
KRIEG UM ZEIT	LAND DER BITTERKEIT UND DES STOLZES
MADAME X	MEIER
OBRIGKEITSFILM	SUPERBIA
WHERE THE GREEN ANTS DREAM	DER WILLI-BUSCH-REPORT
WITZLEBEN	ZEIT DES SCHWEIGENS UND DER DUNKELHEIT

Among other German productions acquired in 1986 are:

FEIND IM BLUT	DAS INDISCHE GRABMAL (1959)
PIONIERE DER TECHNIK	DAS SCHWEIGEN AM STARNBERGERSEE
DER TIGER VON ESCHNAPUR (1959)	VANINA (1 reel in color)

2. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on NOSFERATU, METROPOLIS, DIE BÜCHSE DER PANDORA, GEHEIMNISSE EINER SEELE, SPIONE, VARIETE. The existing material has been compared with written evidence from different sources, the material has been edited, captions have been restored etc.

3. Showings

In 1986 the Museum showed about 400 different programmes in 828 screenings.

The main series shown in 1986 were:

CLASSICS OF THE WESTERN FILM
GERMAN FILM HISTORY (1960-1986)
FILMS BY GERMANS
SOVIET CHILDREN'S FILMS
THE FUEHRER'S FACE: HITLER IN THE MOVIES
THE SURREALISTS AND THE CINEMA

Retrospectives with films by or with or based on novels by:

JEAN-LUC GODARD (continued)	WILL ROGERS
BUSTER KEATON	GEORGES SIMENON
FRITZ LANG	TOTO
ANNA MAGNANI	BILLY WILDER
HANS MOSER	WILLIAM WITNEY

4. 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 1986:

For screenings and other events:	DM 250.000.-
For acquisitions and restauration:	DM 180.000.-

New York

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM
11 West 53rd Street, New York, NY 10019
Founded 1935, private, founder member of FIAF

I. ACQUISITION

a) statistics: 241 film titles, including 69 feature films, 151 short films, 21 videotapes, plus several large collections not included in these statistics because not yet inventoried.

b) collections: Columbia Pictures donated a collection of new 35mm prints of all their Academy Award-winning productions, from IT HAPPENED ONE NIGHT to GHANDI. In addition, the company gave a group of features no longer in their distribution. Clint Eastwood gave new 35mm prints of his own films. The collection of silent American slapstick films continued to grow, thanks in particular to our colleagues of the Prague archive who have continued to send us nitrate prints for copying. We acquired from private collectors a small number of nitrate prints of American films from the early teens, including productions of Thanhouser, Vitagraph, Edison and Universal, in addition to those we copied from the Desmet Collection in the Netherlands Filmmuseum. Isabella Rossellini donated a collection of Italian feature films from the thirties through the fifties in the form of 16mm English-titled distribution prints. In a 16mm collection acquired from a public library that is now changing over to videotapes of films, we found the camera originals of Orson Welles' first film, HEARTS OF AGE. Lionel Rogosin deposited his collection, not yet fully inventoried, containing preprint, print and outtake material for his own films, as well as films by others. A major distributor of foreign films has deposited some 85 cases, not yet fully inventoried, containing preprint materials and multiple 35mm distribution prints. The use of videotapes as a replacement for film in our country is becoming an important factor in our acquisition of film materials. Distributors are ready to get rid of their film inventories and avoid storage charges.

18,505 film stills acquired in 1986 included: 10,000 film stills and original photographs purchased from the former movie editor of Look magazine from 1950 to 1972; 2,793 stills from foreign films donated by Charles Turner; 1,000 color slides and transparencies acquired by exchange with

NFA/London. Production designs: 44 designs for NORTH BY NORTHWEST and DUEL IN THE SUN. Posters: 150 film posters, including a Morgan Litho poster for ALL QUIET ON THE WESTERN FRONT, and a box of lobby cards for American films for the years 1919-1923.

II. PRESERVATION

a) statistics: \$270,422 was expended in laboratory costs, including preparation work, editing and printing; 140,417 metres in 35mm and 3,910 metres in 16mm were manufactured, while 50,431 metres of nitrate were transferred to acetate. 162 film titles were preserved in whole or in part, including 15 features and 147 short films.

b) narrative: The work on restoring INTOLERANCE neared completion in 1986. This project is being carried out by Peter Williamson in collaboration with Gill Anderson of the Library of Congress Music Division, with the help of the original score and the copyright records. The task of copying the American silent slapstick films lent by our FIAF colleagues for the 1985 symposium was also nearly completed, and several additional films were identified. Film stock was supplied to the Sao Paulo archives for copying some nitrate films from our national production discovered by them. A large increase in fire insurance rates in New Jersey, where our films are stored and much of our laboratory work is done, has created a condition of rising storage costs and delays in printing work. The need to find a new vault location has grown more urgent.

III. CATALOGUING - DOCUMENTATION - RESEARCH

The cataloguing staff concentrated on inventory matters, striving to improve the accuracy of data as well as the computer system. Input reached a total of more than 8,600 titles now in the data bank, although recent acquisitions have been entered only at a minimal level. The 1986 acquisitions were entered in order to produce a report by computer, although we have a backlog of several years of acquisitions, and some large collections, not yet entered. The temporary cataloguing staff was gradually reduced, until by the end of 1986 only one permanent cataloguer remained on staff, with some part-time temporary help. The rate of entering and updating must now continue at a much slower pace.

The Pinewood International Film Study Center was visited by over 2500 researchers, writers and filmmakers during 1986; 1500 of them used the documentation services, while 1200 viewed films in the collection. About 100 book titles were added, 95 periodicals received, in addition to 15 scripts. The recent publication of our catalogue of film holdings increased demand for access to the viewing facilities.

Pressure was particularly noteworthy with regard to 35mm films and other prints requiring the services of a projectionist, since this service is presently available only three days a week. Space for documentation collections is becoming a critical problem. Several options are being considered, including the possibility of an in-house microfiche machine. Among those doing research were Robert DeNiro, Robert Duvall, Diane Keaton, Harvey Keitel, Sondra Locke, Bill Murray, Isabella Rossellini; directors Chantal Akerman, Perry Miller Adato, Lamont Johnson, Sydney Pollack, Martin Scorsese, Douglas Trumbull; writers Kit Carson, Larry Kramer, Richard Price, Jonathan Reynolds; and choreographers Mikhail Baryshnikov and Twyla Tharp.

The department continued to host the Columbia University Seminars in Cinema once a month during the academic year. These seminars bring together graduate and postgraduate scholars to discuss work in cinema studies and related matters. Under the leadership of Charles Musser and Janet Staiger there has been a new emphasis on film history studies in the last two years.

V. FILM SHOWINGS

The Titus I and II cinemas held at a maximum four daily screenings, six days a week, for an average daily attendance of approximately 1000 people. Among the distinguished guests, the following appeared for "Comedy, Italian Style": Alberto Sordi, Monica Vitti, Albert Lattuada, Mario Monicelli, Carlo Di Palma, Luigi Magni. Elim Klimov appeared for the Salute to the Soviet Republics, and for the Directors Guild tribute, Joseph L. Mankiewicz, Budd Boetticher, Elia Kazan, Robert Wise, Jonathan Demme, Martin Scorsese, Arthur Penn, Elaine May, and Louis Malle.

CLOSE-UP OF JAPAN NEW YORK 1985-1986; NEW FILMS/ ANIMATION,
January 10 - 19
"HIROSHIMA '85", January 21, 23
DIRECTORS GUILD OF AMERICA FIFTIETH ANNIVERSARY
A TRIBUTE TO NEW YORK STATE COUNCIL ON THE ARTS, February 4 - 27
PERSPECTIVES ON FRENCH CINEMA, February 21 - March 18
OSCAR-NOMINATED FILMS (SHORTS & DOCUMENTARIES), Feb. 28 - Mar. 9
AMPAS BEST FOREIGN FILM NOMINATIONS FOR 1985, March 7 - 14
FILMS BY CLEMENS KLOPFENSTEIN, March 16 - 22
IAN HUGO, March 16 - 18
NEW DIRECTORS/ NEW FILMS, April 4 - 19
DYSTOPIA; FILMS FROM THE ARCHIVES, April 20 - 29
THE FILMS OF ANDREI TARKOVSKY, May 2 - 11
COMEDY, ITALIAN STYLE, May 9 - August 10
ITALIAN COMEDIES FROM THE ARCHIVE, September 18 - 22
WILLARD VAN DYKE: IN MEMORIAM, May 13, 16
FOCUS: AWARD-WINNING STUDENT FILMS '85, May 17, 18
GODZILLA, May 17, 18
SAVED! PRESERVED AND RESTORED FILM TREASURES FROM THE COLLECTION,
May 23 - September 11

NEW YORK PREMIERE: LOST HORIZON RESTORED, September 4
SOME FILMS ABOUT THEATER, September 23 - 30
BRITISH ADVERTISING BROADCAST AWARDS 1986, September 25, 26
THOMAS H. INCE, AMERICAN FILMMAKER, October 3 - 31
THE QUAY BROTHERS' ANIMATION, October 3, 6
A SALUTE TO THE SOVIET REPUBLICS, October 20 - November 4
FILM CLASSICS FROM NEW YORK, October 23 - 28
SAM SPIEGEL, PRODUCER, October 30
LOTTE REINIGER, November 1 - 6
FILMS BY HELMUT KAUTNER, November 6
BRITISH FILM; TRADITIONS, "MELODRAMATICS", November 7, 1986-
February 17, 1987
HOMAGE TO THE CINEMATHEQUE FRANCAISE, December 12, 1986 -
January 5, 1987

In addition, the continuing series:
Cineprobe, What's Happening, Survey of Film History, Films from
the Archive.

EXHIBITIONS - PUBLICATIONS

COMEDY, ITALIAN STYLE: posters and stills from the films in
the series, May 6 - September 9.
COLUMBIA FILM STILL: 42 stills to note the gift of films from
Columbia Pictures, September 26, continuing into 1987.

Donald Albrecht. Designing Dreams/Modern Architecture in
the Movies, Harper & Row in collaboration with The Museum of
Modern Art, 1986.

VI. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The National Endowment for the Arts and the New York State
Council on the Arts continued to fund the preservation
program at approximately the same level as in the last
several years, while generous private donors and foundations
made up the rest. The departmental budget increased slightly
to accommodate annual salary increases and additional vault
storage. Permanent employees numbered 27, while there were 7
temporary employees.

VII. INTERNATIONAL RELATIONS

During 1986, 172 films were loaned to various institutions,
47 of them to archives abroad and 17 to nonarchival
institutions in other countries, while 108 were lent to U.S.
institutions. A group of 30 films were lent to the National
Museum of Modern Art in Tokyo, and Eileen Bowser was a guest
of the National Film Center for that occasion. Our FIAF
colleagues in London (NFA), Paris (CF), and Rome were
generous lenders to our film series, in addition to our
national FIAF members and observers. The FIAF Secretariat
continued to distribute our touring show in Europe, The

American Social Documentary. Exchanges were made with FIAF members in Prague, Stockholm, Oslo, Copenhagen, Madrid, Brussels and London. As noted elsewhere, FIAF archives continued to contribute American slapstick films for preservation.

Staff members participated in the work and attended meetings of the Cataloguing Commission, the Documentation Commission, the Preservation Commission, and the Executive Committee. Peter Williamson was named as Chairman of the North American Subcommission of the Preservation Commission, on the resignation of Larry Karr from this position.

VIII. SPECIAL EVENTS - MISCELLANEOUS

The Circulating Film Library made available about 3000 16mm films and 300 videotapes to a wide variety of educational institutions. New additions to the collection included rare early silent films from the International Museum of Photography/George Eastman House, as well as documentaries, animated films and videos by leading independent film and video makers.

Eileen Bowser returned from her sabbatical year in May, 1986, having completed a book on early film history to be published by Scribners in a series on the History of American Film.

Oslo

NORSK FILMINSTITUTT
Grev Wedels Plass
P.O. Box 482 Sentrum
0105 Oslo 1

REPORT FOR 1986

General remarks,

As mentioned in our report for 1985 our Parliament passed a bill concerning registration of videogrammes in commercial distribution. The government decided that the new register should be part of the institute. During 1986 the register has been established and is now in full operation. It is based on the use of computers and we prepare to use the computer system in other branches of the institute as well- film registration, catalogueing, documentation. It is our hope that we during 1987 will have a computer system which will operate on all levels.

1. Acquisitions of the year.

We have received 864 feature films in 1986 including 27 Norwegian titles (1985: 164 and 13). Most of the copies are in 16mm and 617 titles are in duplicate negative. All foreign copies are in 35 mm with Norwegian subtitles. Furthermore we have received 268 short films including 252 Norwegian titles. Unfortunately the gap between films received and actually registered is still growing due to the fact that we are understaffed.

2. Progress in the field of preservation.

Thirteen Norwegian feature films from the period 1934-1949 have been fully restored (approx. 34.000 meters). Approx. 21.000 meters of short films from the nitrate period have been restored as well.

3. Library- documentation.

The library consists now of 12.043 volumes. We subscribe to 103 periodicals. As in previous years we support the Periodical Index Project-
During the year we have made an evaluation of the library classification system and the conclusion is that we will use the system suggested by FIAF.
Our department for stills, posters and documentation material is still growing and the amount of unregistered material is still too high. So far no grants have been given for more staff.

4. Publications.

We have published the booklet "Norwegian Films 86" and the annual short film register.

5. Film Showings.

In cooperation with the "Friends of NFI" approx. 400 showings have been given in our cinema. We have arranged special film weeks with films from India, DDR, Israel and Switzerland.

6. Budgetary matters.

Our budget for 1986 gave us slightly more than in 1985 which enabled us to spend more money on preservation than ever before. The grants for 1987 is considerably higher and we will be able to preserve a substantial amount of nitrate film. Provided the grants for the next five years will be on the same level we will have solved the nitrate problem.

7. Miscellaneous.

We have had visitors from India, DDR and Switzerland and from the Nordic countries. We have received copies for showings from Berlin (East), Copenhagen and Stockholm.

Ottawa

NATIONAL FILM, TELEVISION AND SOUND ARCHIVES

OTTAWA

REPORT TO FIAF 1986

In terms of acquisitions and the processing of the material in custody, this has been an uneventful year. Positively archival. In terms of organization, accomodation and administration it has been a year of crisis and constant challenge. We will be living with the consequences for many years to come.

A management study of the Public Archives of Canada recommended a more functional organization. One of the decisions was to give responsibility for all conservation activities to a Conservation Branch. On 1 December, 1986, the fifteen people who were the Technical Operations Section of the NFTSA were formally transferred to the Conservation Branch. Operational authority, however, remains with the Director of the NFTSA, and an agreement stipulates that all decisions relating to quality control, custodial and environmental controls, and technological innovation must be with the concurrence of the NFTSA.

Responsibility for access to the collection, and control over all relations with the film and television industries in Canada, and with all other Archives remains, of course, exclusively with Director of the NFTSA.

More serious in its practical consequences was the necessity to terminate both the librarian and the cataloguer in our documentation service as part of a larger program of workforce reduction throughout the Public Archives of Canada. These cuts in human resources, to take place at the end of March, 1987, will make it more difficult for Jana Vosikovska to carry out FIAF projects such as Bibliography of Member Publications, and we are investigating ways of contracting out some of the book processing.

A minor consequence of the re-organization and the drafting of new legislation for the Public Archives of Canada is a name change for the Division. The NFTSA entered 1987 as Moving Image and Sound Archives (MISA) / Archives visuelles et sonores (AVS).

ACQUISITION

It has been an uneventful year in acquisitions. No major collections. The NFTSA continued its projects to safeguard the productions of the major Canadian producers, and in particular the Canadian Broadcasting Corporation and the National Film Board. In the NFB project, for example, the Archives acquired 617 titles in 1986 and now holds master material on all NFB productions through 1969.

In all of 1986 the Archives accessioned 148,357 documents (a document defined as ten minutes of moving image or recorded sound played at the appropriate speed), or roughly 24,726 hours of recordings. These included 35mm preservation masters on such recent feature titles as DANCING IN THE DARK, LOYALTIES, LE DECLIN DE L'EMPIRE AMERICAIN and FEMME DE L'HOTEL, as well as diverse aspects of Canadian film history ranging from Allan King's WARRENDALE series (production elements and outs), Robert Anderson's documentaries (various elements), to films commissioned by the International Nickel Company (INCO). In addition the Archives continued to receive copies of award winning film and television production entered in the Yorkton Film Festival, the Atlantic Film Festival, Can Pro, Banff International Television Festival, and Canadian Film and Television Awards, and copies of films produced with the participation of the Film Development Fund and the Broadcast Development Fund administered by Telefilm Canada.

CONSERVATION

The Archives discovered that the ceiling of the Technical Operations Section had been insulated with asbestos which presented a potential health hazard to the staff working there. After much investigation the Government agreed to move the facility to a larger space that will be specifically designed to accommodate the power and venting requirements of the equipment involved.

In 1986 the Archives conserved 72,561 media documents, and significantly reduced the quantity of nitrate film in storage. Although the total quantity of nitrate film remains at roughly 1,050,000 metres, the quantity of unprotected nitrate (mostly marginal American short films, industrials and foreign sound tracks) is less than 500,000 metres.

DOCUMENTATION

In 1986 the Archives acquired 13,366 documents (publicity materials, scripts, stills, posters, etc.) and placed 26,864 documents under minimal control, and described 19,095 documents in greater detail.

PUBLIC SERVICE - RESEARCH

During the past year the Archives responded to 8008 written and telephone inquiries and provided services to 913 researchers using its viewing, auditioning and study facilities. 12,556 documents were circulated, and 36660 copies of moving image or recorded sound were applied.

