

**FIAF 1988**  
**Paris**

FIAP 1988 - PARIS

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

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

Amsterdam	NEDERLANDS FILMMUSEUM
Athinaï	TAINIOTHIKI TIS ELLADOS
Beijing	ZHONGGUO DIANYING ZILIAOGUAN
Berlin (OST)	STAATLICHES FILMARCHIV DER DDR
Berlin (WEST)	STIFTUNG DEUTSCHE KINEMATHEK
Bogotá	CINEMATECA DISTRIITAL
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM
Bruxelles	CINEMATHEQUE ROYALE / KONINKLIJK FILMARCHIEF
Budapest	MAGYAR FILMINTEZET/ FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Frankfurt	DEUTSCHES INSTITUT FÜR FILMKUNDE
Habana	CINEMATECA DE CUBA
Hanoi	VIEN TU LIEU PHIM VIET NAM
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITUSÜ
Jakarta	SINEMATEK INDONESIA
Jerusalem	ARCHION ISRAELI LESERATIM
København	DET DANSKE FILMMUSEUM
Koblenz	BUNDESARCHIV-FILMARCHIV
La Paz	CINEMATECA BOLIVIANA
Lausanne	LA CINEMATHEQUE SUISSE
Lisboa	CINEMATECA PORTUGUESA
London	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
Luxembourg	CINEMATHEQUE MUNICIPALE DE LUXEMBOURG
Lyon	COMITE DE FONDATION DU MUSEE DU CINEMA DE LYON
Madison	WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
Madrid	FILMOTECA ESPAÑOLA
Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN
Montreal	LA CINEMATHEQUE QUEBECOISE
Moskva	GOSFILMOFOND
München	FILMMUSEUM / MUENCHNER STADTMUSEUM



New York	DEPARTMENT OF FILM / THE MUSEUM OF MODERN ART
Oslo	NORSK FILMINSTITUTT
Ottawa	MOVING IMAGE AND SOUND ARCHIVES
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 MUNHONGI
Quito	CINEMATECA NACIONAL DEL ECUADOR
Reykjavik	KVIKMYNDASAFN ISLANDS
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA
Rochester	FILM DEPARTMENT - INTERNATIONAL MUSEUM OF PHOTOGRAPHY
São Paulo	CINEMATECA BRASILEIRA
Seoul	KOREAN FILM ARCHIVE
Sofia	BULGARSKA NACIONALNA FILMOTeka
Stockholm	CINEMATEKET - SVENSKA FILMINSTITUTET
Tehran	FILM-KHANE-YE MELLI-E IRAN
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINEMATHEQUE DE TOULOUSE
Vaticano	FILMOTeka VATICANA
Warszawa	FILMOTeka POLSKA
Washington	HUMAN STUDIES FILM ARCHIVES
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	OESTERREICHISCHES FILMARCHIV
Wien	OESTERREICHISCHES FILMMUSEUM

**Amsterdam**



NEDERLANDS FILMMUSEUMReport on the activities in 1987Introduction

During 1987 many changes have taken place in the Nederlands Filmmuseum. This process of change will continue some time, so the report should be read as a non-representative still.

After a change of the board in 1986 the organisation of the Nederlands Filmmuseum was screened by a professional institution, which resulted in a report that was presented to the Minister of Culture in april 1987. This report recommended to enable the Filmmuseum to remodel itself into a more public-orientated and open institute, which would of course require a far larger subsidy from the government than the present one. The reaction of the Minister was quite positive and the board obtained permission to start looking for a new director, which was found shortly afterwards in the person of Hoos Blotkamp. After she started (per 1 november 1987) she appointed a new deputy-director: Eric de Kuyper. In the meantime the former director Mr. De Vaal, who had reached the age to retire, and the former deputy-director Mr. Maks, who was interim-director for a while, both left the Nederlands Filmmuseum.

In autumn the Filmmuseum closed for the rest of the year because of maintenance activities on the building, that made showings and access to the library impossible.

1. Acquisitions of the year

Like in 1986 many films were acquired from distributors as well as from firms and individuals, both Dutch and foreign productions. Amongst those were about 80 films of Film International which are no longer in distribution.

2. Progress in the field of preservation

Apart from continuing the preservation of the Desmet-collection with more speed, a start had been made with the preservation of the huge collection of films of the East-Indies.

3. Cataloguing - Documentation - Research

During the last months of 1987 preparations were made to computerize the cataloguing of the collections: of the film-archive as well as

the library and the stills and posters.

#### 4. Film showings

During 1987 the Filmmuseum offered the following film programs:

- A view in the vaults (Dutch films 1910 - 1920)
- Film and Dutch literature
- Gods, Heroes and Saints (in cooperation with the Goethe-institute and others)
- Hungarian films (Miklós Jancsó and Gábor Bódy)
- Dutch animation films
- Abstract film (with readings by William Moritz)

#### 5. Exhibitions - Publications

The film programs were as usual accompanied by Filmmuseum-Cinematheek Journaals, and apart from that by two publications:

- "De zee in druppels - De films van Miklós Jancsó" by Hans Kroon
- "The dream of colour music - Het mysterie in de abstracte film" by William Moritz

One exhibition - about the making of animation films- was to be seen in spring.

#### 6. Budgetary matters - relations with governmental authority

As mentioned in the introduction the Minister of Culture took in a positive attitude towards the report on the Filmmuseum. He presented a plan to the parliament to double the subsidy of the Filmmuseum within four years; in order to be able to do so he proposed to distract money from the musical- and theatre sectors. The parliament did not agree, so the future for the Filmmuseum, that for a short while seemed so promising, is since december 1987 again rather uncertain, to say the least. Luckily the Minister of Culture had already reserved extra money for the Filmmuseum to get things started in 1988, so it is from 1989 onwards that things might go wrong.

#### 7. International relations (Fiaf and others)

Like in former years there was an active exchange with archives abroad. During the festival in Pordenone preserved films from the Desmet-collection were shown.



## 8. Special Events - Miscellaneous

Since 1987 is an awkward year because of all the changes, this chapter will have to function as a preview on 1988, to give the reader an impression of the movement that is going on. In the meantime the following (in short) has happened:

- the building of new vaults is nearly finished, so the film collections can be moved there in May and June and at the same time a complete inventory will take place;
- an inventory of the photographs, posters and apparatus has started and will be completed somewhere during 1989;
- computerising of the catalogues has started;
- since January one film was shown on every weekday; since April three films are shown on every weekday and during most weekends showings and readings take place;
- over 50 people are now working at the Filmmuseum (many of which on a temporary basis or as volunteer because of the uncertain financial situation).

Somewhere before the summer it will become apparent whether the Filmmuseum can continue to increase activities or will have to slow down again for lack of financial means.

Amsterdam, April 1988

**Athinai**



CINEMATHEQUE DE GRECE - MUSEE DU CIREMA  
RAPPORT 1987

I) Acquisitions

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

- 7 Films Grecs de longue metrage
- 28 Films Etrangers de longue metrage
- 20 Films Grecs de Court metrage
- 46 Affiches du Cinéma Grec
- 30 Affiches du cinéma étranger
- 300 Photos du Cinéma Grec
- 450 Photos du Cinéma International
- 1 Appareil de Projection de 35 m.m. de 1907
- 3 scénarii du Cinéma Grec
- Plusieurs Livres et Périodique de cinéma

2) En 1987 nos techniciens ont trouvé parmi les vieux films de notre collection

- a) 230 m. de film peint à la main qui appartient au film " La Tzigane d' Athènes" (1923) d' Achille Madias.
- b) Un documentaire de 270 m. " Athènes Couverte de Neige" de Gabriel Logos de 1922
- c) Un documentaire de 285 m. ayant comme thème l' Ile de Corfou de 1923 dont le réalisateur n' est pas encore identifié. ( nous croyons Z. Hepp)

Le manque de fonds ne nous a pas permis de continuer notre travail de restauration au rythme désiré par la C.d. G. et toujours nous n'avons pas obtenu les fonds nécessaires pour le transfert en safety de 50.000.- environ de film nitrate qui constituent une partie considérable du patrimoine du cinéma Grec.

3) Catalogues - Documentation - Recherches

En 1987 la Cinémathèque de G. a continué le cataloguage des films de sa collection.