EXHIBITIONS - PUBLICATIONS

The archives continued to collaborate with the Canadian Film Institute in presenting regular screenings of Canadian and foreign films that would otherwise not be seen in Ottawa.

This year as well the Archives organized nine programmes of archival restorations under the title 'The Open Vault' in cooperation with the Toronto Festival of Festivals. Films screened included FOR THE TERM OF HIS NATURAL LIFE (a print acquired from the National Film and Sound Archives, Canberra), LOST HORIZON (on loan from the Center for Film and Video Preservation, Los Angeles), DOCTOR X and MYSTERY OF THE WAX MUSEUM (on loan from the University of California at Los Angeles), PAID (on loan from George Eastman House, Rochester) and YOU'LL NEVER GET RICH (on loan from the Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington).

NATIONAL AND INTERNATIONAL RELATIONS

In January and February the NFTA's Director conducted seminars in audio-visual archives in Singapore, Jakarta and Kuala Lumpur. These were sponsored by the International Development Research Center in Ottawa.

Paris

CINEMATHEQUE FRANCAISE
RAPPORT D'ACTIVITE 1986

En 1986, la Cinémathèque Française fêtait son cinquantième. Cette année a été celle d'une activité intense pour les différents secteurs d'activité. Elle a donné lieu à de nombreuses manifestations en France et à l'étranger tandis que les activités traditionnelles de conservation se poursuivaient.

1°) ACQUISITIONS DE L'ANNEE

Département du film

1.596 titres sont entrés en nouveaux dépôts.

Département non film

733 ouvrages
920 fascicules de revues
40 dossiers de festival
232 dossiers de matériel publicitaire
730 découpages et manuscrits
8.367 partitions
2.784 photographies
1.501 affiches
124 dessins et maquettes
18 appareils + 23 vues
36 plaques de lanterne magique
6 costumes
2 objets
27 archives sonores
1 cassette vidéo
12 recueils de presse
2 microfilms
16 médailles
10 cartes postales

2°) Progrès dans le domaine de la Conservation

Département film

Longs métrages : 104 copies positives
70 éléments de conservation (interpositifs, internégatifs).

Courts métrages : 32 copies positives
21 éléments de conservation (interpositifs, internégatifs)

Parmi les **films restaurés**, citons *Autour d'une Cabine* (duplicata de la bande originale de Reynaud et report sur film standard), *Casanova* de Volkof, *Louise* et *Lucrece Borgia* de Gance, *Le Brasier ardent* de Mosjoukine, *La Merveilleuse Vie de Jeanne d'Arc* de Marco de Gastyne, *93* de Capellani, *Les Vampires* de Feuillade...

Les **travaux d'équipement** d'un nouveau lieu de stockage pour film de sécurité s'achèvent au Fort de St Cyr. Des locaux ont été aménagés au sein de ce Fort qui doit devenir le lieu central des équipes de stockage et d'inventaire.

Département non film

1.064 ouvrages reliés.

185 affiches restaurées et entoillées.

256 reproductions d'affiches sur diapositives

Etablissement de contacts et contretypes pour

2.350 plaques de verre, provenant des fonds d'Etienne Jules MAREY et de Lazare MEERSON.

353 pièces restaurées

3°) Catalogage

Département film

Les travaux d'inventaire de la collection film se poursuivent. Quelques 12.000 boîtes ont été inventoriées, permettant ainsi une meilleure connaissance des collections.

Département non film

190 **scénarii** catalogués

Inventaire analytique de la Société ALBATROS.

2.036 **maquettes** cataloguées

1.340 **affiches** cataloguées

6.000 **tirages de photographies** anciennes précieuses reclassés pour consultation en 45 albums sous pochettes terphane.

1.900 pochettes de **photographies** concernant le cinéma anglais, espagnol et portugais identifiées et reclassées.

6.010 **fiches** (fichier **ouvrages**) ont alimentés les fichiers "AUTEURS", "BIOGRAPHIES", "FILMS" et "MATIERES"

765 titres de **périodiques** cotés

920 **fascicules** de périodiques cardexés

Documentation sur **40 festivals** classée

Classement de **G à F** des manuels de publicité de film.

4°) Projections

Département de la Programmation

A raison de plus de 2.000 programmes dans l'année, les deux salles de la Cinémathèque (Palais de Chaillot et Centre Georges Pompidou) ont accueilli près de 250.000 spectateurs.

Sans vouloir énumérer tous les hommages et cycles présentés en 1986, relevons en particulier quelques **hommages ou cartes blanches** consacrés aux cinéastes et aux collaborateurs de création (E. Lubitsch, J. Negulesco, J. Skolimovski, G. Cooper, A. Trauner, L. Delluc, R. Attenborough, R. Lester, Les Blank, M. Scorcese, H. Gosho, H. Langlois, G. Franju, M. Epstein, E. Geschonnek, K. Kinoshita, W. Witney), des **cycles**

consacrés aux **cinémas nationaux** (Suède, République Populaire de Corée, Pays-Bas, Venezuela, Argentine, Mexique), aux **grandes sociétés** (Warner Bros. , Canon Films, Gaumont) et aux **grandes cinémathèques** (Cinémathèque des Armées, Archives de l'I.N.A., Hommage aux Cinémathèques étrangères).

Un certain nombre de créneaux réguliers étaient consacrés aux "**Restaurations de la Cinémathèque Française**" et aux "**Grands Classiques et Films rares du cinéma**".

La célébration du cinquantenaire de la Cinémathèque Française a été l'occasion d'un grand nombre de manifestations exceptionnelles à travers la France et notamment à Paris. Citons les "**films-concerts**" présentés dans le cadre de la grande salle du Théâtre National de Chaillot : *L'Hirondelle et la Mésange*, *Casanova*, *Le Brasier ardent*, *Un Chapeau de paille d'Italie*, *Nosferatu*, *Les Vampires*

5°) Expositions, publications

La Cinémathèque Française gère 7 **expositions itinérantes** :

- René CLAIR
- El Dorado/Les salles de cinéma
- Henri LANGLOIS
- Roger CORBEAU
- MELIES
- METROPOLIS
- Alexandre TRAUNER

La Cinémathèque Française a organisé en 1986, dans ses locaux du Palais de Chaillot, une exposition en hommage à Henri LANGLOIS.

En co-production avec le Centre National de la Photographie, elle a présenté une exposition "MELIES" offrant un choix de photographies originales, restaurées l'année précédente.

En co-production avec l'Ecole des Beaux-Arts de Paris et l'Institut LUMIERE de Lyon, elle a mis sur pied l'exposition "Alexandre TRAUNER".

La Cinémathèque a publié les ouvrages suivants :

- Ernst LUBITSCH (co-édition avec Les Cahiers du Cinéma)
- Musique-Film
- MELIES
- GAUMONT (co-édition avec Ramsay)
- Louis DELLUC Volume 2 : "Ecrits : Cinéma et Cie"
- Catalogue des restaurations.
- Ecrits de Henri LANGLOIS "300 ans de Cinéma" (co-édition avec les Cahiers du Cinéma et la F.E.M.I.S.)

7°) Relations internationales

La Cinémathèque Française a participé, par le prêt de documents et/ou de films à de nombreuses manifestations françaises et étrangères :

- FUTURISME - Palazzo Grazi - ITALIE
- Festival de Pordenone - Italie
- HOLLYWOOD, LEGEND & REALITY - U.S.A.
- HOMMAGE TO THE CINEMATHEQUE FRANCAIS - Moma, Pacific Film Archives, UCLA Film Archive - U.S.A.
- Cinémathèque de Lausanne - Suisse
- Festival de Berlin - R.F.A.
- Festival d'Amiens - France
- LES ANNEES 60 - Fondation CARTIER - FRANCE
- ERTE - Boulogne - FRANCE
- MALLET-STEVENS - Itinérante - FRANCE
- DIVAS, PARCOURS D'UN MYTHE - Montpellier - FRANCE
- Festival de Cannes - France
- Rencontre de Perpignan - France
- Rencontres de Belfort - France
- Festival de La Rochelle - France
- Rencontre de Quimper - France
- Hommage à la Cinémathèque Française - Institut Lumière Lyon - France
- Festival des Femmes - Créteil - France
- etc...

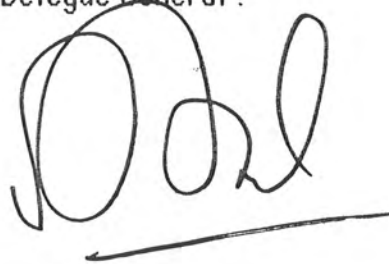
et, pour la Galerie CINEMA du Musée du XIX^e siècle/ORSAY, la Cinémathèque a fourni des reproductions de documents, des fac-similés d'appareils exécutés par ses services, et a déposé temporairement différentes pièces (dont des copies de films).

8°) Divers

Plusieurs rencontres débats avec des cinéastes ont été organisées dans la salle de Chaillot : Wim Wenders, Jean-Luc Godard, Jerzy Skolimovski, Elia Kazan, Henri Alekan, Alexandre Trauner, Claude Chabrol, Roman Polanski, Nagisa Oshima, Sergio Leone. Ces rencontres ont été enregistrées sur vidéo.

Fait à Paris, le 26 Mars 1987

~~Par~~ Le Délégué Général :

A handwritten signature in black ink, consisting of several loops and a long horizontal stroke at the bottom.

Bernard LATARJET

Paris

cinémathèque

universitaire

affiliée à la Fédération Internationale
des Archives du Film

3, rue Michelet - 75006 PARIS

Paris, le 15 mars 1987

RAPPORT ANNUEL D'ACTIVITES

Les dépôts de copies (16 m/m principalement) ont continué d'affluer cette année à la Cinémathèque Universitaire. Il s'agit, pour l'essentiel, de films — dont les droits sont depuis longtemps échus — en provenance de Fédérations de Ciné-clubs ayant ralenti ou redéployé leurs activités, et qui nous ont fait confiance pour la prise en charge, la restauration, la vérification, voire la mise au pilon de leurs anciens stocks. Très souvent, les copies sont vieilles, incomplètes, voire improjetables ; mais le grand nombre d'éléments en plusieurs exemplaires permet heureusement de procéder à des remises en état satisfaisantes. Certaines de ces copies, en 5, 6, 7 exemplaires ou davantage seront reversées à la Cinémathèque de Toulouse, qui continue d'être notre "antenne" privilégiée.

Notre fonds s'est, du même coup, considérablement agrandi, sinon en qualité, du moins en quantité. Nous estimons être à présent à la tête d'un total de quelque 6.000 copies, courts et longs métrages confondus — et compte tenu du fait qu'il y a là beaucoup de doubles. Ce qui équivaut à 5.500 titres environ.

L'inventaire de ces dépôts sera très long à terminer. Il faut, en effet, visionner attentivement chaque copie, comparer les états respectifs, panacher parfois des éléments très divers, mettre en souffrance tout ce qui est incomplet. Ajoutons à cela que nous commençons à être en panne du matériel minimum d'équipement (noyaux, carters, boîtes de sécurité...). Pour le personnel, nous avons la main-d'œuvre estudiantine sur place, dont c'est la tâche toute désignée. La Cinémathèque Universitaire est devenue une usine de vérification en pleine effervescence...

Les autres activités ne sont pas interrompues pour autant : enrichissement de la scriptothèque (plus de 3.000 scénarios, synopsis, découpages ou continuités dialoguées dûment répertoriés) ; développement du secteur "affiches" et "photographies" ; multiplication des projections dans les différentes enceintes universitaires ; "cartes blanches" à l'extérieur (par exemple à l'Institut Lumière de Lyon) ; analyses ponctuelles à la table de montage ; refonte complètement de nos équipements 16 m/m, afin de permettre l'exploitation rationnelle du stock récemment acquis ; mise progressive sur ordinateur de notre fichier, etc.

J'allais oublier la préparation du cinquantenaire de la FIAF à Paris, sur lequel nous travaillons en liaison avec les autres archives francophones. Cela fait du pain sur la planche pour le conservateur et ses collaborateurs bénévoles (à l'exception d'un "tuciste" mis charitablement à notre disposition par les services de l'Université, et qui est surtout affecté aux tâches de magasinage).

Et toujours pas de subvention officielle...

Beylie

Jean RENOIR †, Président d'honneur - Jean MITRY, Président - Claude BEYLIE, Conservateur

Perth

STATE FILM ARCHIVES

A unit within the J.S. Battye Library of West Australian History
Alexander Library Building
Perth Cultural Centre
PERTH, Australia

ACTIVITIES REPORT FOR 1986

THE FIELD OF PRESERVATION: As reported a year ago, the progress of this small regional Archive suffered an unfortunate set-back with the discovery in November 1985 that its Preservation Collection had been exposed to excessive humidity in the new cold chamber it had occupied for a period of seven months. A temporary Technical Assistant was at once engaged to examine and compile a Condition Report on each item. A small proportion of the stock, comprising colour films that had been held in unique copy, was next transferred to 3/4-inch videotape on the Archive's Videola telecine machine, some colour-correction being achieved in the process. A start was also made on similarly copying an extensive run of television newsfilm of the 1970s whose magnetic-stripe soundtrack had become detached in places through the high humidity; no remedy could be applied to the intermittent 'print-through' or echoing of the sound that now occurs as a result.

Though some surveys have been made of the Condition Reports as a whole, it is still too early to give a clear picture or statistics about the overall effect and cost of the 'humidity crisis'. Some of the stock was found to show colour changes, but it is impossible to say how much of this occurred as a result of the humidity because the technical records of its prior condition were only elementary; on account of the age of some of the stock, it would be expected to be exhibiting some change in colour by now. However the exposure to moisture undoubtedly accelerated the deterioration of colour to some extent.

Meanwhile a new dehumidification plant has been installed in the cold chamber, complete with computer-monitoring. However, it is not yet operating and awaits the completion of certain aspects of the remedial work being done on the stock affected, and for the whole year the Preservation Collection has resposed in a controlled atmosphere of 21^oc temperature and 50% relative humidity.

ACQUISITIONS: During the year a wide range of new material was obtained from numerous sources by both donation and purchase. The most substantial deposits were some 200 reels of original film from the Audio-Visual Education Branch of the Education Department and another collection almost as large from the Western Australian College of Advanced Education; the production units at both these establishments have recently changed to the use of videotape exclusively. Noteworthy amongst the newer 16mm productions purchased was *FRAME ON DREAMING*, a 30-minute item about Aboriginal culture which had its première screening in February at the Festival of Perth's annual film season. Amongst the earlier material acquired was *RUN...NICKEL...RUN!*, a documentary about the making of the first of Western Australia's lamentably few feature films, *THE NICKEL QUEEN* (1971). Small collections of amateur films brought in good footage about two country centres in the 1950s. Besides the output of the educational bodies, the new productions acquired on videotape relate to such diverse subjects as yacht-racing, Australian-rules football, open-air

concerts and dramatic performances, industrial disputes, particular localities, the Royal Flying Doctor Service, and the operations of State Government agencies. The general guideline for all acquisitions is that they must relate to Western Australia either wholly or in part.

CATALOGUING AND DOCUMENTATION: The first steps were taken towards instituting a comprehensive system of computerised data-processing for the areas of accessioning, storage and retrieval of the entire stock. This has firstly involved the introduction of a new scheme of location numbering and of new accession and technical record forms. The move towards computerisation in the area of cataloguing is still at the discussion stage.

FILM SHOWINGS: Higher priorities in the work programme allowed very little time for public film shows and promotional activities. However, special screenings were arranged for two associations with close professional links - the Friends of the Battye Library and the Perth branch of the Australian Society of Archivists. A third worthy group which was given a repeat screening of a programme first presented in 1985 was the Fairbridge Society, a body which for many years sponsored migration from Britain.

BUDGETARY MATTERS; RELATIONS WITH GOVERNMENT AUTHORITIES: Keeping pace with inflation, the budget for film purchase and copying rose from \$A20,000 for the fiscal year 1985/6 to \$A23,000 for 1986/7. Since June the State Government has halted any further recruitment to the public service and agencies, and so, taking annual leave into account, the effective staffing complement averaged about 1.6 persons the year through. The Film Archivist was supported by a Cataloguer who was employed part-time for ten months and by the temporary Technical Assistant who worked full-time for six months but could not be replaced when he moved to a different job. Fortunately, the Archive's own staff were much assisted by a steady contribution of appropriate expertise from colleagues in the Library Service's Photographics and Conservation sections.

INTERNATIONAL RELATIONS: The Film Archivist attended the 42nd congress of FIAF held in Canberra in April and took advantage of the opportunity to speak to other participants about the technical problems engaging attention in Perth.

MISCELLANEOUS: Four meetings were held of the State Film Archives Committee. Sadly, it lost a highly esteemed member through the death in November of Mr Ken Alexander, who joined it in 1983 after retiring from a lifelong career in the local film world, his final post having been the care of an archival collection at one of Perth's television stations. The Committee was enlarged by the co-option of the Senior Conservator and now normally comprises four employees of the State Library Service and four people from the wider community; the State Librarian is also a member ex officio and attends meetings occasionally. A new Preservation Sub-Committee met at frequent intervals to deal with immediate technical and logistical matters.

Steadily increasing use was being made of the Archive's resources prior to the onset of the humidity crisis, but the new circumstances led the Library Board to impose a severe limitation upon the service that can be given to the public at present. Consequently, access to the Archive during 1986 was restricted to a handful of rather pressing cases; however, many other enquirers were given advice about alternative sources that might be helpful in fulfilling their needs.

- Jack Honniball, State Film Archivist

Poona

NATIONAL FILM ARCHIVE OF INDIA
Ministry of I&B, Govt of India
Law College Road
PUNE- 411 004
INDIA - Phone 58516/51559/54379/36253

Report for 1986

THE YEAR AT A GLANCE

The National Film Archive of India has been making steady progress in the field of film preservation, documentation, research and dissemination of film culture. The Archive's new building complex at Poona is getting ready. The centrally air-conditioned building will have three basement vaults with a storage capacity of 40,000 cans under cold storage conditions, a restoration laboratory, book library, reading room, and 350 seat auditorium as well as a 30 seat preview theatre with 35mm/16mm and video projection facilities.

REGIONAL OFFICES

There is no addition to the existing regional Archive set-ups at Calcutta, Bangalore and Trivandrum. Besides maintaining circulating library of film classics for the benefit of film societies and film study groups in the respective region, the regional offices also liason with local filmmakers, Laboratory owners, distributors and private collectors for the archival acquisition of film and ancillary material.

ACQUISITION

502 films were added to the Archive collection during the year. The notable acquisition of the year has been a twelve reel actuality film footage on SUBHASH CHANDRA BOSE, the great Indian patriot who waged a relentless battle against the British. Other significant film acquisitions of the year include:

Indian

Satyajit Ray's -HIRAK RAJAR DESHE (Bengali/1980),
Ketan Mehta's -HOLI (Hindi/1984),Kundan Shah's JANE BHI DO YARO
(Hindi/1984), Nirad Mohapatra's MAYA MRIGA (Oriya/1985),
Saeed Mirza's -MOHAN JOSHI HAJIR HO (Hindi/1984),
Ramesh Sharma's NEW DELHI TIMES (Hindi/1985), Raj Kapoor's-
SANGAM(Hindi/1964), MERA NAAM JOKER (Hindi/1967),
PREM ROG (Hindi/1980), RAM TERI GANGA MAILI (Hindi/1985)
and Prema Karanth's "PHANIYAMMA " (Kannada/1982)

and

Selected works of famous International filmmakers like
Alexander Dovzenko, Vittorio De Sica, John Huston,
Francois Truffaut and Ellem Klimov.

A detailed statement of archival acquisition as on 31st
December, 1986 ia given below:

Items	Collection as on 31-12-86	Additions Jan-Dec'86	Collection as on 31-12-86
Films	9982	502	10484
Video Cassettes	-	36	36
Books	14575	625	15200
Periodicals	214	-	214
Stills	54581	6658	61239
Wall Posters	5003	248	5251
Song Booklets	3331	225	3556
Shooting Scripts	14357	667	15024
Pamphlets	5648	190	5838
Press Clippings	16447	6129	22576
Micro Films	1951	-	1951
Audio Tapes	28	10	38
Disc Records	1707	45	1752

PROGRESS IN THE FIELD OF PRESERVATION :

2233 reels in 35mm and 149 spools in 16mm were checked in detail and cleaned during the year. Repeat checking was done of 17026 reels in 35mm and 5005 spools in 16mm. About 100 reels of Nitrate material were also transferred to safety base for archival preservation.

The Archive utilised the services of private processing laboratories in Madras, Calcutta, Bangalore, Trivandrum Bombay and Pune for copying 107 subjects.

The Fica box equipment received under the SIDA - UNESCO aid programme has been put into operation with the help of Swedish technicians and number of rare preservation material both Black & White and Color has been put and sealed in the vacuum boxes under recommended conditions. A liquid gate Film cleaning machine (RTI make) has also been put into use.

CATALOGUING, DOCUMENTATION, RESEARCH :

As a first step towards computerisation of archival data a Working Group on Co-operative Information System under the auspices of National Film Archive of India met twice during the year for arriving at a common worksheet to be used by various film units for data entry of all films made in the country - both feature and short.

Completed the following research projects :

1. Problems of adaptation of literary works to film with special reference to Premchand's short story SHATRANJ KE KHILARI and Satyajit Ray's film version (CHESS PLAYERS).
2. Indian films with Muslim ambience.
3. A study of children films made in the country.
4. Depiction of Working Class in Malayalam Cinema of the period 1951-1985.

The Documentation Section completed technical and basic data on about 200 films in the Archive collection.

ORAL HISTORY PROJECTS

Under the Archive's oral history projects interviews of the following film personalities of Maharashtra were recorded :

- Yeshwant Pethkar (Actor)
- Bal Bapat (Technician)
- Chittaranjan Kolhatkar (Actor)

FILM SHOWINGS

The Archive "Film Circle" screenings are being held at seven centres - Bombay, Delhi, Calcutta, Bangalore, Trivandrum, Bhopal and Pune. These screenings are arranged either on weekly/fortnightly basis in collaboration with State Govt. departments, State Film Development Corporations, Cultural Organisations and Federation of Film Societies.

468 films from the Archive collection were made available to the FIII for their academic use and 17 films were shown to Members of Parliament during the Parliament sessions.

EXHIBITIONS

An exhibition of selected stills and blow-ups depicting the history and evolution of Indian Cinema was held at Trivandrum and Kolhapur.

MONOGRAPH PROJECTS

Two publications - B. N. Reddi monograph and Indian Films 1983 were released during the year. The publication of "Indian films 1984" compiled by Late B. V. Dharap and monographs on Master Vinayak and B. N. Sircar are under press and expected to be ready soon.

BUDGETORY MATTERS AND RELATIONS WITH GOVT. AUTHORITIES

National Film Archive of India is a department of Ministry of Information & Broadcasting, Government of India. It is fully funded by the Government of India from the public funds voted by the Parliament. Important targets to be realised during 87-88 include completion of the construction of the new Archive building complex which will be centrally air-conditioned with cold storage conditions in the basement vaults, to install various technical equipments and also to acquire a suitable plot of land outside Poona city for constructing specialised film vaults for storing old negatives and for future storage requirements. It is also proposed to open new regional office of National Film Archive of India at Madras, Delhi and Hyderabad.

INTERNATIONAL RELATIONS

Director, National Film Archive of India could not be present for the Executive Committee of FIAF at the Annual Congress held at Canberra during April. However he forwarded a paper on "Ethics of Preservation Vs Ethics of Presentation" for the Seminar.

VISITS ABROAD

Director, National Film Archive of India participated in the Tashkent Film Festival and visited Gosfilmofond, Moscow as a member of the Govt. delegation which was sent to USSR to discuss the Film Section of the FESTIVAL OF INDIA USSR being planned for - 1987-88.

ARCHIVAL EXCHANGES

Four films of Satyajit Ray were sent to Gosfilmofond under the Archival exchange programme and National Film Archive of India also received four Soviet classics from Gosfilmofond.

SPECIAL PROGRAMMES/EVENTS

National Film Archive of India organised about 15 homage programmes and retrospectives of famous Indian and Foreign filmmakers during Filmotsav Hyderabad and sessions of Satyajit Ray and Ingmar Bergman films at Bombay in collaboration with National Film Development Corporation. 23 films from the Archive collection were included in the annual Dasara Film Festival held at Mysore by the Karnataka Govt.

LISBON

Archive assisted Cinematec Portuguesa, Lisbon in organising a special retrospective programme on Indian Cinema with films and documentation material consisting of still photographs, posters, articles etc.

Archive also assisted in the organisation of first ever Festival of films from non-aligned countries held at Bombay, Calcutta during November/December, 1986.

IMPORTANT VISITORS

France	Leclere Alain, Director, Festival of Cinema, Childrens Films, France.
Portugal	Mrs. Melba De Costa, Director of Libraries Lisbon, Portugal.
Sweden	Maria Cederquist, Film Director, SIDA Information Division, Sweden.
USA	Mr. Vlada Petric, Professor, Harward University, Cambridge, USA.

Director

P. K.Nair

Film Preservation Officer A.J.John

Film Library Officer

S.K.Gokhale

Praha

THE ACTIVITY REPORT FOR THE YEAR 1986

1. New acquisitions

- a/ 1,529 new films were processed, classified and deposited of which 348 prints of full-length feature films,
91 negatives of full-length feature films,
739 prints of short films and
351 negatives of short films;
- b/ part of collector Josef Kazda's legacy was processed.

2. Preservation and conservation of films

The transfer of nitrate films to acetate film stock and their preservation were continued. Thus, 510 films were duplicated and the following negatives and prints struck:
202 prints of fiction films,
73 negatives of fiction films,
161 prints of non-fiction films,
45 negatives of non-fiction films,
14 prints of films on current affairs and
15 negatives of films on current affairs.
Mould was removed from 37 films.

3. Research

Working with the Faculty of Natural Sciences, Charles University in Prague, the film archive continued a research into the occurrence of moulds and bacteria in depositories in the temperate zone. At the request of the Vietnamese film archive, the moulds were cultivated and identified which occurred on films received from depositories in Hanoi and Ho-Chi-Minh City.

4. Scientific processing of films

- a/ the work of the Identification and Archiving Commission of the film archive was continued;
- b/ films acquired from private collectors, establishments and foreign film archives were identified;
- c/ as part of the preparations for the introduction of computer technology into practical work in the archive, the data specified on identification sheets were checked and supplemented. Rules of cataloguing feature films were compiled and translated into English.

Programmes were compiled and checked to be used for entering data in the computer. Programmes intended for correcting these data were compiled;

d/ 1,208 positive films and 541 negative films were identified in detail and catalogued.

5. The use of films

a/ Československý filmový ústav - filmový archiv participated in the preparation of the exhibition "The Forty Years of Nationalized Czechoslovak Cinema", held in Prague in 1986 and visited by 435,371 persons;

b/ in 1,005 shows held in the Ponrepo archive cinema in Prague, 443 full-length feature films and 168 short films were screened, watched by 84,094 cinemagoers in all; the new long-term cycles "Theatrical and Literary Evenings", "Actors Directing Films" and "From Films with Music to Musicals" were added to the programme of this film theatre;

c/ ČSFÚ-FA worked with Czechoslovak Television when ancient Czech films were broadcast in the programme "Films for Those Remembering". Forty films were shown on TV on this occasion.

6. Foreign relations

a/ In its Ponrepo cinema, ČSFÚ-FA organized a season of director Jerzy Passendorfer's films and a season of Polish documentary films, both with the help of Filmoteka Polska, a season of Luis Buñuel's films, with the help of Filmoteca Española, and a season of Bulgarian animated films, with the help of Bulgarska Nacionalna Filmoteka.

b/ ČSFÚ-FA sent 42 prints and 1 negative of full-length feature films and 65 prints and 8 negatives of short films to foreign film archives as indefinite loans and received 30 prints of full-length feature films and 18 prints of short films from them. It sent 30 prints of full-length feature films and 1 print of a short film to foreign film archives as temporary loans and received 40 prints of full-length feature films and 123 prints and 6 negatives of short films from them as temporary loans.

c/ ČSFÚ-FA was visited by 67 foreign visitors.

d/ 17 members of the staff of ČSFÚ-FA visited film archives and film festivals in 14 countries.

7. Department of Information on Films

The Cataloguing and Bibliography Section

Acquisitions:

Specialized film publications 875 volumes

/issued in Czechoslovakia and abroad, basic works dealing with cultural policy, works from which films have been made, basic works dealing with the history of culture and art, encyclopedias/

Specialized film reviews 2,045 copies

/published in Czechoslovakia and abroad, dailies, weeklies and monthlies dealing with cultural policy/

Screenplays 450 volumes

Bibliographical notes from the Czech press 3,710 items

Bibliographical notes from foreign press 14,407 items

Cuttings from the Czech press 3,750

Cuttings from the foreign press 1,743

Loans:

Publications lent 1,107 volumes

Reviews lent 587 volumes

Screenplays lent 71 volumes

The Documentation Section

Acquisitions:

Photographs 3,936 items

/of Czechoslovak and foreign origin, portraits of film actors and film-makers, shooting stills/

Publicity material 2,991 items

/distributors' handouts concerning Czechoslovak and foreign films, leaflets, programme booklets, posters, etc/

Loans:

Photographs 3,342 items

/lent for striking prints to be used in publications, at exhibitions and for other purposes/

Publicity materials 2,230 items

/posters A3, A1, A0 430 items

distributors' handouts 1,800 items/

Pyongyang

THE NATIONAL FILM ARCHIVE
OF THE DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA

Report on Activities for 1986

The Korean National Film Archive reviews with pride successful results brought about in 1986 thanks to the constant consideration and guidance by the Government of the Democratic People's Republic of Korea and to the attention paid by film buffs. Last year considerable efforts were directed to the better preservation of color films and to the extended research work in our archive.

1. Film Preservation

With a view to fixing the temperature and relative humidity at -5 degree c and 30--35% in the color film cold storages built in 1984, their trial operations were successfully conducted in 1985 and all our color negatives came to be preserved there in 1986.

The proud achievement made by our technical staff proves its effectiveness more convincingly: the superiority of the system to maintain the temperature and humidity with no fluctuations in the color film cold storages by the cold and dry method.

Availing ourselves of this opportunity, we are happy to notify that we will warmly welcome anyone who takes an interest in the system and intends to learn from us.

Last year our color negatives underwent re-check, and 115 titles found defective among them in the process were restored.

2. Acquisition

The acquisition of films always poses itself as our first and foremost task. Last year, too, great attention was paid to collecting Korean and foreign films and thus enriching our possession.

THE KOREAN FEATURE FILM STUDIO and THE FEBRUARY 8th FILM STUDIO donated their 36 new productions to us, increasing our collection. Among them are outstanding works such as THE GREAT LOVING CARE, THE BIRTH OF A NEW TYPE OF GOVERNMENT, UNFORGETTABLE OLD DAYS and SONGS CALLING FORTH REMINISCENCES which artistically depict the greatness of Comrade Kim Il Sung, the respected and beloved leader of the Korean people; the wisdom of his leadership; his noble virtues; and the lives of revolutionaries and our people boundlessly loyal to the Party and the revolutionary cause of Juche. THE DOCUMENTARY FILM STUDIO, THE SCIENCE FILM STUDIO and THE CHILDREN'S FILM STUDIO, too, donated their valuable productions to us.

In 1986 considerable effort was made to collect films lost during the last Fatherland Liberation War, and a documentary film MAY DAY was acquired in the process. We would like to express our sincere thanks once again to the staff of the Magyar Film-intezet/Filmarchivum who gave us a copy of this valuable material. Along with this, more than 100 foreign films were acquired from various film archives. In the future, too, we expect member archives to continue to help us with our collecting films.

3. Film Showings

-- Organization of retrospectives

In cooperation with Gosfilmofond, retrospective week of Soviet films was held with pomp and splendor. Film buffs took a growing interest in the excellent films depicting the struggles and lives of the Soviet people.

French and Swiss film archives and others arranged retrospectives of Korean films. We would like to express our sincere thanks to them for their wonderful arrangement in close cooperation with us. We are ready to give our active assistance to all film archives which want to organize Korean film retrospectives.

-- Film Showing in Our Own Movie Theater

	titles	times	attendance
National productions	55	75	7,800
Foreign productions	71	80	6,300
Documentaries & shorts	60	72	5,700

120-odd titles were loaned out to students and scholars studying film art, literature and history.

Now the Korean National Film Archive is gaining more popularity among film buffs and researchers.

4. Foreign Relations

We attended the 42nd Canberra congress and the East European sub-meeting of the FIAF Preservation Committee held in the German Democratic Republic.

Exchanging delegations with Staatliches Filmarchiv Der DDR, Magyar Filmintezet/Filmarchivum, Gosfilmofond, Ceskoslovensky Filmovy Ustav-Filmovyarchiv and receiving delegations from Filmoteka Polska and Bulgarska Nacionalna Filmoteka while sending our delegations to China Film Archive, French and other archives, we interchanged experiences gained in the collection and preservation of films, thus sparing no efforts to maintain regular relations with member film archives.

5. Budget

The Korean National Film Archive is run on its budget allocated by the state. In 1986 video recorders were introduced for film research, and telex was installed for swifter communication.

Quito



REPORTE DE ACTIVIDADES DE 1986

- 1.- Por la difícil situación económica en la Cinemateca Nacional no se pudo incrementar mayormente el archivo filmico, sin embargo se adquirieron dos filmes de largometraje:
 - MI TIA NORA (90' 16 mm) Dirección Jorge Prelorán (ficción)
 - SHUAR PUEBLO DE LAS CASCADAS SAGRADAS (90' 16 mm) Dirección Lisa Faessler (documental)
- 2.- Progresos en el Fondo de Preservación: Se ha trabajado en el Proyecto de Rescate y Salvaguardia de las imágenes en movimiento con una mínima recuperación inicial.
- 3.- Catalogación, documentación, investigación: El proceso de catalogación y documentación ha sido permanente y acorde con las pautas sugeridas en los Manuales de la Federación. La investigación ha sido prioritaria en nuestras actividades habiéndose culminado ya la primera fase de " LA HISTORIA DEL CINE EN EL ECUADOR ". La segunda constituirá la publicación de este material e iniciar una campaña pública que logre concientizar acerca del rescate y preservación de nuestro patrimonio filmico. Así, a mediados de marzo de 1987 se publicará el primer tomo de la Serie "Historia del Cine en el Ecuador " denominado CRONOLOGIA DE LA CULTURA CINEMATOGRAFICA. Con este acontecimiento saludaremos el octogésimo aniversario de la realización del primer filme nacional: "AMAGO DE INCENDIO" hecho en Guayaquil por el italiano Carlo Valenti durante 1906.
- 4.- Exhibición (estadística adjunta)

CASA DE LA CULTURA ECUATORIANA
"BENJAMIN CARRION"
CASILLA 3520 — QUITO - ECUADOR



-2-

- 5.- **Publicaciones:** La Cinemateca ha publicado folletos infor
tivos para cada festival organizado (se adjuntan ejem-
plares elaborados en 1986)
- 6.- En cuanto al proyecto de rescate de imágenes nacionales
se ha estudiado la legislación nacional relacionada con
la protección como patrimonio cultural de las imágenes en
movimiento, trámite que nos es necesario previo a los a -
cuerdos que se deban concretar con los organismos estatal
les que respaldarán nuestro trabajo.
- 7.- **Relaciones internacionales:** Se mantiene e incrementan gra
cias a la colaboración de la Federación y otros Organismos.
- 8.- **Eventos especiales:** Durante 1986 se realizaron tres semi-
narios de capacitación y dos encuentros nacionales:
 - "Seminario de Censura Cinematográfica" que contó con la
participación de varios panelistas y la asistencia de
delegados de todo el país.
 - "Seminario de Capacitación Profesional sobre problemas
de actuación en Cine y T.V." dictado por el profesor
Christian Baumman (alemán)
 - "Encuentro Nacional de Cineastas y Seminario Taller"
donde se exhibieron las últimas producciones nacionales
y se discutió la problemática del cine ecuatoriano.