La Cinémathèque de Gr. a aussi publié:

- a) Des Filmographies, des Programmes et des Essais sur les Cinéastes où les Series des films sur différents sujets, Ecoles de Cinéma, où Evenements Historiques etc
- b) Un Essai sur Le Cinéma Britannique des années "60"
- c) Un Essai sur Vittorio de Sica

- d) Un Essai sur Les Documentaires de la Guerre Civile en Espagne
- e) Essai le Cinema Latino-Americain
- f) Essai sur l' Oeuvre de R. Rossellini,
- g) Essai sur l' Oeuvre de Tarkowsky
- h) Essai sur John Huston, A. Warhall
- i) Ing. Bergman : " The Erotisme in the Work of Ing. Bergman" ( Ed. Tainiothiki tis Ellados 1987)
- j) Essai sur le thème " Bandits and Banditry in Greece" Dr. M. Comminos ( Ed. Tainiothiki tis Ellados)

#### 4) Projections de Films

La Cinémathèque d. G. en collaboration avec Le British Film Institute, the British producers et les distributeurs des films Britanniques a présenté un choix des films surtout des années "60", la Manifestation "BEST OF BRITISH" ( soixantaine des film de Novembre I au fin Decembre 1987: Darling, Morgan, Sunday Bloody Sunday, Servant, Room at the Top, A taste of Honey, The Criminal etc. etc.)

En collaboration avec la Cinémathèque Espagnole une Serie des Documentaires et Journals de la Guerre Civile 1936-39 ( La Bataille de Madrid, Brigades Etrangères, Madrid en Flammes, Moments en Espagne, Solidarité du Peuple pour les victims du Fasisme, Trahison, Franco a Salamanca etc. qui ont obtenu un grand succès parmi les Membres de la Cinémathèque. Ce Programme qui a duré tout le Decembre 1987 a été accompagné avec des film relatives à la Guerre Civile Espagnole comme "Mourir A Madrid, La Guerre est Finie" etc. )

En collaboration avec Le Centro Sperimentale di Roma la C.d. Gr. a présenté UN HOMMAGE A VITTORIO DE SICA, ROBERTO ROSSELLINI ET FEDERICO FELLINI ( avec dix films les plus caracteristes de l' oeuvre de chaque metteur en scène soit 30 films Nov. et Decembre 1987)

la C.d. G. en collaboration avec la CINETECA NACIONAL DE MEXICO, l' UNAM et l' Ambassade du Mexique d' Athènes a présenté pour la première fois en Grèce UNE SELECTION DU CINEMA LATINOAMERICAIN qui couvre les racines du Cinema de l' Amerique du Sud, avec des films rarissimes et de valeur non seulement historique mais artistique aussi ( 15 films Mars 1987) Ce programme etait accompagné des films Sud-Américains de la collection de la Cinémathèque (10 films).-



La Cinémathèque d. Gr. a rendu HOMMAGE à ANDRÉ TARKOWSKY EN PRESENTANT son oeuvre entier, pour signaler encore une fois la valeur de ses films qui ont marqué notre époque. Une Oeuvre inspirée d'une ame tyrannisée par les problèmes de l' être et de l' honneteté dans toute sa multiplicité. ( Février 1987). Aussi un HOMMAGE A ANDRÉJ WAJDA qui n' a cessé de lutter pour les mêmes valeurs.

JOHN HUSTON a été présenté avec une dizaine de ses films les plus importants et la C.d.Gr. lui a dédié un Essai et une Filmographie.- ( Novembre 1987)

Aussi un adieu amical à ANDY WARHOL avec trois de ses films: " Chair", "Ordures", " Heat", Mars 1987)

En collaboration avec Goethe Institut et Le distributeurs Grecs un HOMMAGE A VIN VENDERS (10 films Janvier 1987)

Un HOMMAGE A CHARLES KOUN, l' homme du Theatre Grec qui a joué un role considerable à la renaissance de la Tragedie Grecque. (5 films de tragedies filmées)

5) Expositions

La C. de Gr. a participé au Festival de Thessaloniki 1987 avec une Exposition d' Affiches du Cinéma Grec 1970-1980. Au même Festival elle a organisé un HOMMAGE A MICHELANGELO ANTONIONI et UN HOMMAGE AU DESSIN ANIME.

6) En 1987 la C.d. Gr. a organisé des manifestations du Cinema Grec avec:

a) A Bruxelles avec la collaboration de la Communauté Grecque (10 Films)

b) Au Caire (10 Films )

La Cinémathèque de Gr. a aussi collaboré avec Mairie du Pirée pour l' organisation des manifestations du Cinéma International (40 Films Octobre, Nov. Dec. 1987)

La C. de Gr. collabore avec l' Université d' Athènes dont les étudiants de la Section Cinéma- Idéologie- Politique, recement créées, suivent les projections spécialement organisées pour eux. Le professeur de cette section est Maria D. Cominos- Mitropoulos.

Comme le Ministère de la Culture continue a ne pas nous accorder les fonds nécessaires, notre travail de restauration et de recherches, continue à souffrir.

Athènes Février 1988

Aglaé Mitropoulos

**Beijing**



RAPPORT D'ACTIVITE DE LA  
CINEMATHEQUE CHINOISE

Sous la direction du Bureau d'Administration de Cinema aupres du Ministere de Radio, Film et Television, la Cinematheque Chinoise a accompli des travaux suivants:

1. Acquisitions de l'annee

Au cours de l'annee 1987, les collections de la Cinematheque se sont enrichies 185 titres des films chinois et etrangers dont 140 films de fiction, 23 films d'animation.

2. Preservation

Nous avons controle et aerage 2014 bobines.

3. Catalogage, documentation, rechrch

Catalogue

a) On a procede au depouillement de 190 titres de film chinois et etrangers.

b) Le catalogue et la redaction de fiches de films 1987 ont presque termine.

c) On a amene 74 scenario etranger et 12 scenario du ancien chine.

4. Projection

Au cours de l'annee 1987, 1600 seances de projection des films d'archive ont ete organisees a l'intention des institutions cinematographiques et d'autres organisations artistiques academique ainsi que de recherches scientifiques, y compris les seances de projection speciales des documents que notre cinematheque presentait regulierement en envoyant a chaque occasion ses collaborateurs avec les films, pour les cineastes des differents studios cinematographique provinciaux, tel que realisateurs, auteurs acteurs etc. De plus, a titre de references, la Cinematheque a organise, irrregulierement, des seances de projection des films ayant de differentes particularites, a l'intention des personnalites interessees des milieux cinematographique et social.



#### 6. Administration

On a agrandi 110 m de superficie pour la salle du cinema et aussi on a ajoute une salle de repos.

On a achete 34 appartement d'habitation pour les employes.

On a construt un travaux d de l'electricite pour le depot de Xian.

#### 7. Relation internationale

Notre cinematheque a envoye, une delegation assister au 43 eme Congres de la FIAF.

Hous avona envoye une delegation visiter la Cinematheque Coreen. Hous avons envoye une delegation participer a la Retrospective du Film Chinois qui a ete organise a Lisbonne.

Nous avons des echanges de correspondance avec les cinematheques suivants: les Etat Unis, les Unions sovietique, le Suisse, l'Iran la France etc, dans l'interet d'etudier le travail professionnel interesse.



**Berlin (Ost)**



STAATLICHES FILMARCHIV DER DDR

ACTIVITIES IN 1987

1. Acquisitions of the year

The Staatliches Filmarchiv der DDR added about 550 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 2.000 reels were deposited. Limited storage capacity prevented a higher acquisition rate.

2. Preservation

Over the whole year the airconditioning plant of the colour film vault was in full operation. About 320.000 cans are stored with a temperature of  $-5^{\circ}\text{C} \pm 5^{\circ}\text{C}$  and  $25\% \pm 5\%$  relative humidity.

More than 11 million metres of film material were examined as to their physical condition.

A total of 1.600.000 metres of archive material was printed, about one million metres in the archive lab and 650.000 metres in other GDR labs and in Hungary.

The equipment for the video and sound department was completed. The Archive is now able to transfer black and white and colourfilm on VHS or U-matic. More than 400.000 metres of film were transferred on video.

Though no other lab in the GDR is permitted to handle nitrate material developed its own department for sound recording and restoration. In 1987 300.000 metres sound from nitrate films were transferred.

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



### 3. Cataloguing - Documentation - Research

#### Cataloguing

Preparatory work on the EDP-project continued. The final decision was taken for the SOPS AIDOS on-line programme. At the end of the year the archive got an office computer for the data input. 25 staff members of the cataloguing department had a basic training for handling the computer.