**Estadística de actividades de la Cinemateca
Nacional durante el año 1986**

1.	7	Estrenos, asistencia:	3.070
2.	9	Ciclos (38 filmes), asistencia:	7.632
3.	7	Muestras (49 filmes), asistencia:	6.060
4.	7	Festivales (42 filmes), asistencia:	19.780
5.	3	Seminarios, asistencia:	380
		Películas Ecuatorianas:	23
		Películas Latinoamericanas:	19
		Películas Norteamericanas (Canadá y EE. UU.)	24
		Películas Europeas:	47
		Películas Asiáticas:	18
		Total de Filmes presentados:	136
		Total de Asistencia en Quito:	36.926
		Total de Asistencia en Provincias (Imbabura, Azuay, Pichincha, Tungurahua, El Oro, Chimborazo, Napo, Manabí, Loja, con un promedio de 300 funciones):	89.127
		Gran Total de Asistencia (Quito y Provincias):	126.053

Roma



CINETECA NAZIONALE

Centro Sperimentale di Cinematografia

00173 Roma, Via Tuscolana 1524, Tel. 06/749 00 46
Telegr: Cinesperimental Roma, P. IVA 016 025 10 586

REPORT ON ACTIVITIES IN 1986

1. ACQUISITIONS

In 1986, 839 positive copies of Italian feature films (including many coproductions with other countries and some produced by members of E.E.C.) were deposited in the Cineteca Nazionale in compliance with the law on legal deposit. This means that the acquisition of the productions of 1977, 1978, 1979 and 1980 is now complete and that of the years up to 1985 has begun. For 25 of these films that were awarded the "quality prize", the CN has the right to ask the producers to print - at its own expense - copies from the original negatives for cultural circulation.

Some of the most significant titles are: Storie di ordinaria follia and Chiedo asilo by M. Ferreri, La terrazza, La nuit de Varennes, Le bal by E. Scola, Il prato by P. and V. Taviani, Le dernier métro by F. Truffaut, Perceval le Gallois and Pauline à la plage by E. Rohmer, Lucida follia by W. von Trotta, L'ingorgo by L. Comencini, Life Size by L.G. Berlanga, Cristo si è fermato a Eboli by F. Rosi, Identificazione di una donna by M. Antonioni, Fitzcarraldo by W. Herzog, Querelle by R.W. Fassbinder, Don Giovanni and Steaming by J. Losey, Da un paese lontano by K. Zanussi, Paris, Texas by W. Wenders, L'argent by R. Bresson, Mon oncle d'Amérique by A. Resnais, L'albero di Guernica by F. Arrabal, Nostalghia by A. Tarkowskij, Une dimanche à la campagne by B. Tavernier, Gandhi by R. Attenborough, Legend by R. Scott, Bianca by N. Moretti, The Killing Fields by R. Joffé, Local Hero by B. Forsyth.

Similarly, 148 shorts and 405 newsreels were deposited.

Some 85 Italian and foreign feature films of various periods were acquired from private parties and distributors. Another 5 films were deposited by foreign archives in exchange for the same number sent by the CN. A total of some 2.300.000 meters of films was deposited. Among them: My Fair Lady by G. Cukor, Despair by R.W. Fassbinder, The Four Feathers by Z. Korda, The King of Marvin Gardens by B. Rafelson, The Thief of Bagdad by L. Berger, M. Powell, T. Whelan, Blowing Wild by H. Fregonese.

2. PRESERVATION

The ten-year duplicating programme continued regularly thanks to a government grant which amounts to lire 1 billion per year for ten years. This funding began in 1983 and will end in 1992.

./.

Membro effettivo della F.I.A.F. (Fédération Internationale des Archives du Film)

The duplicating programme has two main directions:

- a) transfer of inflammable material - restored, integrated and regenerated prior to duplication - onto safety stock. When the original copy is negative, then a lavender copy is made and, in many cases, a copy for cultural circulation is printed. When the original is positive, then a countertype is obtained, and from this a copy for cultural circulation. Original material is never destroyed except in special cases.
- b) printing, through a countertype, of non-inflammable circulation copies of recent films that the Cineteca Nazionale possesses in sole copies. In this manner it has been possible to increase the cultural circulation catalogue annually without endangering sole copies. These are never projected except when they are checked on the moviola.

In 1986, 310,000 meters of black and white positives, 30,000 meters of colour positives, 200,000 meters of countertypes or internegatives and 25,000 meters of lavanders were obtained. Just under half this material was retrieved from nitrate-base material.

About 300 titles were involved in this processing: some of these were shorts, or fragments. 133 titles (28 of foreign production) were added to cultural circulation catalogue.

Some of the more significant titles are: L'assedio dell'Alcazar (1940) by A. Genina, Il boom (1962) by V. De Sica, La circostanza (1973) by E. Olmi, Domani è troppo tardi (1950) by L. Moguy, Il dottor Antonio (1937) by E. Guazzoni, Una donna tra due mondi (1936) by G. Alessandrini and A.M. Rabenalt, Eravamo sette sorelle (1938) by N. Malasomma, Giallo (1933) by M. Camerini, Liola (1963) by A. Blasetti, Una moglie in pericolo (1939) by M. Neufeld, Questi fantasmi (1954) by E. De Filippo, I sequestrati di Altona (1962) by V. De Sica, La vita è bella (1979) by G. Čuchraj, Il volto della medusa (1921) by C. De Antoni, L'année dernière à Marienbad (1961) by A. Resnais, Biruma no tategoto (1956) by K. Ichicawa, El brutto (1952) by L. Buñuel, Fröken Julie (1951) by A. Sjöberg, Le journal d'une femme de chambre (1964) by L. Buñuel, Nacht der Verwandlung (1935) by H. Deppe, Ostre sfedované vlaky (1966) by J. Menzel, Shadows (1957-61) by J. Cassavetes, Yoidore tenshi (1948) by A. Kurosawa.

In all, the acquisitions in legal deposits and the transfer of sole copy, material amounted to roughly 2,930,000 meters. This corresponds to an increase of 6% in the Cineteca holdings.

3. CATALOGUING, DOCUMENTATION, RESEARCH

a) All new material was inventoried and catalogued. At the same time the CN began a compilation ex novo of the general inventory of films. During 1986 about 4000 titles were re-inventoried after they had been checked. This task will be continued in 1987 and should be complete in 1988.

- b) Some 250 documentaries and shorts were checked on the moviola to list the credits and to compile synopses of their subject matter. So far, about 1600 shorts, that in 33% of the total, have been identified, described and listed.
- c) The listing of the individuals in the stills in the Photo Archives (Fototeca), which contain 200,000 photographs, continued. About 5,300 new cards were prepared. This task - assigned to one employee only - is destined for continue for several years.
- d) The Library received 948 new volumes. More than half of these were on the cinema and the audiovisuals in general. They were all inventoried and classified according to title, author and subject-matter. Some of these included out-of-print books concerning the cinema from its origins. More than 150 periodicals were received regularly through subscription or in exchange or as gifts. They were bound periodically.
- e) The Documentation Office examined all those articles on the cinema that appeared in 10 Italian dailies and 12 non-specialized periodicals. A few thousand articles and new items on the cinema were clipped, classified and catalogued. The Documentation Office is responsible for the adaptation and classification of P.I.P. cards from film periodicals. The CN contributed by cataloguing the four most important Italian reviews.

4. PROJECTIONS

The CN still does not have its own theatre where regular public screenings can be programmed. However, not less that 300 films were projected on the premises of the Centro Sperimentale di Cinematografia for CSC students, those of the Università della Terza Età (University for Senior Citizens), pupils of a number of middle schools and groups of scholars. Another 300 films were viewed on the moviola by Italian and foreign scholars.

In addition the CN sent some 800 copies of films to various bodies in about 70 Italian Cities (cineclubs, universities, schools) and to festivals and other cultural events. 400 copies were sent abroad to Italian embassies and Cultural Institutes.

5. ADMINISTRATION AND BUDGET

In 1986 the CN's ordinary budget amounted to Lire 1.200 billion (roughly \$ 900,000), an increase of 33% compared to the previous year's figure. About 100 million lire in direct revenues should be added to this sum.

In addition, the CN received a special government grant of lire 1 billion (roughly \$ 700,000) to be utilized exclusively for acquisitions and its film conversion/preservation programme.

The sum total of ordinary and special revenues amounted to lire 2,300 billion (roughly \$ 1,750). Of these, only a small percentage was assigned to the acquisitions because most of these were received in legal deposit

and therefore free.

30% was used in the conversion/preservation programme *stricto-sensu*.

The number of the employees of the CN increased slightly: in all there are 15 employees (this includes administrative staff) and 2 researchers who work part-time. To these must be added 6 people employed on a temporary basis and 3 researchers who work part-time in the Library and the Documentation Office. There should be a slight improvement in 1987 and by 1988 the total number of employees should be 30.

6. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

The CN continued to engage in a very intensive programme of international relations with other FIAF members. In particular, the Cineteca lent films on a temporary basis to a number of FIAF archives in Berlin (West), Budapest, Helsinki, Lisboa, London (LFA), Lausanne, Madrid, Milano, Montreal, Paris (CF), Praha, Toulouse.

Various cultural events were organized in Italy and abroad in collaboration with public bodies and private parties. Among the most significant were: a big 38-film retrospective on the "White Telephons" of the thirties, held in Valencia and repeated in Barcelona (Spain); a survey: "Pirandello and Cinema" (14 films) in Rome for the Università della Terza Età (University for Senior Citizens) which was later taken abroad to various European cities; courses on Antonioni, Pasolini, Scola, held in Spain, Portugal and elsewhere.

7. OTHERS

The CN attended the XXXII Annual FIAF Congress in Canberra, and its Curator - as Secretary General of the FIAF - also was present at the meeting of the Executive Committee in Glasgow. During the festival dedicated to the European Cinema (Rimini, September), the CN took part in a meeting of the European archives held under the auspices of the Council of Europe.

The short Hotel delle ombre (Hotel of Shadows) produced to record in a creative manner the birth of the new underground vaults of the Cineteca Nazionale (directors Stefano Masi and Steve Natanson) was extremely successful. In 1985 it won the Grand Prize at the World Festival of Industrial Films (Kobe, Japan). Since then it has been requested by numerous other festivals. Mention must be made of those held in Mannheim, Bilbao, Venice, Florence, Annecy.

A videotaped copy of the film (3/4" U-matic) will be sent as a gift (in the Italian or English version) to those FIAF archives who request it. It has been sent to 15 members or observers of our Federation already.

Seoul

KOREAN FILM ARCHIVE-SEOUL
ACTIVITIES REPORT 1986

INTROCUCTION

The year of 1986 was a turning point of the Korean Film Archive (KFA) for the remarkable development in the near future. In 1986, the KFA concentrated its efforts to lay the foundations to accomodate modernized facilities and working system.

Since the foundation of the KFA in 1974, all the personalities engaged in the KFA continuously endeavored to develop the KFA by convincing concerned authorities of the importance of archival works and enhancing their interests.

On this occasion, we wish to express our sincere appreciation to our friends of the FIAF and all our supporters for their encouragement.

1. ACQUISITIONS

The number of various kinds of films acquired in 1986 was 192 titles. Among them, 15 was from feature film producers, 16 from private film collectors, 123 from the National Film Production Unit, 16 from the Motion Picture Promotion Corporation (MPPC), and 6 films in duplicate negative form and 16 in positive print form were made at the expense of the Korean Film Archive(KFA)

2. PROGRESS IN PRESERVATION

a. MOVING INTO NEW BUILDING

The KFA has continuously endeavored to secure a new building since 1984 because it needs much wider space to accomodate constantly increasing acqusitions. As the result of our efforts, the KFA obtained the approval from the Government authorities to move into "Seoul Arts Center" that is under

construction, which will be one of the biggest and most magnificent national art center complex building. Therefore, we are collecting scientific preservation methods and systematic cataloging data and preparing complete preservation facilities, etc. It was originally planned that the moving of the KFA would take place in 1988, but the completion of "Seoul Arts Center" was postponed in consideration of additional facilities for the Korean Film Archive. Consequently, the KFA's moving is expected in the middle part of 1989.

b. CLEANING AND EDITING

In 1986 also as in the previous year, 120 feature films of 1,024,916 feet were cleaned and edited. And 500 old film containers were changed to new ABS containers.

3. CATALOGING-DOCUMENTATION-RESEARCH

In preparation for introducing computerization of cataloging system, 2,086 titles of feature and short films and 6,546 sheets of posters, press sheets, still photos, etc. were rearranged, and 1,832 inventory cards were remade, and 95 films were viewed for classification. For computerization of perfect classification, experts in this field were invited for advisory opinions. With appreciation of having an opportunity of consulting "THE USAGE OF COMPUTERS FOR FILM CATALOGUING" which was completed by a FIAF member, we will continue to work on this project in the future.

4. FILM SHOWINGS

Due to concentration of our efforts on above works, we had only two film shows in 1986 ; One was the French Silent Film Showing in Seoul and another was Korean Film Showing in Paris. We, however, provided universities of major cities with our holding prints to conduct film screenings. In celebration of the Centennial of the opening of diplomatic relationship between Korea and France, French Cultural Center and the Korean Film

Archive jointly showed four French silent films produced in 1920s ; Casanova, Les Deux Timides, La Briere, and Le Brasier Ardent.

At that time, Mr. Andre Rieupeyrout, director of La Cinematheque Francaise visited us. And he made lectures about the procedures and difficulties of collecting and restoration of the above four films. The lectures were very productive and fruitful for film personalities, professors and film students, and enhanced the value of collection and restoration of old films.

The French Film Showing in Seoul was as follows :

Name of Event	No. of Films	No. of Screening	Period	Attendances
French Silent Film Showing	4	1	Apr 29-30, 1986	455

And the Korean Film showing in Paris was held from December 10 through 24, 1986 at La Cinematheque Francaise (Centre G. Pompidou) in Paris. 15 Korean feature films of the KFA's holdings were shown to French film personalities.

5. EXHIBITIONS

In 1986, the KFA and the Motion Picture Association jointly held two exhibitions as follows. The exhibitions made an opportunity for the general public to understand objectives and roles of the KFA.

Name of Event	No. of Sheet	Place	Period	Attendances
Restrospective Exhibition of Korean Film Posters	100	Citizen Hall Daejon, Korea	July 9-13, 1986 (5 days)	2,300
Posters Exhibition In Celebration of Motion Picture Day	161	Choongum-ro Station of Seoul Subway	Dec 18-31, 1986 (13 days)	200,000
Total	261	2		202,300

6. BUDGETARY MATTERS

a. We secured Won 121,831,000.- as the budget of 1986. Won 109,000,000.- out of it came from the supporting fund of the Motion Picture Promotion Corporation and Won 119,465,000.- was spent during the year of 1986. 34.5% was increased in comparison with Won 90,568,000.- of 1985.

b. We have requested enough supporting fund to cover the preparation for the KFA to move into the new building of "Seoul Arts Center" mentioned in paragraph 2, introduction of new equipment and scientific preservation facilities, etc. And that there is possibility to secure it. And also we have requested to the Government authorities to furnish scientific equipment of film preservation such as temperature/humidity control equipment and fire proof partition equipment for the new building. We have already been informed that the Motion Picture Promotion Corporation should provide the KFA with the supporting fund of Won 140,000,000.- for the year of 1987.

7. INTERNATIONAL RELATIONS

Mr. Chung Yun-Koo, chairman of the KFA dispatched Mr. Choi Chong-Chae, auditorial director of the KFA to the 42nd FIAF Congress which was held in Canberra to enhance good relations with FIAF personalities, and also we dispatched Mr. Lee Moo-Sang, manager of the KFA to La Cinematheque Francaise and Service Des Archives Du Film Du Centre National De La Cinematographie in France in November 1986 to observe the facilities and equipment and collect materials necessary to the KFA and to exchange opinions with archivists there. On the basis of their data, we suggested 8 items to improve the KFA operations to the Government and concerned authorities, which contributed to the development of the KFA.

8. OTHER MATTERS

- a. In April 1986, the Minister of Culture and Information visited the KFA and expressed his interest in the activities of the KFA. On the spot, we suggested the budget increase for the development and moving to the new building of the KFA by explaining the present situations and future development plans of the KFA.
- b. Through international film events during the year of 1986, we collected foreign 202 posters, 1,482 photo stills, 29 screenplays, 41 pressbooks and other 114 film materials. In total, 1,868 sheets of film materials were collected.
- c. In March of 1986, we obtained 51 video disks which are being utilized for film students and researchers and professors. If this program shows good results, we will obtain more video disks to continue this program.

Sofia



BULGARSKA NACIONALNA FILMOTEKA
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ACTIVITIES REPORT
FOR 1986

1. ACQUISITIONS

In 1986 our collections were enriched by newly acquired materials as follows:

A. FILM MATERIALS

Feature length films, national production	- 78 titles
Feature length films, foreign production	- 38 titles
Short films, national production	- 23 titles
Short films, foreign production	- 6 titles

B. NON-FILM MATERIALS

Books	- 196 titles
Periodicals	- 100 bound volumes
Press-cuttings	- 3 200
Scripts of Bulgarian and foreign films	- 385
Stills	- 5 400
Posters	- 930

2. PRESERVATION

During the year 5 100 metres of nitrate film were copied onto acetate stock.

4 200 metres of safety film were processed /including transfers to videotape/.

Work on building and adopting an information system on the base of a computer was begun.

Preparation work was made on constructing of our own laboratory for restauration of film prints.

3. CATALOGUING - DOCUMENTATION - RESEARCH

A. An annotated and illustrated filmography: "Bulgarian Feature Films 1915-1948" went to the printer's in 1986.

200 titles for the first volume of the filmography "Bulgarian Non-feature Films 1904-1944" were organized.

The catalogue "Bulgarian Film Awards 1981-1985" came off the press.

The second volume of the annotated and illustrated filmography: "Bulgarian Feature Films 1950-1970" was prepared for publishing.

B. The newly acquired non-film materials have all been organized. 5 000 articles from periodicals not included in the International Index to the Film Periodicals were indexed.

C. The regular issue of the annual almanac "Kino i Vreme" was published along with the supplement to it: "Golden Roses of the Bulgarian Cinema" - 41 interviews with Bulgarian film-makers awarded with the national prize "The Golden Rose".

4. FILM SHOWINGS

387 titles of feature films and 114 titles of shorts were screened during the year at the archive cinema.

Bulgarska Nacionalna Filmoteka carried out the following activities:

A. In honour of the XIII Congress of the Bulgarian Communist Party the programmes "The Communist in the World Cinema" and "The Communist Ideas in the World Cinema" were screened.

B. In co-operation with GOSFILMOFOND as guest-archive we arranged the programme "The image of our Contemporary in the Soviet Cinema".

C. "Festival of the Soviet Science-Fiction Film" - 13 titles, in co-operation with GOSFILMOFOND.

D. A cycle of 11 pictures "Masterpieces of the German Film Classics" in co-operation with the Staatliches Filmarchiv der DDR.

E. A retrospective of the Polish film director Andrzej Munk - with 4 feature and 5 short films - in co-operation with Filmoteka Polska.

F. By special programmes the following occasions were marked:

- The 50th anniversary of the proclamation of the Spanish Republic
- The People's Front in France
- The 90th anniversary of the birth of the cinema.

G. The three-year seminar course on theory and history of the cinema ended its fifth and sixth terms.

H. During the year the Film Archive Youth Cinema Club worked successfully.

I. Under our regular heading "Actual Film Calendar" were marked the 50th anniversaries of the first showing of several major films.

5. EXHIBITIONS

Two exhibitions of posters under the heading "Hero of the Class - Hero of the Time" were organized at the archive cinema and at another film theatre in Sofia.

6. BUDGETARY MATTERS

Expenses for obtaining and preserving of film and non-film materials as well as for carrying out our activities are covered by governmental subsidies and by revenues generated

by the Archive itself. Our Archive receives the film material of national production from film producing institutions in the country free of charge.

7. INTERNATIONAL RELATIONS

In 1986 Bulgarska Nacionalna Filmoteka maintained active contacts with FIAF and its members. Our representatives took part in the meeting of the Cataloguing Commission, in the 42nd FIAF congress and in a number of international film festivals. Our staff members visited Film Archives in Czechoslovakia, GDR, Hungary, the Korean People's Democratic Republic and Poland for exchange of experience. We received guests from the archives in Czechoslovakia, GDR, Hungary, Poland and the USSR.

Bulgarska Nacionalna Filmoteka was guest-archive at Ceskoslovensky Filmovy Ustav - Filmovy Archiv with a programme of animated films. During the World Football Championship in Mexico we took part in the film festival of the participating countries.

In 1986 we exchanged some 150 film titles with foreign film archives. A regular exchange of non-film materials such as posters, stills, books and periodicals was maintained.

Stockholm

CINEMATEKET/SVENSKA FILMINSTITUTET

Activities Report 1986

1. ACQUISITIONS OF THE YEAR

During the year of 1986 a great number of prints have been deposited by all major Swedish distributors. The number of new titles is approximately 600 which means that the archive now holds 10.600 titles. The number of deposited prints during the year exceeds 1.000. Master prints have according to the Swedish Film Institute fund regulations been delivered to new Swedish productions and these have been FICA-treated for long-range preservation.

2. PROGRESS IN THE FIELD OF PRESERVATION

22 sound feature films have been restored and viewing prints made to all of them. In addition, viewing prints have been processed from four films restored earlier. Nitrate prints for two films, which were considered as lost, have been found, BJÖRN MÖRK from 1924 at the Maritime Museum in Gothenburg and LIVET PÅ FORSBYHOLM from 1948 at the Mission Church in Kristianstad. The films have been recopied and viewing prints have been manufactured. Viewing prints have also been made on seven election films and to five of these reference material was made. The first Swedish colour film, KLOCKORNA I GAMLA STAN from 1946 has been restored. The film was filmed on the Cinecolor system, which doesn't exist anymore. The work required a lot of time as well as money.

RESTORED FILMS: Stumfilm SILENT FILMS

Björn Mörk	1924
Ljudfilmer	
<i>AB Europa Film</i>	
Fruen tillhanda	1939
Spöke till salu	1939
Vi på Solgläntan	1939
Som en tjuv om natten	1940
Ung dam med tur	1941
Klockorna i gamla stan (1946)	1946
<i>AB Svensk Filmindustri</i>	
Älskling, jag get mig	1943
Johansson och Vestman	1946
<i>Terrafilm</i>	
Vingar kring tvären	1938
Hennes lilla majestät	1939
Familjen Björk	1940
Första divisionen	1941
General von Döbeln	1942
Som folk är mest	1944

Kloka gubben	1938
Den moderna Eva	1939
Herr husassistenten	1939
Pengar från skyn	1939
Alle man på post	1940
Söderpojkar	1941
Tänk, om jag gifter mig med prästen	1941
En trallande janta	1942
Fattiga riddare	1943
Slakten är bäst	1944
Folket i Simlångsdalen	1947
Livet på Forsbyholm	1948

<i>Kortfilmer (kortfilmer)</i>	SHORT FILMS
Bonde och arbetare	1930
Vårt bygge	1938
Folkets värn och valdåd	1940
Vi på Vallberga	1944
Med samfund kvart	1944
De unga tar vid	1946
Vi vill	1946

CULTURAL HISTORY ON FILM

The project which is an inventory and cataloguing of Swedish short-, documentary- and publicity films before 1953 has continued and the interest from private and public enterprises is increasing. Among depositors of the year are LKAB, Folkets Hus, Ljungby, Sjöfartsmuséet i Göteborg, Östgöta Correspondenten and the photographer Frank Dahlin and various private persons.

The increasing interest to preserve this important cultural heritage has also resulted in some financial contribution which has enabled us to restore a number of important films from the years 1910-1920, a period in the film history which requires time and becomes expensive. LKAB has contributed with 95.000. crowns to restore a number of films from the orefields in Lapland. The town district of Ljungby has paid the restoration of LJUNGBY KÖPING and COSMORAMAS LJUNGBY-REVVY. The project has also received contributions from the Nordic Museum and the Historical Museum of Medicine whose collections of nitrate films have been checked in co-operation with the Association of Swedish Museums and the Archive of Sound and Image. The Maritime Museum in Gothenburg has deposited some 40 nitrate films, originally from the shipping company Svenska Amerika Linien of Broströmskoncernen. The Swedish feature film BJÖRN MÖRK from 1924 was found in this collection.

RESTORED SHORT FILMS:

Kiruna yrkesskolor (1913)
Från Lapplands gruvfält (1913)
Från Lapplands gruvfält (1923)
Cosmoramas Ljungby-revy (1923) Färg
Doktor Hjalmar Lundbohms begravning
i Kiruna (1926) Färg
Film-Potpurri (1927) Färg
Ljungby Köping (1928) Färg
Från lantarbetarvräkningarna i Södra
Mörne (1929)

Stockholm-Queen of the Baltic
(1932) Färg
Tillverkning av maskindraget
fönsterglas vid Oxelösunds
järnverk (1934)
Klart Trelleborg-Riksgränsen
(1942)
Stockholmshöst (1944)
Polyfoto (1939)
Mölnlycke Rayatrån (1945)
Färg, 2 versioner

3. CATALOGUING - DOCUMENTATION - RESEARCH

The data base catalogue of the archive holdings has been updated and the index now covers 45 micro-fiches or 9.500 pages. The key word catalogue fills 29 micro-fiches.

DOCUMENTATION DEPARTMENT

The library has acquired 1.059 books, 854 vols by purchase and 205 vols as gifts, which means that the book collection contains about 31.000 vols. Three new accessions lists have been compiled. During 1986 the library kept open to the public Monday-Thursday 10.00-21.00, Friday 10.00-17.00 and was visited by 19.000 persons.

Unpublished script materials have now been organized to 5.100 foreign films and 1.600 Swedish films. The original score to "Lichtspiel op. 1 von Walter Ruttmann, Musik von Max Butting was lent to Palazzo Grassi, Venice for the exhibition "Futurismo & Futurismi, May-October 1986". Newspaper clippings: approx. 47.500 micro-jackets by film title, 14.500 by personality and 6.500 micro-jackets by subject. Includes publicity material. Stills: The collection contains approx. 1.370.000 stills to 28.000 films including a large collection of portraits and a minor section on subjects. Posters: The poster collection consists of approx. 30.000 items including duplicates. Part from exhibitions of posters within Sweden a unique poster to Chaplins THE DICTATOR is shown in the United States on a travelling exhibition called Hollywood: Legend and Reality.

4. FILMS SHOWING

1.949 (1.951 1984/85) feature films and 429 (210) short films have been shown in the Film Club, the Institution of Theatre and Film Science, Dramatiska Institutet, foreign film archives and private scholars. 550 (619) feature films and 62 (59) short films have been borrowed from abroad or from Swedish distributors. The Film Club has continued its screenings in two theatres in Stockholm - daytime in Bio 6, at Filmstaden and in the evening in Bio Victor at the Filmhouse. The number of members during the past year was about 14.000. Six information sheets with bi-monthly programs were made, plus information sheets to all the films screened. The experimental work with a branch in Gothenburg, which started in January last year with screenings at the Kårhuset, Wednesdays and Sundays, has continued. The program includes classics and parts from the program of the Film Club in Stockholm.

The Film Club has been visited by:

Michelangelo Antonioni, Italy
Christian Braad-Thomsen, Denmark
Walter Heynowski, DDR
Mirjana Karanovic, Jugoslavia
István Szabó, Hungary
Margarethe von Trotta, BRD

Lectures were given by:

Marsha Kinder, Los Angeles
David Rose, London
Carl-Johan Malmberg, Stockholm

Svante Bagge has accompanied the screenings of silent films on the piano.

DURING THE PAST YEAR THE PROGRAM INCLUDES:

Retrospective series

Woody Allen
 Michelangelo Antonioni
 Christian Braad-Thomsen
 Jonas Cornell
 Bette Davis
 Akira Kurosawa
 Laurel & Hardy
 Joseph H. Lewis
 Sophia Loren
 Sidney Lumet
 Louis Malle
 Bröderna Marx
 Carol Reed
 Francesco Rosi
 Simone Signoret
 István Szabó
 Margarethe von Trotta
 Luchino Visconti
 John Waters
 Mai Zetterling

Series with new film from

Finland
 Greece
 Israel
 Jugoslavia
 Sovjet Union

Other series

American Film Noir
 British Film Institute productions
 Channel Four productions
 Dancing in film
 Dreams
 Colour in the movies
 Heinrich von Kleist
 Rock - music films
 Swedish animated films
 The Whitney Biennial

The number of screenings and visitors 1985/86 (1984/85): The Film Club

Place	Perfor- mances		Visitors		Average frequency of visitors	
Bio Victor, Filmhuset	425	(430)	60.472	(65.311)	142	(152)
Bio 6, Filmstaden	528	(531)	38.433	(37.320)	73	(70)
	953	(961)	98.905	(102.631)	104	(111)
Kären, Göteborg	60	(35)	4.620	(1.704)	67	(49)

5. PUBLICATIONS, EXHIBITIONS

The first volume of Swedish Filmography

covering the years 1897-1919 was published. The filmography is now complete 1897-1969 in 6 volumes. Volume VII 1970-1979 will appear in 1987.

6.

The budget of the Cinematek was increased by some 12% helping to cover inflation costs of 4% and is now some 12 million crowns, allowing us to start inspection and washing of many incoming films. In July-86 the Swedish government appointed an expert committee to revise the existing legislation in relation to the preservation of sound and image. Anna-Lena Wibom is representing the interests of the Cinematek in the committee and some progress has been made. One of the topics discussed is a law forbidding the destruction or export of Swedish short and feature film negatives - before destruction they must be offered to the cinematek.

7. INTERNATIONAL RELATIONS

The Cinematek presented in co-operation with La Cinémathèque Française in Paris 151 Swedish films in Paris during the autumn -85 and spring -86. The series with Ingmar Bergman's films was followed by Swedish silent films 1896 - 1930 and Swedish sound pictures 1930 - 1985. This is the most extensive series of Swedish films ever abroad. The film series were organized by the Swedish Film Institute and the CINEMATEK in co-operation with Svensk Filmindustri, Sandrews, Svensk Talfilm and Föreningsfilmo.

The same partners also organized a Swedish retrospective in China, a co-operation with the China Film Archive in Beijing. The 30 films, selected by our Chinese colleagues were screened in Beijing, Shanghai and Xian. A catalogue and poster produced by our Chinese hosts accompanied the touring show. Anna-Lena Wibom visited the three cities and participated in seminar in Beijing on Swedish cinema.

The Cinematek also sent 30 Swedish silent films to the Cinema Muto festival in Pordenone, Italy. Rolf Lindfors and Inga Adolfsson were happy guests in Pordenone and glad to share experiences with many FIAF colleagues.

Rolf Lindfors and Anna-Lena Wibom visited the FIAF - congress in Canberra, the Thai Film Archive Project in Bangkok. Rolf Lindfors participated in the cataloguing commission meeting and Anna-Lena Wibom was in Glasgow for the FIAF executive committee meeting.

Anna-Lena Wibom has also paid a number of visits to Paris to help prepare the FIAF 50th anniversary congress and also to UNESCO in Paris. Inga Adolfsson and Bertil Sparf spent one month teaching in Bangkok at the Thai Film Archive Project. A film cleaning machine, viewing tables, a 35 mm printer and other pieces of film archival equipment were installed in the new premises. The project was financed jointly by UNESCO in Paris, the Swedish Institute for cultural exchange, SIDA, the Ministry of Education in Thailand, Thai Air International and the Swedish Film Institute. Yet another visit and shipment of film archival equipment is planned for 1987.

8. SPECIAL EVENTS - MISCELLANEOUS

The Council of Europe has declared 1988 The European Film and Television Year. Anna-Lena Wibom has been nominated chairman of the Swedish national committee.

Tirana

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RAFFORT D'ACTIVITE 1986

1. Acquisition

Durant le 1986 le fond des films de nos Archives s'est enrichi de 320.000 m. Parmi eux 257.000 m sont des films albanais et 63.000 m sont des films étrangers.

2. Conservation

Un bon travail est fait pour la conservation, l'entretien et la restauration partial des films, ainsi on a fait passé dans divers processus techniques dans le contrôle, l'aérage et la restauration plus de 16.000 bobines de film.

3. Documentation, catalogage.

On a terminé la reorganisation de toute la structure de l'appareil d'information en perspective de la mettre dans des ordinateurs électronique. On a préparé aussi les fiches scientifique de tous le fond nouveau qui entre dans nos Archives.

Nous avons sous presse la première filmographie albanaise de films de long métrage de la cinématographie et de la télévision 1957-1984. On est prêt à mettre sous presse l'étude "Les commencements du cinéma en Albanie 1908-1944" et on continue aussi l'étude sur l'histoire de la cinématographie albanaise 1945-1985.

Nous avons préparé aussi pour des buts intérieur la filmographie thématique "Les constructions", une bibliographie des écrits de la presse quotidienne et périodique du pays pour la cinématographie et le film albanais et étrangers pendant 1983-1986 ainsi qu'une filmographie biographique ect

4. Projections

300 séances de film ont été présentées devant 4.000 spectateurs. Nous avons mis à la disposition des cinéastes plus de 3800 bobines de films. Parmi eux sont les spécialistes de la télévision, les étudiants de l'Institut de Beaux Arts, les metteurs en scène, les scénaristes, les critiques du films etc.

5. Des autres activités.

On a commencé à construire les nouvelles archives, lesquelles seront terminées en 1987.

On a contracté les machineries et les équipements principales pour la réalisation des conditions technologiques de la température et de l'humidité. Parmi eux nous avons pris le cabinet FICA pour l'emballage des films.

En même temps nous sommes en traité de contracter les autres équipements du contrôle, du projection, du microfilm et du restauration du film.

Nos Archives ont données leurs aide à l'organisation du 7^{ème} Festival du film documentaire et d'animation. Nous avons travaillé aussi à la publication des arrivées de la cinématographie mondiale dans la presse littéraire et artistique du pays.

6. Relations internationales.

Nous sommes liés en relations avec certaines archives étrangères comme celles de la R.D.d'Allemagne, R.F.d'Allemagne, d'Autriche, de la France ect pour trouver des films qui ont des relations avec l'Albanie ou d'autres films qui éveillent notre intérêt.