All new acquisitions have been catalogued. 115 fiction and 362 non-fiction films were subjected to editorial restoration.

The filmographic work concentrated on the compilation of the Filmo-bibliografischer Jahresbericht 1985 and a new edition of a filmography of all feature films produced in GDR.

After checking the catalogues for fiction and non-fiction films an evaluation was made 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 was nearly constant, compared with 1986.

The manuscript of a catalogue on holding of censorship cards was completed.

The study on centralization of production files of the filmstudios, central distribution company and other cinema institutions with the archive was approved by the Ministry of Culture.

#### Research

The team working on film history continued its studies on for 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.

#### 4. Film showings

##### Film clubs

In film clubs 1.482 showings with films from the archive took place. More ten titles were added to the distribution programme for film clubs.

##### Archive theatre

The CAMERA archive film theatre arranged 974 showings in Berlin, Leipzig, Dresden, Potsdam and Halle. The number of films shown totalled 729 and the number of visitors approx. 75.000. Special highlights were films from the Netherlands, Belgium and USSR. Special programmes were devoted to the 750th anniversary of Berlin and the 70th anniversary of the Octoberrevolution.

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

##### Leipzig retrospective

"Documentary film in the Middleasian Sovietrepublics" was the title of the retrospective at the Leipzig International Documentary Filmfestival. The retrospective demonstrated history and artistical level of documentary film making in Turkmenia, Kirgisia, Kasachstan, Aserbaidshan and Usbekistan. 59 films were shown.

#### 5. Exhibitions - Publications

##### Exhibitions

The most important exhibitions supported or organized by the archive were



- German posters from 1908 - 1933 (at the GDR Filmmuseum)
- Mosfilm-Studio - traditions and generations.

### Publications

The Staatliches Filmarchiv published

- the Filmo-bibliografischer Jahresbericht 1984
- a documentation on "Documentary film in the Middleasian Sovietrepublics"
- four programme booklets of the CAMERA film theatre
- one programme booklet on the retrospective "Documentary film in the Middleasian Sovietrepublics"
- five leaflets with introductions for showings in film clubs
- a book on feature films made in and on Berlin.

### 6. Budgetary matters, relations with governmental authorities

The Staatliches Filmarchiv was able to continue its activities in 1987 on a secure financial basis. As compared with previous years, there were no budgetary restraints.

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 working group for the International Directory of Cinematographers, Set- and Costumedesigners.

The Staatliches Filmarchiv hosted a meeting of the FIAF Cataloguing Commission. 22 participants from 22 countries attended the 5th FIAF-Summerschool in GDR.

The Staatliches Filmarchiv received 30 unlimited loans and 187 limited loans. It sent out 29 unlimited loans and 221 limited loans.

The Staatliches Filmarchiv received 209 foreign guests and visitors on its premises. Staff members went 56 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 1987, the number of persons visiting the Staatliches Filmarchiv amounted to more than 1.160. 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 180.000 metres of film material. 2.900 films were lent from the archive for information and study purposes. The total turnover of films for various purposes amounted to more than 320.000 reels.



**Berlin (West)**



# STIFTUNG DEUTSCHE KINEMATHEK

Report 1987

## Preamble

The work of the Stiftung Deutsche Kinemathek in the year 1987 was dominated by the important special events of the 43. FIAF congress in Berlin-West, the exhibition "...Film...Stadt...Kino...Berlin...", and the film retrospective "Berlin und das Kino" on the occasion of the 750. anniversary of the city of Berlin. The archive and film-historical basis work was in parts closely tied to these events.

### 1. Acquisitions of the year

In 1987, the Stiftung Deutsche Kinemathek received for given occasions from public sources, the Stiftung Deutsche Klassenlotterie Berlin and the Berliner Festspiele, a multiple of the financial support of the past years in order to fulfill its task and for the purchase of archive and exhibition material. For the film department an extensive collection of German and German-dubbed foreign feature and documentary films of the fifties and sixties as well as films with a theme pertaining specifically to Berlin were acquired. Technical equipment of the silent era as well as the more recent technical development, and a reconstruction of the Eugen Schufftan model for cinematic trick shots were added to the stock of historical film equipment. In connection with the exhibition, we received original costumes of the actress Henny Porten and costumes from the productions "Berlin Alexanderplatz" (dir. R.W. Fassbinder), and "Der letzte Mann" (dir. F.W. Murnau). Generous donations of set elements from the film "Der Himmel über Berlin" (dir. Wim Wenders) were as gratefully accepted as the unique estate "Asta Nielsen", given as a deposit by her husband Chr. Theede, and extensive material of the film architect E. Zander. By purchasing a significant private collection of stills and posters we received archive material from the silent era up to now. Various lesser donations from collectors and film fans increased the stock of stills, posters, and documents in the archives.

### 2. Progress in the field of preservation

Two early films of the director Fritz Lang, "Kämpfende Herzen" and "Das wandernde Bild", lost for many years, were rediscovered in the Kinemathek in Sao Paulo, Brazil, and were reprinted from nitrate on acetate film with financial means of the Stiftung Deutsche Kinemathek. The reconstruction was done in Berlin. Work on the print of "Das wandernde Bild" is not yet completed.

The safeguarding of particularly valuable historical stills, posters, and set design sketches is being continued. Negative and slides were made of 200 stills of the silent era, of 286 posters, and of 215 set designs, 54 of them in color.



3. Cataloguing - Documentation - Research

781 titles were catalogued and registered in the film department. The additional index and control work for the film showings on the occasion of the 750. anniversary were especially extensive. The registering and cataloguing of newly received items as well as of stock material in the document, poster, and stills archives not yet itemized had to be carried out on a larger scale by five additional workers with short time contracts.

The data indexing of the German movie periodical "Filmkurier" (issues 1919-1944) via electronic data processor, started in late 1986, was continued and improved in 1987, and the indexing of the annual sets 1933 to 1935 was completed.

119 films were procured for the filmhistorical seminars organized by the German Film- und Fernsehakademie Berlin (DFFB; 1986: 132 titles).

The number of inquiries (letters and telephone calls) addressed to all departments and the documentation unit amounted to 5.840. As far as the inquiries concerned library matters, they were referred to the library of the DFFB.

173 visitors (1986: 206) viewed films at the Stiftung Deutsche Kinemathek. A total of 1.612 films (1986: 1.749) were distributed non-commercially to film clubs, universities, communal cinemas, etc.

85 visitors (1986: 81) came to the documentation department of the Stiftung Deutsche Kinemathek for the purpose of scientific and filmhistoric research. Visiting days totalled 191.

Film historian G. Teng (Peking/PR China) was working all through 1987 on a research grant from the Friedrich-Ebert-Stiftung in the Kinemathek for his project "Der Neue Deutsche Film" (New German Cinema) and "Der chinesische Film in der Neuen Periode" (Chinese Cinema in the New Era).

The following guests and visitors - among others - were welcomed by the Stiftung Deutsche Kinemathek: Gitta Alpar (Palm Springs/USA), Betty Ammann (Westport, Conn./USA), Dr. Brönner (Goethe-Institut Munich), Horst Buchholz (Berlin), Francois Confino (La Villette/Paris), Hans Feld (London), Dolly Haas (New York/USA), Felix Jackson (New York/USA), G. Kirchhoff (Goethe-Institut Toulouse), Stefan Lorant (Lenox, Mass./USA), Konrad von Molo (Munich), Harold Nebenzal (Los Angeles, CA/USA), Gerd Oswald (Los Angeles, CA/USA), Lotte Palfi-Andor (New York/USA), Lieselotte Pulver (Perroy/CH), and Billy Wilder (Los Angeles, CA/USA).

4. Film showings

February 20 to March 3: On the occasion of the 37. International Film Festival Berlin, the Kinemathek organized two retrospective programs on Jean-Louis Barrault/Madeleine Renaud and on Rouben Mamoulian.

March 13 and 14: Retrospective on the entire work of Andrej Tarkowskij in the Kinemathek.

June 10 to 26: Showing of films on the occasion of the visit of Betty Ammann, Gitta Alpar, Dolly Haas, Felix Jackson, and Billy Wilder in Berlin.

August 15 to November 22: Retrospective "Berlin und das Kino" complementary to the central exhibition "Berlin, Berlin" in the Martin Gropius building.

August 20 to 23: Retrospective on the entire work of Lina Wertmüller in the Kinemathek.

November 30 to December 6: Retrospective on the entire work of Akira Kurosawa in the Kinemathek.

5. Exhibitions - Publications

- a) On May 22, the Governing Mayor inaugurated the exhibition "..Film..Stadt..Kino..Berlin.." of the Kinemathek in the former Grandhotel Esplanade. The director Billy Wilder was welcomed as a special guest; together with several people active in the cinematic landscape of Berlin, he participated in a symbolic cornerstone-ceremony for the future "Filmhaus Esplanade". Approximately 25.000 persons visited the exhibition until July 5, by far the largest exhibition on the subjects of film history and film production in Berlin from early beginnings until today. Material and exhibits from all departments of the Kinemathek as well as loans from Germany and abroad were presented, integrated into the voluminous decoration scenery.

On the occasion of the awarding of the "Bundesfilmpreis" on June 13, the Kinemathek was in charge of decorating the festive location with posters and stills from the archives.

In the central Berlin exhibition "Berlin, Berlin" from August 15 to November 22, the Kinemathek exhibited models of stage sets, movie posters and stills as well as historical film equipment items.

- b) Complementary to the retrospective for the 37. International Film Festival Berlin, the Kinemathek published the volumes "Renaud/Barrault au Cinéma" and "Rouben Mamoulian".

Pertaining to the exhibition "..Film..Stadt..Kino..Berlin..", the Kinemathek published a catalogue containing writings and stills on the history of Berlin film production, performers, and cinematic landscape.



An information brochure was published on the retrospective "Berlin und das Kino", containing Berlin production companies and their history.

In cooperation with the "Hochschule für Bildende Künste Braunschweig," the 1987 annual documentation "Film und Fernsehen in Forschung und Lehre" No. 10 was published. Future plans are to continue this cooperation and jointly edit and publish this informative service.

The "Hanser-Verlag" in collaboration with the Kinemathek published within its "Reihe Film" volume No. 36 - "Roberto Rossellini" and volume No. 39 - "Andrej Tarkowskij."

6. Budgetary matters - relations with governmental authorities

The extensive project-related work of the Kinemathek on the occasion of the 750. anniversary of the city of Berlin was funded with additional subsidiary funds by governmental authorities and the temporary employment of additional personnel. The respective representatives of those authorities in Berlin and Bonn were once confronted with the tight and narrow space of the Kinemathek, demonstrating clearly the importance of further developing the move into the planned new domicile, the Filmhaus Esplanade, and the need for additional expenditures was acknowledged. The Senator for Cultural Affairs once more stated his firm intent to have the Filmhaus Esplanade built.

After complex negotiations, the architects and the owner of the building site were commissioned by the parliament of the city to continue and complete planning until construction and the submission of a detailed calculation to apply for a fundamental building permit in late 1987.

Subsequently to these procedures, negotiations with the respective governmental authorities regarding the financing will take place.

7. International relations (FIAF and others)

In 1987, the honor of hosting the 43. FIAF congress in Berlin-West was bestowed on the Kinemathek. After the meeting of the Executive Committee from May 14 to 16 in the "Akademie der Künste", the congress was officially opened with a reception in the Berlin Egyptian Museum. The congress took place in the ICC and was subdivided into the Plenary Assembly May 17 to 19, where Eva Orbanz, the representative of the Kinemathek, was elected one of three vice presidents, and the Joint Technical Symposium May 20 to 22, where for the first time the three units FIAF, FIAT, and IASA participated. 310 participants from

52 countries were informed in 31 lectures on questions of archiving and restoration of film, sound, and video material. During the congress, companies exhibited filmtechnical equipment. The participants of the congress were able to view a special program of restored films of the membership archives.

Subsequently to the congress, possibilities of mutual cooperation of archives and industry as well as educational programs for archivists in AV archives were discussed in two Unesco meetings.

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.

Eva Orbanz participated in a meeting of the Executive Committee in Havana/Cuba.

In cooperation with "Les Grandes Halles/La Villette", Paris, the exhibit "Berliner Straße" from the Esplanade was erected in Paris in November for the exhibition "Cités-Cinés" about the various film metropolis of the world, New York, Rome, Tokio, and Berlin, from December 1, 1987 to February 28, 1988, supplemented by exhibits of the silent and early sound era from the archive departments.

Supported by the Kinemathek, the Goethe-Institut Los Angeles showed a program of selected films with a Berlin motive.

Various set design sketches were reproduced for an exhibition project of the Goethe-Institut Sao Paulo.

8. Special events

See preamble and items 4., 5., and 7.

Berlin, February 1988

Professor Dr. Heinz Rathsack



**Bogota**





## CINEMATECA DISTRITAL ACTIVITIES REPORT 1987

### 1.- ACQUISITIONS OF THE YEAR.

Foreign feature Films length	9
Short Films National Production	1
Short Films foreign- Production	11
Video tapes	
Short Films National Production	2
Video Tapes	
Foreign Production	3

### 2.- PROGRESS IN THE FIELD OF PRESERVATION.

Related to the preservation field the Cinemateca Distrital in order to preserve under better condition its film material has being arranging a contract with Fundación Patrimonio Fílmico Colombiano in order to transfer our 300 Colombian films to their deposits.

Related to the foreign films the Cinemateca Distrital has a cool room under 3 and 4 centigrades for the material to be held.

Up to now we have been reviewing our films and we have started to catalogue it.

Up to now, we have also transfer to video (betamax) 4.000 metters of Colombian films related to the 450 year of Bogota's showing that we are organizing for July 1988.



# INSTITUTO DISTRITAL DE CULTURA Y TURISMO CINEMATECA

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## 3. - CATALOGUING - DOCUMENTATION - RESEARCH.

So far this year we have catalogued most of our book collection. In 1987 22 new books were catalogued.

We catalogued already the magazine section. Then 14.000 cards were made. For each article of each magazine 6 cards were made (Director author, genre, title, country, matter).

We had 35 new titles of books this year 7 new periodical titles, 130 new posters, 1.540 new stills and 1 script, 1.142 people visited our library and we had 70 researchers viewing films, 3.650 telephone research requests were answered and 30 films were consulted for study purposes.

## 4. - FILM SHOWINGS ( A SHORT SUMMARY ).

Our film showings in 1987 have been:

- |               |   |
|---------------|---|
| January 1987  | " BEST COMMERCIAL FILMS "   |
| February 1987 | " REMEMBERING GARY GRANT "<br>" ANDREI TARKOVSKY FILMS "<br>" CUBAN FILMS "<br>" NEW GERMAN FILMS "   |
| March 1987    | " ALFRED HITCHCOCK'S FILMS "<br>" CINE MUJER RETROSPECTIVE "(COLOMBIAN)<br>" CINE TALLER RETROSPECTIVE "(COLOMBIAN)<br>" OSWALDO DUPERLY RETROSPECTIVE "<br>(COLOMBIAN).<br>" CELEBRATION OF THE 90 ANNIVERSARY '<br>OF THE FILM EXHIBITION IN COLOMBIA". |
| April 1987    | " POLAND FILMS "<br>" IV BOGOTA'S FILM FESTIVAL "<br>" INDEPENDENT BRASILIAN FILMS "<br>" NEW FRENCH WAVE FILMS "   |



- 3 -

- May 1987 " HUMAN RIGHTS AND CRIMINOLOGY FILM'S"  
" OPERA IN THE FILM SHOWING "  
" HORROR FILM "
- June 1987 " GABRIEL GARCIA MARQUEZ FILMS "  
" GLORIA TRIANA'S RETROSPECTIVE "  
( COLOMBIAN ).  
" FIRST INTERNATIONAL CHILDREN FILMS  
SHOWING ".  
" HUNGARIAN FILMS "
- July 1987 " CARTAGENA FILM FESTIVAL SELECTION "  
" CINEMATECA'S MAGAZINE FILM SHOWING"  
" REMEMBERING RITA HAYWORTH "  
" JORGE SILVA FILMS ( RETROSPECTIVE )  
" NORMAN McLAREN FILMS "  
" PAUL NEWMAN FILMS "
- August 1987 " JAPANES FILMS "  
" COLOMBIAN FILMS "  
" REMEMBERING ELVIS PRESLEY "  
" BRASILIAN FILM SHOWING "
- September 1987 " FILM INSIDE FILMS SHOWING "  
" DEMOCRATIC GERMANY FILMS "  
" FRENCH PIONEERS FILMS "  
" ERIC VHON STROHEIM FILMS"  
" CHINESE FILMS "
- October 1987 " HOLLYWOOD 100 YEARS "  
" EGON MONK RETROSPECTIVE "  
" TAVERNIER , DOILLON FILMS "  
" "THE FEAR " FILM SHOWING "
- November 1987 " GLASNOST FILMS "  
" AFRICAN FILMS "

The Cinemateca Distrital coordinated most of these films showing around the Cinemateca's in Colombian: Cali, Manizalez, Barranquilla, Medellín y Bucaramanga.