Remercions les archives susmentionnées de la promptitude et de l'aide donnée. Nous sommes en train de faire tous nos efforts pour mettre en leurs disposition tous les films qui attirent leurs intérêt.

Torino

La bibliothèque du Musée a dû être transférée; sa nouvelle adresse est:
Via San Pietro in Vincoli, 28 - 10152 Torino. Tél: 011 5214784

Pour la deuxième année consécutive, le Musée a dû fermer ses salles
d'exposition à cause des travaux de restructuration.

Manifestations à l'étranger et en Italie:

En février et mars le Musée a participé à la manifestation "De la prise
de Rome à Rome ville ouverte" au Centre George Pompidou, envoyant de très
rares appareils de prise de vue et de projection, des documents, photos,
affiches du cinéma muet italien et de nombreux films et documentaires
qui ont rencontré un très grand succès.

En même temps le Musée a organisé à Turin, au Centre Lagrange 15, l'ex-
position "Le cinéma dans la caricature" en collaboration avec le Centre
des Arts Humoristiques et Satyriques envoyant 25 rares affiches du
cinéma muet.

En février, en collaboration avec le Centro Studi del Teatro Stabile
de Turin, le Musée a réalisé une grande exposition dans le Théâtre
Carignano de Turin: "Cabiria, Cretinetti & C.", avec une documentation
 inédite sur le cinéma turinois et la projection des films de Pastrone
"Tigre Reale", "Maciste Alpino", "La guerra e il sogno di Momi", et
"Cabiria" dans ses couleurs originales.

A la grande exposition "Futurisme et Futurismes" au Palazzo Grassi
(Venise), nous avons envoyé l'affiche très rare de Giacomo Pramolini
"Thaïs Galitzky" et les films "Cabiria", "Il Fauno", "Come fu che
l'ingordigia rovino il Natale a Cretinetti".

En juin nous avons envoyé à la Cinémathèque Française les films
"Il fuoco" et "Maciste Alpino", de G. Pastrone pour une rétrospective
sur le cinéma muet.

En juillet et août, à l'occasion de la rétrospective du cinéma sportif,
organisée par le Sportfest à Rome, le Musée a envoyé des documentaires
muets d'exploration et sportifs, et les films "L'atleta fantasma",
"Cabiria", "Maciste Alpino".

En novembre la maison de la Culture de Chambéry et de la Savoie, et
l'Institut Culturel Italien de Grenoble ont organisé à Chambéry un
"Hommage au Musée national du cinéma de Turin". La soirée du 7 novembre
on a présenté "Il Fauno", "L'impressario", "Corsa ciclistica alla
Gran Madre", "La neuropatologia", de la cinémathèque du Musée.

Pour la rétrospective du cinéma muet italien qui a eu lieu à Buenos
Aires en novembre, le Musée a envoyé les films "Nozze d'oro", "La
meridiana del convento", "L'emigrante", "Il Fuoco", "Cabiria".

Toujours en Argentine, pour le jumelage de la ville de Cordoba avec
la ville de Turin, le Musée a envoyé pour une manifestation organisée
par le Teatro Stabile de Turin, les films "Cabiria", "Maciste Alpino",
"Tigre Reale", "La guerra e il sogno di Momi".

En octobre le Musée a organisé dans les locaux du Piemonte Artistico
e Culturale de Turin une exposition du peintre et caricaturiste

Nino Za (Guiseppe Zanini, né à Milan en 1906), très actif en Italie et en Allemagne dans les années trente et quarante (Lüstige Blätter", "Das Magazin", "Il Travaso", "Film"). A l'inauguration est intervenu Federico Fellini.

Le Musée a reçu un héritage important du metteur en scène Renato Castellani: livres, scénarios, photos etc.

Le propriétaire de la salle "Cinema Torino" a donné deux mille affiches cinématographiques.

Le caricaturiste Nino Za (Guiseppe Zanini) a donné au Musée trois de ses caricatures.

Nous sommes en train de faire sur ordinateur, avec la collaboration de la Regione Piemonte et la Municipalité de la ville de Turin, un inventaire et un précatalogage informatif de tout le patrimoine du Musée, sections: précinéma, photographie, cinéma muet et sonore, bibliothèque, cinémathèque discothèque, affiches, matériaux publicitaires, documents d'archive, meubles etc.

Dans le cadre de la Commissione Culturale Consultiva Italo Svizzera, instituée par le Ministère des Affaires Etrangères de l'Italie et de la Suisse, le Piémont est représenté, pour le cinéma, par le prof. Maria Adriana Prolo.

Dans trois villes du Canton Ticino la "Mostra della Caricatura nella Fotografia e nel Cinema (1839/1939)" a été exposé.

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

3, Rue Roquelaine - 31000 TOULOUSE - Téléphone : (61) 48 90 75

RAPPORT D'ACTIVITE DE 1986

La vie de la Cinémathèque de Toulouse, en 1986, a été marquée par deux faits saillants :

- l'établissement de liens durables avec l'Institut Jean Vigo à Perpignan et la publication en commun d'un périodique, "Archives",

- la négociation d'une Convention avec la Région Midi-Pyrénées et la Ville de Toulouse qui donne, pour l'avenir, une assise très solide.

Nos activités régulières se sont poursuivies, en respectant deux principes qui nous semblent fondamentaux :

- l'équilibre entre le patrimoine et l'animation culturelle, c'est-à-dire entre l'enrichissement des collections (recherche et archivage des films et des documents) et l'ouverture vers l'extérieur (projections, expositions, publications),

- l'équilibre entre la vie associative qui, grâce aux bénévoles, est restée fructueuse, et la vie administrative d'une institution appelée à jouer le rôle d'un service public.

I - ACQUISITION DES FILMS

Les collections comprenaient au 31 décembre 1986 :		
Longs métrages 35 mm :	4275	(+ 425 pour l'année)
16 mm :	1725	(+ 5)
17,5mm :	14	(+ 14)
Courts métrages (35 et 16) :	7400	(+ 400)
Cassettes video pour la consultation individuelle :	770	(+ 250)

La Cinémathèque a bénéficié, pour le 35mm, de dépôts volontaires de producteurs et de distributeurs (Gaumont, AMLF, Mondial, Diagonale, Films Verts, P.I. Productions, Télédis) ou de particuliers.

En outre, une Convention a été signée le 21 avril avec l'Office du Cinéma Educateur de Montpellier. Celui-ci met à notre disposition un stock de films anciens en 16mm et en longs métrages dont l'inventaire a été dressé en commun (419 titres).

Enfin, la Société Citevox a déposé à la Cinémathèque

Universitaire à Paris un lot important de films en 16mm, dont une partie nous sera dévolue, après vérification des copies.

II - PRESERVATION ET RESTAURATION

La Cinémathèque a entrepris, au mois de novembre, avec l'aide financière de la Région Midi-Pyrénées, la construction d'un nouveau bâtiment dans son dépôt situé au Vernet (Haute-Garonne). Ce local apportera, pour le stockage de la pellicule, une surface supplémentaire de 80 m².

Des travaux de restauration ont été entrepris avec les Archives du Film à Bois d'Arcy. Ils portent sur des films français muets dont la Cinémathèque de Toulouse est seule à détenir des éléments d'époque. C'est actuellement le cas d'un ciné-roman en 10 épisodes de 1922, ROULETABILLE CHEZ LES BOHEMIENS de Henri Fescourt.

D'autres travaux concernent les négatifs ou les copies conservés sous l'étiquette "Archives du cinéma méridional" : prises de vues de la Libération, reportages sur le terroir, etc...

Enfin la Cinémathèque a fait tirer les rushes d'un film commencé en 1964 à Saint-Cirq-la Popie (Lot) avec André Breton et ses amis, sous le titre SURREALISME, et jamais terminé.

III - BIBLIOTHEQUE

Le mode d'enrichissement de la bibliothèque reste le même : achats de livres et abonnements, services, dépôts volontaires de la part des distributeurs, des exploitants et des journalistes (pour les press-books, les photographies et les affiches), recherches chez les bouquinistes. On notera cette année l'aide particulière de la Cinémathèque Suisse, la Dépêche du Midi, Gaumont, CIC, Warner Columbia, AMLF, Aquitaine Films, Michel Ciment et Albert Cervoni.

En nombres arrondis, l'inventaire au 31 décembre 1986 donne :

- 10.000 ouvrages, index et scripts (1.500, cette année)
- 590 collections complètes ou incomplètes de périodiques (110)
- 34.000 dossiers de films, de personnalités, de pays et de thèmes (1.000)
- 38.000 affiches (13.000)
- 390.000 photographies (150.000)

Enfin, le tirage de photogrammes à partir des copies 35mm s'est poursuivi toute l'année. Il est fonction des besoins pour les expositions et l'iconographie des livres de

référence, ainsi que de l'intérêt d'avoir des photos inédites pour les classiques du cinéma. Les contacts représentent environ 5.500 photogrammes (+1.900)

IV - CATALOGAGE, DOCUMENTATION, RECHERCHE

Les permanents et les bénévoles poursuivent, chacun dans leur secteur, les travaux de classement et de mise en fiches. Un certain retard subsiste pour le catalogage des films de court-métrage, le répertoire des affiches et le recensement de la documentation en double. Néanmoins nous espérons pouvoir, avant la fin de 1987, proposer aux autres membres de la FIAF des listes importantes de photos, affiches, ouvrages et revues pour des échanges.

Les contacts avec la bibliothèque de l'Institut Jean Vigo à Perpignan vont devenir de plus en plus fréquents et la similitude des méthodes de classement est proche.

Enfin nous allons mettre nos fichiers sur ordinateur et les appareils ont été commandés.

V - ACCUEIL DES CHERCHEURS

La Cinémathèque ouvre régulièrement sa bibliothèque et ses tables de montage aux étudiants, aux chercheurs et aux journalistes. Elle entretient des relations étroites avec des historiens comme Jean-Loup Bourget et Marcel Oms, ou comme Raymond Chirat qui consulte fréquemment, pour le 4^e volume du Catalogue des films français, la documentation sur la période 1908-1918.

VI - RELATIONS AVEC L'ENSEIGNEMENT DU CINEMA

Elle a maintenu les rapports étroits qu'elle a déjà avec l'Université du Mirail, pour :

- le D.E.A. d'études cinématographiques,
- le D.E.U.S.T. Cinéma,

et avec les Lycées qui proposent des options cinéma : Pierre de Fermat à Toulouse, Sarlat, Valence.

Elle a participé à des stages d'initiation à l'audio visuel organisés par :

- le Centre du Cinéma (pour les professeurs de français)
- les Ateliers Cinématographiques Sirventes à Labège, Haute-Garonne (sur le documentaire et l'écriture du scénario),
- la Bibliothèque Municipale (pour la formation continue des bibliothécaires de la Région)
- la Mission d'action culturelle en milieu scolaire (Archives vivantes)

VII - PROJECTIONS

Comme en 1985, toute la programmation a été placée sous la responsabilité directe de l'Administrateur, Jean-Paul Gorce.

La Cinémathèque a donné à Toulouse :

- 213 séances régulières, ouvertes au public et organisées selon des thèmes,
 - 16 séances destinées aux adhérents de l'Entité Cinéma de la Ville,
 - 51 séances pour les spectateurs du 3^e Age et les économiquement faibles,
- soit au total 280 séances.

Les constantes ont été :

- l'Anthologie du cinéma avec de grands films classiques,
- les Archives du cinéma méridional
- "Théâtre et Cinéma", en liaison avec le Grenier de Toulouse et son Directeur Jacques Rosner.

En outre, de janvier à juin, la Cinémathèque a pris pour thèmes : Jacques Becker -- la production Warner Bros de 1930 à 1960 - Eddie Constantine -- une rétrospective Ernst Lubitsch, de 28 films, en collaboration avec le Goethe Institut -- la décentralisation du Festival du Film arabe -- les incunables du muet, pour le 90^e anniversaire de la naissance du cinéma à Toulouse -- un cycle "Deep South USA", avec la librairie Ombres Blanches.

A partir d'octobre, nous avons entrepris une vaste rétrospective du cinéma italien de 1945 à 1965, à laquelle s'est joint la manifestation "Venise, Cité du cinéma".

En outre, elle a participé avec l'accord des ayants-droit à 39 rétrospectives, rencontres ou festivals :

- Janvier - Hommage à Dusan Makavejev - Cinémathèque Française - Paris
- Janvier-Juin - Le cinéma français - Institut Lumière - Lyon
- Février - Le cinéma burlesque - ORCE - Lyon
- Hommage à Bette Davis - Cinémathèque Française - Paris
- Mars - La belle époque - Confrontation - Perpignan
- Le sacré - Cinéma et Histoire - Valence
- Rétrospective Sacha Guitry - Cinémathèque Royale - Bruxelles
- Avril - Max Ophüls - Institut Lumière - Lyon
- Mai - Mémoires d'en France - Villejuif
- Juin - Le slapstick - Carcassonne
- Max Ophüls - Festival de La Rochelle
- Fête du cinéma - Gindou (Lot)

- Juillet - Rétrospective Kubrick - Festival de Prades
Le Cinéma mondial 1915-1920 - Festival d'Avignon
Les enfers des Cinémathèques - Festival d'Avignon
- Août - Hommage aux membres de la FIAF - Cinémathèque Française - Paris
L'intégrale de Charley Bowers - Festival du Film comique - Vevey ((Suisse)
- Octobre - Rétrospective du court-métrage - Festival d'Albi
Rétrospective Pabst - Oesterreichisches Filmarchiv - Vienne
Hommage à Serge Lifar - Cinémathèque Suisse - Lausanne
Rétrospective Renoir - Suomen Elokuva Arkisto - Helsinki
Rétrospective Costa-Gavras - Mostra de Valencia
Pierre Benoit et le cinéma - Institut Jean Vigo - Perpignan
Les effets spéciaux - F.A.U.S.T. - Toulouse
- Novembre - La Mafia dans le cinéma - Rencontres du cinéma méditerranéen - Montpellier
Colloque Louis Feuillade - Institut Jean Vigo - Perpignan
L'érotisme au cinéma - Rencontres de Carcassonne
Exotismes - Cinéma et Littérature - Valence
Festival du Western - Lourdes
Les Routes du Sud - Festival d'Amiens
Le mois de l'Europe - Toulouse
Torre-Nilsson - Rencontres de Pontarlier
Charley Bowers - AFCA - Paris
Festival du film juif - Montpellier
- Décembre - Week-end Claude Chabrol - Orange
Journées de l'Association des historiens du cinéma - CNC - Paris
Hommage à la Gaumont - Cinémathèque Française - Paris
L'expressionnisme allemand - CRAC de Valence
André Techiné - Carrefour d'Occitanie - Montauban

Les interventions culturelles extérieures ont donc été en augmentation spectaculaire : 39 en 1986, contre 29 en 1985. Elles n'ont donné lieu à aucune facturation en dehors des frais de port. Notre aide a été apportée gratuitement.

Enfin la Cinémathèque a accueilli, du 17 au 19 janvier, les premières "Rencontres du Patrimoine Cinématographique" que le Groupe Cinéma 86 organisait avec elle.

VIII - EXPOSITIONS

En 1986, la Cinémathèque a monté deux expositions :
- au Festival d'Avignon (juillet, "Images du muet") avec 30 affiches d'une extrême rareté et 80 photos agrandies et inédites, choisies pour sensibiliser le public aux films muets

qu'il voyait dans la rétrospective.

- à Toulouse (novembre), "Le film noir américain, 1940-1980".

L'exposition du film noir est itinérante et s'ajoute aux ensembles réalisés en 1985 ("Le cinéma soviétique 1919-1930", "L'expressionnisme allemand") qui tournent dans le Département et la Région, mais aussi hors Région (Valence, Poitiers).

Toutes ces expositions sont fournies gratuitement.

IX PUBLICATIONS

"Le cinéma méridional 1930-1944" est sorti des presses en décembre. C'est une étude exhaustive qui est due à Claudette Peyrusse, une de nos bénévoles. Elle a été publiée par les Editions Eché à Toulouse, avec notre concours et nous avons fourni la totalité de l'illustration.

Avec l'Institut Jean Vigo, nous avons lancé en septembre un périodique "Archives" qui paraîtra tous les deux mois et qui accueille des études historiques ou théoriques sur le cinéma. Deux numéros sont sortis en 1986 :

- 1 - "La restauration des films : problèmes éthiques".
- 2 - "Pierre Benoit et le cinéma".

Nous avons aux prochains sommaires "Charley Bowers" et "Francesco Elias", puis "La Biograph", "Alice Guy", etc...

Enfin la Cinémathèque a participé gracieusement à l'illustration de trois livres de cinéma : "Des étoiles sont nées" (Isabelle Danel), "Hollywood, Années 30" (Jean-Loup Bourget), "Histoire du cinéma français, 1940-1950" (Maurice Bessy et Raymond Chirat)

X - FIAF - RELATIONS INTER-CINEMATHEQUES

Le Président de la Cinémathèque, Raymond Borde, qui est également Trésorier de la FIAF, a assisté à l'Assemblée annuelle de la Fédération à Canberra (avril) et au Comité Directeur de Glasgow (novembre). Il participe à la préparation du Congrès du Cinquantenaire, en 1988, à Paris.

Durant l'exercice, Toulouse a collaboré, pour des prêts limités ou illimités, avec Belgrade, Berlin-Ouest, Bruxelles, Canberra, Helsinki, Lausanne, Londres, Luxembourg, Madrid, Montreal, Moscou, Munich, Rome, Vienne (Filmarchiv) ainsi qu'avec les affiliés français de la FIAF : les Archives du Film à Bois d'Arcy, la Cinémathèque Française et la Cinémathèque Universitaire.