# INSTITUTO DISTRITAL DE CULTURA Y TURISMO CINEMATECA

- 4 -

## 5.- EXHIBITIONS - PUBLICATIONS.

This year we had 1.460 screenings 397 titles were screened. The audience for 1987 was 100.372 assistants (The Cinemateca Distrital has 200 seats).

The Cinemateca Distrital increased its publications. The only specialized and institutional film magazine was printed since 1987 by Cinemateca Distrital we also made research for 5 new "Cuadernos de Cine Colombiano" dedicated to: Jorge Alf Triana, Oswaldo Duperly, Cine Taller, Cine Mujer y Gloria Triana and we increased the number of bulletins from 1.000 to 5.000 thousand. These bulletins are given for free to the public.

## 6.- BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES.

The Cinemateca Distrital's budget relays from Instituto Distrital de Cultura y Turismo budget.

The Cinemateca Distrital received from Instituto Distrital de Cultura y Turismo 42.074.68 U.S. from nov. 1986 - nov. 1987. The 82.94% of this budget were used for the 16 employed salaries and the 17.06% was used for the repairing and maintaining of equipments.

## 7.- INTERNATIONAL RELATIONS ( FIAF AND OTHERS ).

In 1987 the Cinemateca Distrital had contact with many of the Latin American Cinematecas that belong to FIAF in order to exchange information and programs.

Thanks to these relations we were able to exchange some films showings. On the International level the Cinemateca has had contact with many of the overseas Cinematecas in order to exchange specialized film magazines and material.

## 8.- SPECIAL EVENTS - MISCELLANEOUS.

The Cinemateca Distrital had a two semester seminary about cinematographic aesthetics with Hernando Martínez Pardo.



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We invited also to the brasilian filmmaker Wilson Barros in order to give a script workshop in the Cinemateca. 40 pupils attended this course.

During the IV Bogota's film Festival the Cinemateca held many theoretical events related to films simultaneously to the film showings. We had the opportunity to have many representatives from the LatinAmerican film industry.

The Cinemateca Distrital participated in the first encounter of Colombian Cinematecas held in Manizalez city this year.

The Cinemateca Distrital participated in the Cartagena International Film Festival.

Given the actual crisis of the Colombian film Industry, the Cinemateca Distrital participated in representing the other Colombian Cinemateca's activity in this country.

One main point was araised and it was concerning the creation of a film depository Legislation in Colombia. Since then, the Cinemateca Distrital has been working tightly at the communications Ministry in order to contribute this Legislation.

The Cinemateca Distrital has a film radio program every sunday called " Film for everybody" wherein film history and news are given. Films's soundtracks are also played.

  
MARIA ELVIRA TALERO  
Directora



# **Bois d'Arcy**



Bois d'Arcy, le

Direction Générale

Service des Archives  
du Film

RAPPORT D'ACTIVITES

DU

SERVICE DES ARCHIVES DU FILM

POUR 1987

### I. ENRICHISSEMENT DES DEPOTS.

Le Service a reçu en dépôt ou don, en 1987, plus de 30.000 bobines de films en tous formats, tous genres et métrages confondus.

Toutefois, par suite d'une insuffisance en personnels, seules 13.524 bobines ont pu être enregistrées selon la procédure en vigueur (établissement d'une fiche de pré-stockage, 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.

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

Au 31 décembre, le total des dépôts enregistrés - volontaires ou légaux - s'élève à 92.284 titres, correspondant à 654.635 bobines, auxquelles il convient d'ajouter environ 70.000 bobines de documents d'actualités déposées dans le cadre de conventions particulières (Pathé, Gaumont, Institut National de l'Audiovisuel) ; soit un total général de 724.635 bobines.

104 films de long métrage et 1.030 films de court métrage, techniques ou publicitaires ont été enregistrés au titre du dépôt légal.

Les dépôts de films "nitrate" restent de l'ordre de 20% des titres.

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Le chiffre très modeste des enrichissements en 1987 est dû à l'attente de nouveaux locaux de stockage et à l'insuffisance de l'effectif en personnels préposé au traitement initial du stock à l'arrivée. Par contre, tous les nouveaux dépôts enregistrés sont traités en informatique, pour la gestion des stocks.

Fin décembre 1987, un nouveau bâtiment a été réceptionné au fort de St Cyr, d'une capacité totale de 525.000 bobines, dont 2/3 ont été affectés au Service des Archives du Film et 1/3 à la Cinéma-thèque Française. Ce bâtiment, climatisé à 12°C et 50% HR, devrait permettre d'accueillir dès 1988 une part importante des quelques 500.000 bobines pour lesquelles les professionnels, et en particulier les laboratoires cinématographiques, ont exprimé une intention formelle de dépôt.

Un nouveau chantier pour la construction de cellules nitrate, d'une capacité d'environ 30.000 bobines a été ouvert en décembre sur le site de Bois d'Arcy.

Le total général des déposants volontaires s'élève à 1.162 : administrations, services publics, sociétés de production ou de distribution, laboratoires cinématographiques, auteurs, associations, industriels, collectionneurs ou particuliers (l'importance de chaque dépôt variant de 1 à 150.000 bobines).

## II. INSTALLATIONS, EQUIPEMENTS, RECHERCHES DANS LE DOMAINE DE LA CONSERVATION ET TRAVAUX DE RESTAURATION.

L'équipement du laboratoire a été poursuivi, notamment par l'acquisition d'une seconde machine de développement et de lavage et l'agencement technique des locaux de traitement des films.

Par ailleurs, un équipement de lecture et de report de cassettes vidéo a été acquis, le Service recevant de plus en plus des enregistrements vidéo-graphiques.

Le laboratoire photographique du Service a reçu un équipement Polaroid permettant la reproduction de photographies couleurs directement d'après positifs grand format.

Les équipements de sécurité dans les locaux de stockage ont été complétés - en particulier mise en place d'extincteurs "halon" dans les armoires de climatisation des cellules nitrate -.

Des recherches techniques ont été poursuivies, notamment pour les questions actuellement à l'étude par la commission de préservation de la F.I.A.F. :

- étude comparative des diverses filières de tirage de films en générations successives
- inventaire et caractérisation des différents types de tireuses disponibles
- inventaire et caractérisation des différentes pellicules cinématographiques utilisées sur le marché mondial
- étude des diverses opérations de traitements de surface avant tirage

Les textes des rapports "*Basic film handling*" (Harold Brown, avril 1985) et "*Handling, preservation and storage of nitrate film*" (H.Karnstädt, V.Opela, Dr G. Pollakowski, D. Rozgonyi) ont été traduits en français.

Par ailleurs, ont été étudiées les caractéristiques de nouvelles boîtes en matière plastique-lexan - pour la conservation de longue durée des matrices de tirage, qui ont été commandées et mises en service.

Les travaux de restauration et de tirage ont porté sur 387 titres - dont 245 titres de documents de la Collection Albert Kahn, pour un métrage total et développé d'environ 275.000 mètres (35mm et 16mm). Ces chiffres demeurent insuffisants, compte-tenu du nombre de films menacés ; seule une augmentation substantielle de l'effectif affecté au laboratoire permettrait une évolution positive des statistiques.

Les films muets ont représentés environ 25% des titres restaurés, les documents et actualités ont représenté environ 30% des titres.

### III. DOCUMENTATION, CATALOGAGE, RECHERCHES DOCUMENTAIRES.

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

- 1.254 "dossiers de dépôt" adressés aux déposants
- 2.090 "fiches synoptiques d'inventaire"
- 929 "fiches enquêtes"
- 263 "fiches signalétiques" (de films restaurés).

La collection des documents "non film" a été complétée, en particulier grâce à des dons, sans toutefois pouvoir dans tous



les cas faire l'objet d'un traitement documentaire immédiat. Signalons en particulier l'importante acquisition d'une collection se rapportant à l'oeuvre cinématographique de Marcel Carné (scénarios, affiches, photographies, matériels publicitaires), et un complément également important de pièces ayant trait aux travaux d'Alexandre Alexeieff.