XI - GROUPEMENT DES CINEMATHEQUES FRANCOPHONES

Ce groupement, qui réunit Paris CF, Paris CU, Bois d'Arcy, Toulouse, Lausanne, Luxembourg et Montréal, a poursuivi l'inventaire des films français de long métrage : ceux qui subsistent et ceux qui sont apparemment perdus. Toulouse était chargé de centraliser et de mettre en fiches les informations pour la période 1930-1939. Ce travail de synthèse est terminé. Les Archives de Bois d'Arcy ont pris en charge, selon les mêmes méthodes, la période 1919-1929.

XII - ADMINISTRATION - COLLABORATION - CONVENTIONS

La structure permanente n'a pas varié : un administrateur, deux techniciens, un objecteur de conscience, trois secrétaires ou documentalistes à mi-temps, une vacatrice, une TUC. Aux permanents, s'ajoutent neuf bénévoles qui ont chacun leur domaine d'activité.

Le financement provient en principe à 50% du Centre National de la Cinématographie et à 50% de la Région, du Département et de la Ville. La convention qui lie la Cinémathèque au CNC va être révisée et amplifiée. Un contrat de développement culturel avec la Région et la Ville a été préparé au mois de novembre et sera signé au début de 1987. Il prévoit les actions communes à Midi-Pyrénées et à la Ville elle-même, les actions spécifiques, les justifications à fournir et le financement.

A Toulouse, la Cinémathèque collabore avec ses partenaires culturels : FR3, La Dépêche du midi, le Théâtre du Grenier, le Goethe Institut, le Musée des Augustins, le Centre Culturel du Cinéma (ABC), les librairies Ombres Blanches et La Lune Vague. Elle poursuit un travail commun avec les deux associations qui ont donné l'an dernier leur adhésion : l'ECRAM (études du cinéma régional) animé par Jean-Marie Dizol et l'ASAMAV (sauvegarde du matériel audiovisuel) présidée par Etienne Ithurria. Elle est associée au projet municipal d'une "Maison du Cinéma" qui sera prochainement installée dans les locaux de l'Ecole Bonnefoy, où elle a déjà sa bibliothèque.

Enfin, elle s'apprête à signer avec l'Institut Jean Vigo, une convention qui sera soumise à l'Assemblée Générale.

XIII - VISITEURS

A l'occasion des Rencontres du Patrimoine Cinématographique (17/18/19 janvier 1986), la Cinémathèque de Toulouse a accueilli de nombreuses personnalités de la profession au nombre desquelles on comptait des représentants du CNC. (Jean-

René Marchand et Alain Begramian), des Fédérations de Ciné-clubs (Jean-Pierre Piquemal pour la FFCC, Marc Laville pour l'UFOLEIS, Janine Bertrand pour INTERFILM), des distributeurs d'Art et Essai (Dominique Païni pour DOPA, Gérard Vaugeois pour les films de l'Atalante), des exploitants (Claude Chevènement pour l'AF-CAE), des Cinémathèques (Vincent Pinel pour la Cinémathèque Française) et des Festivals (Françoise Calvez pour le CRAC de Valence, Edith Perrin pour la Maison de la Culture de La Rochelle)...

Durant l'année 86, elle a accueilli dans sa salle de projection :

- des cinéastes : Jean-Jacques Beineix, Jean-Claude Bringuier, Jacques Kébadian, Nacer Khemir, Hubert Knapp, François-Jacques Ossang, Marie-Claude Treilhou, Philippe Vallois, Helmut Weiss.

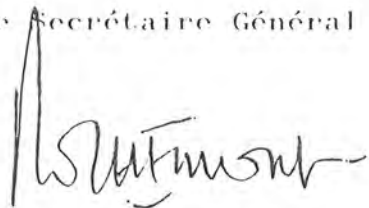
- des acteurs : Jean-Hugues Anglade, Serge Avedikian, Gérard Darmon, François Périer.

- des personnalités du cinéma : Luis Bacalov (compositeur), Enno Patalas (Filmmuseum de Munich), Serge Vincent et Pierre Voiturier (Festival du Film Court d'Albi).

- des écrivains : Jean-Loup Bourget, Klaus Jürgen Müller, Marcel Oms, Claudette Peyrusse.

Elle a en outre reçu à son siège la visite de Christian Belaygue (Festival d'Avignon), Marco Bisson (comédien), Alain Carbonnier (Cinéma 86), Camille de Casabianca (cinéaste), Robert Cortès (Festival de Prades), Tony Gatlif (cinéaste), Jacques Guénée (Groupe Cinéma 86), Pierre Guibbert (Cahiers de la Cinémathèque), Christophe Malavoy (acteur), Bernard Martinand (Cinémathèque Française), Pierre Philippe (réalisateur), Antoni Ribas (cinéaste), Pierre Roura (Institut Jean Vigo), Jacques Rozier (cinéaste) et Régis Wargnier (cinéaste).

Le Secrétaire Général :



Guy-Claude Rochemont

Le Président :



Raymond Borde

Vaticano

FILMOTECA VATICANA

Informe 1986-87

Ultimas adquisiciones.-

Hasta la fecha, desde la última Asamblea Plenaria, la Filmoteca ha incrementado sus fondos en unos 400 títulos, de los cuales 150 son en película y el resto en videocassette. Estos últimos han podido ser catalogados en su mayor parte; no así los filmes, que se han recibido en fechas muy recientes.

Se trata de un material muy heterogeneo, normalmente documental, de actividades religiosas, pastorales y artisticas -el numero de títulos de carácter comercial es reducido- y casi siempre de gran valor, por tratarse en su mayor parte de piezas unicas. Es de destacar la donación de 135 títulos de filmes de carácter catequético por parte del Ente dello Spettacolo -cuyas posibilidades de utilización han de ser estudiadas- y de 5 títulos acerca de la espiritualidad Sinto, donados por la Embajada del Japon.

En este periodo se han recibido un total de 438 bobinas cuyos contenidos todavia no se han podido estudiar.

Se ha incrementado también, y muy notablemente, el numero de audiocassettes. En estos doce ultimos meses su numero se ha incrementado en unas 410 unidades.

Cuidado y conservación del material.-

Este es el problema mas grave y de difícil solución con el que se encuentra nuestra Filmoteca. Se ha pedido presupuesto a varias sociedades especializadas y los costos superan el millón de \$ USA, para un proceso que exige:

1. Tratamiento para devolver elasticidad a la película.
2. Restauración (rayas, efecto nieve, etc.).
3. Copia de trabajo.
4. Transformación de los nitratos en material de seguridad.
5. Tratamiento, restauración y copia de la columna

SONORA.

En estos momentos se están estudiando posibles soluciones de cara a encontrar los fondos necesarios. Aunque no oculto que, hasta el momento, potenciales donantes han mostrado mayor sensibilidad hacia acciones de tipo cultural -filmografía, proyecciones, formación del espectador, banco de datos, etc.- que respecto a este orden de problemas, cuya solución es vital para la razón de ser y la misma supervivencia de la Fílmoteca.

La cuestión incide, además, en un momento en que la Federación Internacional de Fílmotecas (FIAF) concede prioridad absoluta a la cuestión y en que, por otra parte el Consejo de Europa dedica la Recomendación N. R(85)8 del Comité de Ministros de sus estados miembros a la conservación del patrimonio cinematográfico, con criterios muy precisos que, a mi juicio, nosotros hemos de asumir plenamente.

La Fílmoteca ha elevado a los Superiores sus puntos de vista en la cuestión, los cuales, por competencia, han solicitado un dictamen a la Dirección General de los Servicios Técnicos del Governatorato del SCV, la cual se ha mostrado completamente favorable a las medidas por nosotros propuestas.

3. Catalogación, documentación, investigación.-

Quizás sea éste el capítulo en el que, en un año, se han podido dar pasos de mayor importancia, gracias al proceso de informatización todavía en curso.

Los filmes han sido catalogados en su mayor parte según el conocido programa "123", que aun no resultando plenamente satisfactorio nos permite, al menos provisionalmente, disponer de un sistema aceptable de catalogación y búsqueda. Las videocassettes se están catalogando según un procedimiento que creemos mucho más práctico, sobre todo para la búsqueda a través de unas determinadas variables; el programa es el muy conocido "dbase" y la mayor parte del patrimonio en videocassettes está ya inserido.

Naturalmente, tratamos de seguir al respecto la normativa de la FIAF, teniendo en cuenta, sobre todo de cara al futuro, las recomendaciones de la DCIC que sigue muy de cerca la cuestión con gran competencia y cuyas recomendaciones son para nosotros de gran valor de cara al establecimiento de unos criterios y servicios comunes. La ficha cuenta con las voces propuestas por el Bureau Internationale des Recherches Historiques Cinematographiques (BIRHC).

El proyecto de catalogación es muy ambicioso. Prevé la búsqueda "on line", a través de terminales y de conexión remota en un principio para concluir con la posibilidad de visualizar imágenes de especial relieve registradas en

video-disco, de modo que el usuario pueda visualizarlas en el mismo terminal empleado para la búsqueda.

4. Proyecciones.-

En fecha 29 de abril próximo, en Roma, en la sala del AGIS, se espera dar comienzo a un aspecto importante de la actividad de toda filmoteca: los ciclos de proyecciones. Se espera pues partir en esta actividad con la proyección del filme "La inchiesta". Este acto dará D.m. inicio a la proyección de un ciclo sobre el lenguaje cinematográfico y su evolución y otro sobre cine religioso.

En poder de los presentes están una serie de propuestas de títulos a tener en cuenta y agradecería vivamente que nos llegaran de Vds. unas sugerencias y opiniones al respecto.

Una vez bien probada la validez de la selección, habrá llegado el momento de iniciar una experiencia de formación del espectador, a vasta escala, a empezar quizás en algunos países de América Latina.

5. Publicaciones.-

Entre las actividades de mayor relieve de la Filmoteca Vaticana, cuenta especialmente, quizás, la elaboración de una Filmografía Mundial del Cine Religioso a realizar según un proyecto que obra ya en poder de todos Vds. (doc. A6b). En la pág. 3 del mismo, bajo los epígrafes de "publicación periódica" y "edición en libro", verán que existe el propósito de editar una publicación periódica que podría llamarse Fichero del Cine Religioso, a comenzar de inmediato, para, cuando se disponga de material suficiente, iniciar la publicación en volúmenes por nacionalidades.

Apenas haya concluido la primera fase de catalogación, para la que queda ya muy poco, se piensa hacer público el Catálogo de Fondos de la Filmoteca Vaticana.

6. Nuevos proyectos. Presupuestos y aspectos administrativos.-

Todas estas -y otras- actividades son, naturalmente, bastante costosas. Y a ellas hay que añadir gastos inevitables, como la renovación de las máquinas y de la sala de proyecciones, o muy necesarios, como la dotación de unos ambientes adecuados para la investigación y el estudio del material. Estos días están precisamente dando inicio estos trabajos. Con el segundo de ellos se conseguirán, aprovechando el primer piso del salón de la PCCS y sala de proyecciones de la Filmoteca, espacios de estudio para cinco personas que podrán realizar decorosamente su trabajo, una sala para trabajar comodamente en la moviola y lugar para el almacenamiento de varios miles de videocassettes, libros, y unas dos mil bobinas de películas, por lo menos. Todo ello

insonorizado y en un modo que no estorbe actividades de otro tipo en el salón, o proyecciones.

Así pues, el presupuesto de la Fimoteca Vaticana empieza a tener una cierta importancia relativa y logra cubrirse gracias a las aportaciones de personas y sociedades sensibles al valor religioso y cultural de sus programas.

7. Relaciones internacionales.-

La inscripción a la FIAF ha sido para la Fimoteca Vaticana una decisión de gran valor, en especial en lo que respecta a colaboración en préstamos, asesoramiento técnico y servicios comunes. El que suscribe asistió al Congreso mundial de la FIAF 1986, celebrado en Camberra y ha visitado diversas filmotecas de estado, así como entidades oficiales del cine de diversas naciones, de cara a obtener, exentas de derechos de autor, las copias necesarias para la programación de los ciclos a los que nos hemos referido con anterioridad.

La FV también mantiene contactos y ha obtenido ayudas muy estimables del AGIS (Associazione Generale Italiana dello Spettacolo) y ANICA (Associazione Nazionale Industrie Cinematografiche e Audiovisive).

Warszawa

REPORT ON FILMOTEKA POLSKA'S ACTIVITIES IN 1986

Mr Roman Witek, the Managing Director of Filmoteka Polska, died suddenly on 24 March, 1986. He had been in charge of our institution from 2 January, 1975, and all the achievements of Filmoteka during the past 11 years, including the considerable growth of film and documentation collections and the conclusion of the construction of the central prints storehouse, are connected with his personal involvement.

Almost two months later, on 22 May, 1986, a new Managing Director of Filmoteka Polska, sixth in its history, took office. He is Mr Waldemar Piątek, an employee of our institution since 1977. During the 9 years he held different positions, making his way up along all the official grades, the latest posts being that of Chief Filmographer and Editor-in-chief of the quarterly archival publication ILUZJON.

In the latter half of the year Director Waldemar Piątek undertook a number of measures aimed at a re-organization of Filmoteka's internal structure, without disturbing, however, the execution of the current tasks. The re-organization went into force on 1 February, 1987, therefore its basic principles will be presented in our next annual report. While evaluating year 1986, it must be pointed out that it became a watershed: on the one hand it closes the 11-year period of management by Mr Roman Witek, and on the other it opens a new chapter in the history of our institution.

1. NEW ACQUISITIONS

In 1986 the films inventory was increased by 45 Polish and 103 foreign prints.

Especially valuable was the acquisition of films which have won a significant and lasting place in the history of Polish cinematography, and which so far have not been listed in our collections, such as one of the first Polish

full-length colour features PIĄTKA Z ULICY BARSKIEJ, dir. Aleksander Ford, or the last film by one of the best known Polish pre-war directors, Eugeniusz Cękański, entitled DWIE BRYGADY, produced under his supervision by the students of the Łódź Film School, among which was a well-known future director and winner of international awards - Janusz Nasfeter.

The film-historical documentation was increased by 575 books /Polish and foreign/, 1294 copies of periodicals, 3338 stills, and 1194 posters.

2. CONSERVATION

In all, 6 498 789 metres of film stock were conserved, including 1 867 131 metres of colour tape and 222 731 metres of nitrate tape.

1 129 158 metres, including 326 141 metres of colour stock, underwent conservation for the first time.

Intensive efforts were continued concerning the elimination of nitrate tape from our stocks. In 1986 17 negatives and 51 inflammable prints were copied, which was followed by the removal of some 145 000 metres of positive material and 92 000 metres of negative material.

3. CATALOGUES

The Filmographic Division prepared 262 entries to the main film catalogue, including full credits obtained from all available sources as well as detailed summaries of films elaborated after screenings.

The Documentation Division continued to work on their numerous specific and general catalogues, preparing also a number of bibliographic works dealing with specific subjects /i.e., it prepared a contents bibliography of Polish film periodicals for P.F.P./.

4. SCREENINGS

A portion of the film collection is regularly presented in our film art centres run by Filmoteka in the three largest cities of Poland - Warsaw, Łódź, and Cracow.

The screenings take the form of thematic and monographic series which in turn make up broader programmes devoted to basic problems in the film history and culture. Thus, in 1986 the programme "Masters of Cinema" presented the works of the most outstanding directors, the series "Portraits of Actors" brought closer the performances of the most eminent artists, while the cycle "Against War" offered a review of the most distinguished films depicting the suffering and ravages the mankind has been put to by every armed conflict, ect.

Additionally, Filmoteka Polska organized a number of special events, like a festival of films by Andrzej Munk to commemorate the 25th anniversary of the death of this prematurely deceased director, one of the pre-eminent creators of the so-called Polish school;

- festival of classical German films /organized with the assistance of the Staatliches Filmarchiv der DDR/;
- a very large review devoted to "History of the French Classical Avantgarde of the 1920s", prepared as an accompanying event to the exhibition "Paris en quatre temps", organized by Institut Française and Centre Georges Pompidou.

Altogether 428 films were presented at 1811 shows in 1986.

5. EXHIBITIONS, PUBLICATIONS

The Warsaw film art centre ILUZJON housed two exhibitions dedicated to the work of:

1. Andrzej Munk - in connection with the 25 anniversary of his death
2. Marlena Dietrich - in connection with the 85 birthday of the artist.

Filmoteka Polska publishes its own periodical devoted to the history of cinema - the quarterly ILUZJON. In 1986 four issues appeared, including articles on the output of Michelangelo Antonioni, Akira Kurosawa, contributions on film acting, on relations between painting, music and film in the early 1930s, and the like.

Apart from the quarterly, we also published 12 monthly programmes with information about Filmoteka Polska's events, reviews, complete with detailed schedules.

6. FIAF AND FOREIGN RELATIONS

Filmoteka Polska remained in constant touch with the FIAF Secretariat in Brussels, supplying it with reports and replying to all questionnaires sent.

Owing to the kindness and assistance of the Australian National Film Archive and the FIAF Secretariat, which handled the organizational matters, the representative of Filmoteka Polska, its curator of the film collection, Tadeusz Pacewicz, took part in the 42nd FIAF Congress in Canberra.

Filmoteka Polska maintained relations with every foreign film archive which was interested in collaboration with us, exchanging film materials, film-historical documentation, ect.

In 1986 we had the pleasure to host in Poland:

- Mr Ivan Shoulev - Director of the Bulgarian National Filmarchive,
- Mr Jiří Jankovec - Director of Slovensky Filmovy Ustav in Bratislava, a chapter of ČSFU in Prague.

Apart from the participation in the FIAF Congress, the representatives of Filmoteka Polska visited their colleagues in Czechoslovakia, Korean People's Democratic Republic, German Democratic Republic, and Hungary.