- Scénarii et découpages : les 25.000 scénarii et découpages reçus depuis la création du Service ont tous été mis sur fiches en 1987.
- Photographies : 11.484 photographies ont été enregistrées et classées par titres cette année, ce qui porte le total des photographies répertoriées et classées à 48.872, environ 80.000 autres photographies de films restant à dépouiller.
- Affiches : 1141 affiches enregistrées en 1987, soit un total général de 13.042 affiches enregistrées et fichées.
- 2.518 "matériels publicitaires" (brochures, programmes, publicités diverses) ont été enregistrés, mais plusieurs milliers de ces matériels restent à indexer.
- ouvrages : 285 ouvrages enregistrés en 1987, soit un total général de 6.523 ouvrages en bibliothèque.

La collection d'appareils muséologiques anciens s'est enrichie de 32 appareils, ce qui porte le total à 1.179 pièces. Quelques très belles pièces ont été restaurées cette année.

La collection des informations et le traitement informatique du "*Catalogue de la Production cinématographique française*" a été poursuivie, toujours pour la décennie 1970-1980.

Au 31 décembre 1987, 48.407 titres de films ont fait l'objet d'une fiche de recensement, et 33.585 de ces titres ont fait l'objet d'un bordereau de saisie informatique et d'une intégration dans la base de données informatisées "*Lumière*", gérée avec la collaboration du Centre de Calcul du Ministère de la Culture et de la Communication qui s'est installé au Fort de St Cyr.

Cette base peut maintenant fonctionner en interrogation sur presque toutes ses rubriques, via un terminal situé au Service ; on peut, par exemple, interroger sur mots du résumé ou sur critères croisés.

Par ailleurs, le Service a continué, en collaboration avec Raymond Chirat et Jean-Claude Romer, la rédaction du "*Catalogue des films de fiction de première partie : 1940-1949*".

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 : près de 1.200 correspondances expriment cette activité pour laquelle, dans de très nombreux cas, le Service est en France le seul organisme à pouvoir répondre à l'attente des demandeurs. Là encore, l'insuffisance de l'effectif en analystes de documentation et documentalistes pose problème par rapport aux besoins exprimés ; ceci est d'autant plus regrettable que ces recherches, dont la typologie est de plus en plus variée, conduisent à une meilleure connaissance des fonds, et même assez souvent, à un enrichissement des collections par de nouveaux dépôts, voire à des restaurations sollicitées et financées par des tiers.

#### IV. PROJECTIONS. CONSULTATIONS.

Les consultations de films par des tiers au Service même (visions sur table ou en projection) à la demande de chercheurs, professionnels du cinéma et de la télévision, universitaires sont toujours en augmentation : environ 900 heures en 1987.

Ces consultations, souvent consécutives à des recherches et analyses de contenu en aval, ont généralement pour objet la préparation d'émissions de télévision, de rétrospectives, d'hommages, de films de montage, ou constituent une assistance à des recherches historiques ou thématiques d'étudiants et universitaires.

En accord avec les ayants droit, des prêts de copies ont été assurés à divers organismes (voir rubrique V "Manifestations").

Les programmes mensuels de projection à la Cinéma-thèque Française, au Palais de Chaillot, de films retrouvés et restaurés par le Service ont été poursuivis, avec une fréquentation en augmentation. Citons notamment les projections des films ci-après : "Blondine" (Henri Mahé, 1943), "Autour d'une évasion" (C. Silvani, 1933), "Au petit bonheur" (Marcel L'Herbier, 1946), "Prisonniers de la montagne" (A. Franck, G.W. Pabst, 1929) "Les deux orphelines" (Maurice Tourneur, 1933), "Procès au Vatican" (René Haguët, 1951), "La Maternelle" (H. Diamant-Berger, 1948), "La Belle Meunière" (Marcel Pagnol, 1948).

Des prêts de programmes ou de copies de films restaurés ont également été effectués à certaines archives de la F.I.A.F. et à des Instituts Français à l'étranger.

#### V. EXPOSITIONS. MANIFESTATIONS. PUBLICATIONS.

L'exposition itinérante "Messagères du cinématographe" a été accueillie par l'Association "Maison pour tous" (Cinéma Jean Vigo) de Gennevilliers au mois d'Octobre 1987.



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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 (appareils, affiches, photographies et documents) :

- Exposition Mallet-Stevens, Villeneuve d'Ascq (mars)
- Semaine du Dessin animé de Bruxelles (2 au 8 mars)
- "Imagfic 87", Madrid (avril)
- Festival de l'A.F.C.A. à Marly (avril)
- Festival Ciné-Pressé du Chesnay (23 mai au 16 juin)
- Festival International du Film de Cannes (mai)
- Festival d'Annecy (28 mai au 2 juin) : Programme Emile Cohl
- "La Magia de los pioneros franceses" pour la Fundacion Patrimonio filmico Colombiano, Bogota (juillet-août)
- Festival du Dessin animé d'Illzach (10 au 15 novembre)
- "Aux sources du comique français" et "Hommage à Emile Cohl", Musée d'Orsay, Paris (juin)
- "Antonin Artaud et le cinéma" Musée National d'Art Moderne (juillet à octobre)
- Semaine internationale du film ferroviaire, St Germain-en-Laye (octobre)
- Rétrospective Le Corbusier, Centre Pompidou (novembre)
- Nuit du Dessin animé, Paris (novembre)
- Incontri Internazionali con il film d'autore, Trento (décembre)
- "Cités Cinés", La Villette, Paris (novembre 87 à février 88)

Plusieurs demandes de participation à diverses manifestations n'ont cependant pu être honorées, toujours du fait de l'insuffisance des effectifs et de la priorité accordée aux opérations liées à la sauvegarde et à la restauration des films déposés.

Ont été édités en 1987 :

- "Catalogue de la Production cinématographique française" 1979, Tome 1
- Filmographie Universelle (Jean MITRY), Tome XXIX : France, l'Ecole française 1950-1980
- Filmographie Universelle (Jean MITRY), Tome XXX : France, l'Ecole française 1960-1980
- Filmographie Universelle (Jean MITRY), Tome XXXI : France, l'Ecole française 1945-1970
- Filmographie Universelle (Jean MITRY), Tome XXXII : France, l'Ecole française 1960-1980 (suite).

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VI. ADMINISTRATION ET BUDGET. RELATIONS AVEC LES AUTORITES NATIONALES.

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Bien que l'effectif budgétaire théorique soit resté inchangé (81 agents) divers mouvements de personnels (mutations au Centre National de la Cinématographie - services centraux -, départs en retraite, etc ...) ont ramené l'effectif réel à 70 agents au 31 décembre 1987. Cette situation est particulièrement préoccupante.

Le budget prévisionnel du Service (hors constructions), incluant les frais de personnels, les dépenses de fonctionnement, les acquisitions d'équipements, les dépenses afférentes aux travaux de restauration et de recherche s'est élevé à 26.972.625 francs - soit une légère augmentation par rapport à 1986. Ce budget est couvert par des subventions affectées du Ministère de la Culture et de la Communication, et comporte également des recettes propres au Service (remboursements de travaux de restauration effectués à la demande de tiers, prestations diverses en application du Règlement d'Exploitation du Service, cessions de publications, ventes de photographies ...)

Les relations demeurent suivies et bonnes avec tous les organismes officiels ou privés qui, à divers titres, sont concernés par les activités du Service, en particulier avec les organismes à vocation culturelle ou technique : Ministère des Affaires Etrangères (Bureau du Cinéma), Commission Supérieure Technique du Cinéma, Institut national de l'Audiovisuel, Section Française de l'Institut International de Conservation des Oeuvres d'Art (SFICC), Bibliothèque Nationale (dépôt légal), Direction des Archives de France, Archives départementales, Sociétés de programmes de télévision, Cinémathèque Française, Cinémathèque de Toulouse, autres cinémathèques régionales, Vidéotheque de Paris, Mission pour le bicentenaire de la Révolution Française (participation engagée pour le catalogue des films sur la Révolution, dont la parution est prévue en 1989).

La Commission des Archives du Film ne s'est pas réunie en 1987.

Le Service a reçu quelques stagiaires, sur demande de leurs Universités (départements "cinéma")

VII. RELATIONS INTERNATIONALES.

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Monsieur Jean-Michel JEANNOT, Chef du Département des Services Techniques, a effectué une mission d'expertise et de consultation auprès de notre collègue Archives du Film du Vietnam, du 9 au 22 octobre, dans le cadre des accords culturels franco-vietnamiens.

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Le Conservateur, Chef du Service, a participé avec le Président de la Commission de Préservation, Monsieur Henning SCHOU, aux travaux du "Comité de Coordination des Commissions Techniques des Fédérations Internationales d'archives sonores, cinématographiques et télévisuelles", dont la constitution a été décidée à la suite du Congrès FIAF de Berlin (C.C.) ; ce comité s'est réuni à Paris les 2 et 3 juillet.

Le Chef du Département de la Documentation, Madame Nicole SCHMITT, a été l'hôte, en qualité d'expert, de la Commission de Catalogage de la FIAF qui s'est réunie à Bruxelles du 6 au 9 octobre.

Parmi les personnalités qui ont rendu visite au Service, on peut citer Monsieur le Dr. Moustapha Mohamed ALY, supervisor of Egyptian Film Center, Monsieur LE DANG THUC, recteur de l'Institut du Théâtre et du cinéma de Hanoï et Monsieur BANH BAO, film dramaturge. Monsieur Badara SISSOKHO, des Archives culturelles du Sénégal, Monsieur VANN SUNHENG, Directeur Général adjoint de la Radio et de la Télévision du Kampuchéa et Monsieur Sam SARIN, Chef des Programmes de la TV du Kampuchéa, Monsieur JEONG-OK Kim, cinéaste et Président Korean Center of I.T.I., Séoul, Madame ALXEIEFF-ROCKWELL, Boston

Plusieurs réunions du Comité de préparation du 50<sup>e</sup> anniversaire de la F.I.A.F. ont également été tenues au C.N.C. à Paris.

#### VIII. DIVERS.

Comme en 1986, 1987 a été une année d'ouverture ou de suivi de chantiers : bâtiments de stockage de films sur support sécurité à St Cyr, démarrage des constructions de nouvelles cellules "nitrate" à Bois d'Arcy, et d'études : programmation de l'agencement de nouveaux bâtiments à Bois d'Arcy pour la conservation des documents "non-film" (ouverture prévu du chantier courant 1988).

Ce sont des points très encourageants ; toutefois, la stagnation, voire la diminution de l'effectif du Service demeure le point le plus critique pour un développement harmonieux de l'ensemble de ses missions auquel aujourd'hui toute la profession fait de plus en plus appel.

Frantz SCHMITT

Conservateur, Chef du  
Service





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## The Royal Film Archive

### ANNUAL REPORT YEAR 1987

#### 1. Acquisitions and preservation

Despite a low profile budget and a dramatic lack of staff, 1987 has been a year of intense activities in the field of acquisitions, and we also benefited of an unexpected technical support which will contribute to improve our preservation work.

Aware of the financial crisis the Royal Film Archive went through in 1986, the former Minister-President in charge of French cultural matters, who is a great film lover and friend of our Archive, decided to place a wet printing machine at our disposal. Tests are still under way and we will come back to this matter next year with hopefully tangible results. But in 1987 it has slowed down our activities in the field of preservation.

Comparatively to last year when we calculated that the conditioning of our first color vault consumed 50,000 KW per annum (2/3 of which for temperature control) the numbers for 87 are slightly different: the first vault needed a 25,000 KW to maintain temperature at 6° C, humidity at 40% RH requiring only 9,500 KW. The second vault, a third smaller than the first one, only required 18,000 KW for temperature but 15,000 KW for humidity. All together this means that for 120,000 reels we will have to spend maximum 67,500 KW per year (in total 34,500 KW for the first vault and 33,000 for the second). Of course we will come back to this subject in the next report.

During the calendar year 1987, we acquired 1,602 new titles, that is 821 feature films and 781 shorts or 2,641 prints which totals 1,575 color and 1,066 black and white prints.

Although we did not yet regain that part of our budget which was cut in 1986, 561,342 metres of film have been copied, mostly from the best available "master" material, which stands for 241 titles.

188,812 metres of nitrate film were tested (5 prints on Dupont stock were found to be decomposed) and prepared for printing.

Furthermore, 12,162,598 metres of film were inspected, 510,442 metres (155 features and 12 shorts) compared, 408,100 metres cleaned with chlorothene or rewashed, 10,500 metres depolished, and 36,900 metres repolished.

After a thorough examination, 1,072 color feature length films were selected as master material and transferred into the new color vaults.

Consultation of the collections:

The Royal Film Archive is a preservation archive, not a lending one.

However, when their condition and status make it possible, the collections in its care can be consulted on the Archive's premises, for research work of aesthetic, historical or scientific purposes.

Please write to the Curator.



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At last, 774 prints were pre-catalogued.

To end this chapter, and in the frame of the celebration in 1988 of the 50th anniversary of both the FIAF and the Royal Film Archive, we would like to express the wish (the dream?) that a more active and consistent cooperation in the field of acquisition will prevail in the years to come among all members of FIAF.

Film archives should remember that projection is only their second priority and that films, even recent ones, continue to be lost for ever every day in every country. The main task of the members of the FIAF - and of the Federation - is to save in the future the immense and permanent losses we suffered in the past.

### 2. Screenings

The two small theatres functioning under the name of Film Museum which are set on the premises of the Archive continued to serve as showcase of our collections.

Thus 698 silent film programs were shown, each film being accompanied by an improvising pianist. The average attendance was 80% which is quite satisfactory considering the modesty of the Film Museum's means (no special publications on silent films) and the exiguity of the potential public in a town like Brussels.

In the theatre for sound films, with 1,043 screenings this year, the average attendance was 95%!

Two ambitious retrospectives were presented: a British season (50 films of the 80's), and 100 Italian comedies made after 1960, both of which programs included a great number of films never shown in Belgium.

We also took the opportunity of their presence in Brussels to pay a tribute to Raul Ruiz (22 features), Alexander Trauner (70 films) and Jane Birkin (17 films).

Other series and retrospective programs were presented during 1987 in the Film Museum:

- Tribute to Cary Grant, John Huston, Fred Astaire and Lino Ventura who died recently.
- Return to black and white? : 35 films in black-and-white made in the 70's and 80's.
- Tribute to Keisuke Kinoshita in 24 films.
- From Maciste to Rambo: 20 musclemen
- 50 films with Humphrey Bogart, a cult actor par excellence
- 40 years Cannes Festival, 40 years of film history: 72 prize winners
- Centennial of Louis Jouvet's birthday: a selection of the best French cinema 1930-40, with Jouvet in 27 films.

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### 3. Special events

24 films, shown for the first time in Belgium, coming from 16 different countries, participated in Film Discoveries 1987. The Competition Jury awarded money prizes to the six following films :

BABETTES GAESTEBUD by Gabriel Axel (Danmark), LA LEY DEL DESEO by Pedro Almodovar (Spain), LA MITAD DEL CIELO by Manuel Gutierrez Aragon (Spain), LE RAYON VERT by Eric Rohmer (France), VARJOJA PARATIISISSA by Aki Kaurismäki (Finland) and YEELLEN by Souleymane Cissé (Mali).

The 14th L'Age d'Or Prize ( 22 participants), also created on the initiative of the Royale Film Archive, was awarded to ANJOS DE ARRABALDE, by Brazilian director Carlos Reichenbach Jr. amounting to 200.000 BF.

### 4. Film Summer School

Besides screening week-ends specially organized for film-club programers ( 6 week-ends - 48 recent films available in Belgium), the Service National des Ciné-Clubs, in collaboration with the Royal Film ARchive, held a summer school in Neerpelt. The seminar was divided into three sections : an analysis of contemporary film aesthetics, focusing on David Bordwell's " psychological constructivisme" approach ( NARRATION IN THE FICTION FILM, 1985), the films of Eric Rohmer and the New soviet film of the glasnost generation.

### 5. Publication

We continued to work on the Catalogue of silent films which comprises this time 5,899 films, that is 1,635 titles more than in the former edition.

In compliance with FIAF's secretariat, Bull's offer to computerize free of charge the two indexes ( by title and by author) was accepted but it took the firm more than three months to produce the indexes which had to be corrected and rearranged. A specimen of the three sections of the catalogue was presented by the Curator to the Executive Committee in Berlin for approval. The volume is due to be published before the Congress in Paris.