Wellington

THE NEW ZEALAND FILM ARCHIVE

NGA KAITIAKI O NGA TAONGA WHITIAHUA

ACTIVITIES REPORT 1986

1986 was a particularly active and successful year for The New Zealand Film Archive despite the perennial problems of underfunding and a lack of permanent premises. Largely due to the intense public interest in its work and the wide range of screenings and events organised throughout the country, the Film Archive's permanent staff of 10 (six of whom are part-time) have never been busier.

1. ACQUISITIONS OF THE YEAR

Films :

Throughout the year the Archive continued to receive large quantities of film - both nitrate and acetate. 937 items were accessioned during 1986, although this does not include the largest deposit received during the year of the Peach Wemyss Collection: 147 cartons of film, containing much of the material made by this independent production company from the late 1950's onwards. The complete accessioning of this material will take a considerable time.

The three main sources of material continue to be (a) donations from private collectors (b) the film industry (c) material copied from nitrate, with the amount of footage from private collectors showing the most marked increase in 1986. The major nitrate collection brought in during the year was discovered under a house due for demolition in a suburb of Wellington. Included among the many films discovered was the only surviving portions of one of New Zealand's earliest talkie features *THE WAGON AND THE STAR* (1936).

Other important acquisitions during the year included all the material shot for the film *PATU!* - Merata Mita's acclaimed documentary feature on the 1981 South African rugby tour of New Zealand. Other contemporary features deposited included *ANGEL MINE* (1978). Another notable find was a missing section from the 1925 New Zealand/Australian feature film *THE ADVENTURES OF ALBY* found by the National Film and Sound Archive in Canberra and preserved in time to be incorporated into The New Zealand Film Archive's major screening of the film at the Auckland Film Festival.

Documentation, Stills, Posters, Equipment :

From the management company for the feature *UTU* (1983), 8 boxes of material relating to this production were received.

Film treatments, scripts and production notes accompanied the acquisition of early film experiments made by Geoffrey Murphy (Utu, Quiet Earth). Over 24 cartons of material documenting the work of Fred O'Neill, the New Zealand plasticine animator, was received including equipment, films, documentation, and models.

2. PROGRESS IN THE FIELD OF PRESERVATION

In 1986 there was a significant (nearly 20%) increase in the amount of nitrate film reprinted, with almost half the Archive's expenditure devoted to the Film Preservation Programme.

The National Film Unit laboratory, used for all the Film Archive's preservation work, purchased a Debie Matipo contact-step printer for archival work and this came into use halfway through the year. Much time was spent during the year in experimenting with the degrees of shrinkage and stickiness this machine could handle. It proved to be much more flexible in these areas than was first anticipated. Now all copying is done full-gate (previously the laboratory's printers were only able to make academy prints on a step optical printer).

Problems of copying nitrate with non-standard frame lines were solved by devising a modification to the printer so that it could print material in any frameline position. With WHALE HUNTING WITH MOTOR LAUNCHES IN COOK STRAIT where material was shot on 2 different cameras, it was decided to divide material into standard and non-standard framelines and print sections separately. An academy print was also made so that material could be more easily viewed but it is preserved full-gate as originally shot.

The final stages of preservation work on the McDONALD FILMS was also completed in 1985 with the translation of the Archive's titles into Maori, and bi-lingual versions (both 35mm and 16mm) made. Some earlier printing errors were also corrected.

1986 saw more work done on nitrate films with optical sound tracks. Experiments were made on methods of transferring the sound by (a) the direct contact method, (b) electronic transferral, (c) enhancing the sound electronically. Wherever possible the direct contact method from the nitrate has proved the most successful.

During the year the Archive's preservation unit moved to larger and better premises (although still within the National Film Unit's studios which also house the laboratory and much of the Archive's film storage areas). The new area for the Archive's preservation staff of five includes space for the film repairers, accessioning, and some viewing facilities.

Among the significant titles preserved during 1986 were many of the films from the Edwin Coubray Collection including his New Zealand Radio Films industrial series from the mid 1920s and his Coubray-Tone Sound Tests. Coubray was the first New Zealander to achieve sound-on-film talkies, using sound recording equipment of his own design. Also preserved was over 8000 feet of footage showing Whale Hunting with Motor Launches in Cook Strait in 1918 including both release print and uncut negative rolls.

Two of the Archive's preservation team, Anne Manchester and Wendy Osborne, attended the FIAF Congress at the National Film and Sound Archive in Canberra. The Archive presented a paper on "The Preservation and Editorial Restoration of Unedited Non-Fiction Material" as part of the film restoration symposium. This was accompanied by a showing of the McDonald film HE PITO WHAKAATU I TE NOHO A TE MAORI I TE TAIRAWHITI (1923).

Harold Brown spent 10 days after the Congress working with the Archive's Preservation Programme, holding invaluable training sessions and staff discussions. He also presented his Ernest Lindgren Memorial Lecture "Physical Characteristics of Early Film as Aids to Identification".

With the Archive's storage vaults filled to capacity the construction of a new storage container unit was commissioned. This unit, which is semi-portable, has a volume of 55m³, temperature of 10°C +-1°, and a RH 50%, was completed in February 1987.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The cataloguing of the films proceeded slowly during 1986, with much research necessary for the identification of the early New Zealand films. Although over 900 titles were accessioned the full accessioning of all the material received is not yet complete.

Requests for access to the collection took up considerably more of the Cataloguer's time. In the main these were for Archive screenings, private research, viewings and production usage.

Elizabeth Street, the Archive's Film Cataloguer/Access person attended the FIAF Congress, and participated in the Symposium on computer applications in Film Archives. Elizabeth took maternity leave from late in the year and the Archive's new Film Cataloguer is Bronwyn Taylor.

In response to concerns expressed by Te Manu Aute, an association of Maori communicators, the Archive began working to address the preservation, cataloguing, access and control needs for Maori materials. This is regarded as being particularly important for material being gathered now on

film and video.

Identification and filing of the bulk of the Archive's foreign stills (approximately 35,000) was completed in 1986 finally allowing access to them by researchers and others. New Zealand periodicals are now indexed on receipt and work is progressing on the retrospective indexing of our holdings. With support from the Friends of the Film Archive a start has been made on binding the more fragile and/or rare periodicals. A donation of additional plan cabinets has enabled the small costume collection to be stored flat in acid-free tissue, avoiding the damage caused by long term storage on hangers.

The documentation section was able to move into a separate space during the year. Large collections of production files and records were received throughout the year, increasing the strain on the storage areas. Investigation into mobile shelving systems is underway in an effort to relieve the space problem.

Use of the library and requests for access to the general documentation collections continue to grow. These requests have been able to be met although access to the poster collection remains closed for the time being.

Peter Sakey, the Archive's Documentation Officer, was also able to attend the FIAF Congress in Canberra and spend time with his counterpart at the National Film and Sound Archive.

4. FILM SHOWINGS

The Film Archive's Travelling Picture Shows continued actively throughout the year, dominated by the completion of the preservation of the FILMS BY JAMES McDONALD and the huge demand for the showing of the bilingual restored prints of these. The Archive vigorously pursues its national responsibilities with a wide variety of screenings as special public events up and down the country.

The first major showing of the year was the Archive's 5th Birthday Celebrations in Rotorua - staged as a spectacular 3 hour benefit screening as part of the city's arts festival. Attended by the Minister for the Arts, 14 short films from 1902-1946 were shown, and over \$2,000 raised.

The McDonald Films were shown together for the first time during the International Festival of the Arts in Wellington in March. Nearly 1000 people packed the theatre for the screening, including kaumatua (elders) representing the tribes recorded in the films. Several hundred people had to be turned away from this screening.

In May Eva Orbanz brought a selection of rarely seen early German films from the Stiftung Deutsche Kinemathek for screenings in New Zealand. These programmes were shown by the Archive with the support of the Goethe Institute and

the Film Society. Three programmes were shown in Wellington, with special live musical accompaniment (one screening was attended by the Minister for the Arts) and two programmes were presented in Auckland.

THE ADVENTURES OF ALGY returned to Auckland to an enthusiastic reception, 61 years after it had its New Zealand premiere there in 1925. As the gala event of the Auckland International Film Festival, the film was presented in one of the country's grandest picture palaces with Dorothy Buchanan's specially composed score played live. The major costs of this presentation were sponsored by Barclay's New Zealand Ltd.

The largest New Zealand film retrospectives ever presented by the Archive have accompanied Te Maori Exhibition in Wellington and Dunedin. Te Maori is the acclaimed exhibition of traditional Maori art that has been on show in the United States since 1984. It has now returned home and the Archive prepared a total of over 35 screenings, with more than 40 films being shown in each city. The programmes encompassed both historical and contemporary material.

In September the Archive presented two major programmes in Christchurch of the McDonald Films and Films of the Tangata Whenua. Both programmes were shown to packed houses. The same month saw the Archive show two programmes at Parliament. Organised for Ministers, Members, their staff and families, Parliamentary Officers and staff and members of the Press Gallery, the screenings were extremely successful and well attended.

The New Zealand Film Archive is committed to working as an archival resource for the South Pacific region and presented a special series of film screenings in October in Apia, Western Samoa. The first showing was at the residence of the New Zealand High Commissioner and most of the Samoan Cabinet and other prominent figures were present to see early Samoan films from the Archive's collections. The opportunity to see Flaherty's MOANA, filmed in Western Samoa during New Zealand administration, was greeted enthusiastically and created considerable interest as the film had not been widely seen in the country for many years.

Other special screenings took place in Koriniti, Ruatoria, Gisborne, Havelock North and Te Kuiti. The Archive toured two film programmes to Universities through the Student Arts Council, of four contemporary films by New Zealand women directors, and the 1964 New Zealand pop feature DON'T LET IT GET YOU. A special programme was prepared as a contribution to the 50th Anniversary of La Cinematheque Francaise and films by Merata Mita were supplied to a retrospective of her work at the Honolulu Film Festival.

5. EXHIBITIONS - PUBLICATIONS

No major exhibitions were presented by the Archive in 1986, although assistance was given to an exhibition prepared by the Friends of the Film Archive. The Archive, however, does maintain a small semi-permanent exhibition of film related materials at its premises. Two issues of The New Zealand Film Archive Newsletter were published, in April and August. This has a circulation, both nationally and internationally, of approximately 4500. Programme notes accompany all screenings and special programmes were printed for the McDonald Films and THE ADVENTURES OF ALGY. As well, a small poster for the McDonald Films was produced. Flyers were printed in great numbers to promote the Te Maori Film Season. In 1986 the Archive also published a pamphlet THE CINEMAS OF CHRISTCHURCH containing a detailed history of all the picture theatres in Christchurch and much related information.

6. BUDGETARY MATTERS - RELATIONS WITH GOVERNMENT AUTHORITIES

In 1986 the Archive operated on grants received from the New Zealand Lottery Board and the New Zealand Film Commission. The year also saw the first government vote contribution in the Budget through the Department of Internal Affairs. Lesser amounts came from the Department of Education and areas of the independent film industry. As a charitable trust, not a government body, the Archive depends on grant funding for its survival. The underfunding of the Film Archive remains its most pressing problem.

The Archive maintains very strong relations with the Minister for the Arts as well as having the support of his Department. Very regular contact is maintained with the New Zealand Film Commission and the National Film Unit - in particular their Archivist Clive Sowry - as well as the other governmental bodies represented on its Board of Trustees (National Archives, Education, Broadcasting). Close links with the Ministry of Foreign Affairs enabled the screenings in Samoa to take place.

Discussions are taking place between The New Zealand Film Archive and the National Archives regarding the relationship between the two institutions. In particular this is related to the basis upon which government films are best preserved and made accessible. A policy and guidelines is being drafted which it is hoped would enable the Film Archive to continue to manage the government film collections while meeting National Archive's statutory responsibilities.

Strong links are maintained with other national and regional institutions through active membership of the Art Gallerys and Museums Association, Archives and Records Association, Professional Conservators and New Zealand Federation of Film Societies.

7. INTERNATIONAL RELATIONS : FIAF/OTHERS

The proximity of the 1986 FIAF Congress enabled six people from New Zealand to attend. It also meant several overseas colleagues were able to visit and spend time at The New Zealand Film Archive : Eva Orbanz (West Berlin); Harold Brown; Eugenio Hintz (Uruguay); Paulina and Guillermo Fernandez Jurado (Argentina); Sarah Rouse and Patrick Sheehan (Library of Congress). Close links have always existed between The New Zealand Film Archive and the National Film and Sound Archive in Canberra and these continued to be strengthened in 1986.

During this year the Archive made an exchange with the National Film Archive of India, receiving Ray's PATHER PANCHALI in exchange for Geoff Murphy's GOODBYE PORK PIE (1981). The Stiftung Deutsche Kinemathek presented a copy of the Guido Seeber KIPHOFILM (1925). A programme of films from the Archive screened at La Cinematheque Francaise in November, and the Kinemathek in Berlin presented its programmes of rare German Films in New Zealand in May. Close contact was maintained with many other FIAF Archives throughout the year.

8. SPECIAL EVENTS/MISCELLANEOUS

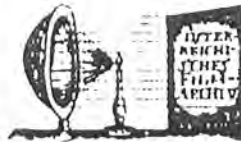
The Archive continued to maintain an extremely high public and media profile in 1986, helped by the wide variety of screenings taking place around New Zealand.

The Friends of the Film Archive were responsible for preparing a number of functions, supporting major screenings in Wellington, Dunedin and Auckland, and purchasing many items to add to the collection.

During the year two of the Archive's Honorary Life Members received recognition in the 1986 Queen's Birthday Honours for their remarkable careers, lives and activities - Bathie Stuart, theatrical and screen (THE ADVENTURES OF ALGY) star, film maker and lecturer; and Witarina Harris, a film star in 1928 (THE DEVIL'S PIT) and kaumatua for the Film Archive. Both received the Queen's Service Medal. Stanhope Andrews was honoured by the Friends of the Film Archive with their Life Achievement Award for his outstanding contribution to film making in New Zealand and to mark his establishment of, and commitment to, the National Film Unit and its production during the 1940s.

Radio New Zealand made a complete stereo recording of Dorothy Buchanan's score for THE ADVENTURES OF ALGY using the musicians who have accompanied the films revival. A suite from this music was prepared and played nationally on the Concert Programme.

Wien



ÖSTERREICHISCHES FILMARCHIV
AUSTRIAN FILM ARCHIV

Founding Members: SHB - Federal Center for Media; Federal Institut for Scientific Film; Society of Friends of Film Art in Austria; Austrian Association for Film Science, Recherche for Communication and Media; Austrian National Library; Volksbildungshaus Urania

President: Prof. Dr. Alfred Lehr
Director : Dr. Walter F r i t z

A N N U A L R E P O R T 1 9 8 6

1. Acquisitions

The AUSTRIAN FILM ARCHIV has increased its collection by 6.146 reels including 119 reels of nitrate material. Overall stock as of December 31st 1986 amounted to 76.110 reels.

Nitrate film stock: 11.293 reels

Safety film stock : 64.817 reels

2. Progress in the field of preservation

The reprinting of nitrate films onto safety material was maintained in 1986. 15 films were reprinted into safety film. 8.194 reels - that is 72,56% of the complete nitrate stock - are still waiting for being reprinted into safety film.

3. Cataloguing - Documentation - Research

Documentation materials of the AUSTRIAN FILM ARCHIV set up in Laxenburg's Old Castle (3rd floor) and in the Vienna secretariate.

Items	stock increase 1986	overall stock 1986 - 12 - 31
still	-	220.600
documents on films	-	42.000
posters	263	5.226
negative stills	-	5.130
books (volumes)	54	8.699
film programs	60	18.880
slides	-	4.480
audio tapes	-	196
sound film scores	-	130
videocassettes	156	364

4. Film showings

The most outstanding retrospectives were:

Retro "Vienne et le Cinema" (Paris, Centre Pompidou;
26.3. - 2.6.)

Retro "The sixties" (Laxenburg, 29.5. - 26.10.)

Retro "Austrian Cinema in the thirties" (Wels - Austrian
Film Days; 15. - 19.10.)

Retro "G.W. Pabst" (Vienna, Stadtkino; 3. - 13.11.)

5. Exhibition - Publications

Between may and october our 17th exhibition was opened at the Old Castle in Laxenburg dedicated to the film culture of the Fifties, Sixties and 3D-Film.

Following publications appeared:

FILMKUNST nos. 109a - c: Retro program "The Sixties"
(part 1 - 3)

Brigitta LORENZONI: "Die Ausgesperreten", 32 S., Wien 1986
(=Schriftreihe des ÖSTERREICHISCHEN
FILMARCHIVS, vol. 15)

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6. Utilization

In 1986 several University lectures and film funding jury sessions were held in the rooms of the AUSTRIAN FILM ARCHIV; in 91 cases students and cultural organisations were supplied with archiv material on free charge. During reported year the AUSTRIAN FILM ARCHIV supplied film material for 96 film and TV productions mainly for the Austrian television ORF but also for some foreign stations.

7. International relations

We would like to express our special thanks to

Staatliches Filmarchiv der DDR, Berlin
Deutsches Institut für Filmkunde, Frankfurt/M.-Wiesbaden
Taurus-Film, München
Atlantik-Film, Zürich
La Cinémathèque Française, Paris

Cinémathèque de Toulouse
Cinémathèque Royale de Belgique, Bruxelles
Filmkundliches Archiv, Köln
Münchner Stadtmuseum - Filmmuseum, München
Transit-Film, München
United States Information Service
Wisconsin Center for Film and Theater Research, Madison
Bundesarchiv Koblenz - Filmarchiv
Atlas-Film, Duisburg