### 6. Decentralization of Classical Films

With the help of the Archive but in complete autonomy, the Decentralisation des Films Classiques continued to distribute films in 16 mm on a non-commercial basis

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throughout Belgium. In 1987, the following titles were added to its catalogue : ALL ABOUT EVE 1950, BUS STOP 1956, GENTLEMEN PREFER BLONDES 1953, GRAPES OF WRATH 1940, HEAVEN CAN WAIT 1943, HOW TO MARRY A MILLIONAIRE 1953, MY DARLING CLEMENTINE 1946, THE RIVER OF NO RETURN 1954, THE SEVEN YEAR ITCH 1955, UN SOIR, UN TRAIN 1968. Total of the films distributed now is 200 titles.

### 7. Visitors

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

Peter Kubelka (Oesterreichisches Filmmuseum, Austria) :  
The essence of cinema

Huub Bals (Film International Rotterdam, Netherlands) :  
Film discoveries

Bruce Jenkins (Walker Art Center Minneapolis, USA) :  
Films by Marcel Broodthaers

Gerhard Büttenbender (Oberhausen Film Festival, GFR) :  
Belgian short films

Mark Strotchkov (Gosfilmofond, USSR) : bilateral  
relations

Vladimir Dmitriev (Gosfilmofond, USSR) : bilateral  
relations

Jianxin Huang (China) : Film director

Sylvie Varda (France) : Films by Agnès Varda

Peter Bosma (Open Universiteit, Netherlands) : French  
films of the 30'

Richard Dyer ( University of Warwick, Coventry, GB) :  
Jean Genet and the cinema

Vladimir Opěla (Ceskoslovensky Filmovy ARchiv,  
Czeckolovakia) : bilateral relations

Lenny Borger (Variety, Paris) ; French silent films

Erik de Kuyper (Netherlands) : Film director

Alexander Trauner (France) : Set designer

John Gartenberg (Museum of Modern Art, USA): bilatral relations

Jan Vrijman (Cineproductie, Netherlands) : Belgian films

Jean Gruault (France) : Script writer.

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# Budapest



THE 1987 REPORT OF THE FILM ARCHIVE OF THE  
HUNGARIAN FILM INSTITUTE

Recent Changes in the Administration

The Hungarian Film Archive is one of the main departments of the Hungarian Film Institute and its activity is closely connected with that of the research group, the film societies and the Filmmuseum.

As we have informed you in our previous report, on February 1st, 1987, Mr. József Marx was appointed as new director of our Institute. Since August 1st, 1987, Mrs. Vera Gyürey has become his general deputy.

As an experiment the staff of our institute had been concentrated in the building in Budakeszi Street since 1985. In order to create better working conditions, however, half of our staff has recently moved back to the building in Népszó Stadion Street. Since October 1st, this building houses again the management of our institute, the department of international relations and publications, the research group, the programming department of film societies, the library and the economic department while the other building in Budakeszi Street is occupied by various sections of the archive as before.

Acquisition

The greatest emphasis in this field has been, as before, on the acquisition of Hungarian films missing from our collection. Gosfilmofond has helped us a great deal by sending us 3 features considered to be lost for ever. In addition, our main goal has been to acquire films whose director, writer or star are of Hungarian origin. The preparation of the 100th anniversary of Michael Curtiz required special effort in 1987. Herewith we gratefully acknowledge the assistance of all member-institutes that have helped us with information or in some other way.

In 1987 our collection has increased by 37 Hungarian and 82 foreign features, 146 documentaries and 63 newsreels. We received 28 and sent 39 prints in course of exchanges. Last year 120 features



and 210 shorts and newsreels, 443 video cassettes, 2947 stills and 10 posters were added to our collection while our library acquired 416 books, 48 scripts, 43 manuscripts and had altogether 3200 visitors.

#### Preservation

Last year 124.000 meters of nitrate film were printed on safety material in our printing workshop and 261.800 meters film was reprinted and renovated for distribution in film societies.

As to our technical development, a used printer had been acquired to be implemented in 1988.

#### Cataloguing and Documentation

In 1987 290 shorts, 190 newsreels and 160 features were described and documented by the fellow-workers of the Film Archive.

#### Film Showing and Publication

Filmmuseum, the art kino of the Hungarian Film Institute, had regular screenings all the year round, 110 titles were shown in 1921 screenings to 705.400 spectators.

In addition our Film Archive provides with films numerous film societies all over the country. Last year the Film Yearbook '86 and a book on the Hungarian actor, Gyula Kabos were published, in addition to the monthly issues of the institute's journal, Filmkultura.



**Buenos Aires**



FUNDACION  
CINEMATICA ARGENTINA  
Buenos Aires

ACTIVITIES REPORT - 1987

ACQUISITIONS

217 features, fiction, 16 mm., black and white, 34 were of Argentine origin and 183 of foreign origin.  
507 short films, mostly documentaries, 16 mm. Black & white.  
82 features (fiction) 35 mm., 3 were from Argentine origin, black and white; 79 from foreign origin, color.  
180 Newsreels, 35 mm. Argentine origin (some in color, some black and white)  
1400 reels, 35 mm. color and black and white to be identified.  
We think that there are Argentine films among these reels.

PRESERVATION

In spite of our optimistic considerations made last year, and due to lack of cooperation from the labs, only 4 dup-negatives of Argentine were made in 35 mm. (3 silent and one sound) and one positive print from another film of the same origin.

A telecine complete equipment has been installed (35 mm. and 16 mm.) for films to be transferred into videotapes (in Umatic and VHS).

CATALOGUING, DOCUMENTATION AND RESEARCH

We increased our collection of microfilmed holdings in 14500 jackets of individual films to a total amount of 20.000. The jackets about Argentine personalities increased from 280 to 1140.

We continue with the holdings classification in our library.

The group of researchers on silent cinema are well advanced in their task, and we expect that a history of the cinema in Argentine since 1896 until 1910 could be published by the end of 1988.

The other group working on sound films went on increasing the information about each one of the national films shot since 1933.

Computation work has begun to be performed based on the Micro-ISIS program provided by the UNESCO. The first program cataloguing original titles of all films shown in this country since 1928 until now has been finished. We continue loading data about articles of personalities published in maga-



zines and books.

### FILM SHOWINGS

Films from French speaking countries, with the sponsor of the French Embassy.

Four decades of English Cinema.

Werner Herzog's films.

Buster Keaton's films and those of the Marx Brothers

Cinema and human rights

Expressionism in modern cinema.

The new generations and the cinema

Chinese films

Yugoslavian films

Preview of Canadian and Suisse films

Great actors and actresses of contemporary cinema

Federco Fellini, Francois Truffaut, Roman Polanski, Luchino Visconti, Akira Kurosawa, Brian de Palma, Robert Bresson,

Fritz Lang, Alfred Hitchcock were among the directors to whom we devoted special programs.

Tributes made in homage to: John Huston, Norman McLaren and Isabel Sarli (Argentine star) and also to her director and producer Armando Bo.

Retrospective of the films of the Spanish actor Fernando Rey and of the Spanish young director Pedro Almodovar.

### EXHIBITIONS

The exhibition of the "Musical scores of tangos specially written for Argentine films" which has been touring along 5 different cities,

### BUDGETARY MATTERS - RELATIONS WITH GOVERNMENTAL AUTHORITIES

The support provided by the Secretary of Public Treasury allowed us to renovate the premises of our old office which is now used for circulating material.

We have continued lending films for courses dictated at the the School of Cinema of the National Film Institute and for the cultural diffusion the Town Hall of Buenos Aires is performing, free of charge, in every neighborhood of the city.

### INTERNATIONAL RELATIONS

We have permanently carried out exchanges of films with Cinemateca Uruguay and with the Archivo Nacional de la Imagen (SODRE, Montevideo).



We have continuously exchanged materials and information with Latinamerican and European Cinematecas.

Paulina Fernandez Jurado attended the FIAF Congress in Berlin and the Spanisk Speaking Film Festival in Huelva (Spain). In December she also visited the Filmoteca Española in Madrid to exchange material.

#### SPECIAL EVENTS

The eighth "Leopoldo Torre Nilsson" prize was awarded. The jury composed of five distinguished personalities in the cinematographic industry and by film critics. They selected the director and producer Fernando Ayala to be awarded because of his outstanding activity and his significant efforts to promote and defend the continuity of the national cinema.

The "Georges Melies Prize" (for the best national short film in super 8) instituted by Cinemateca and the French Embassy was awarded for the sixth time. The winner, Carlos Vallina, was invited by the French Government to visit Paris to contact people related to cinematographic activity.

Las October we celebrate the 20th anniversary of our daily showings at Leopoldo Lugones cinema placed at the Theater General San Martin of the Town Hall. For that remarkable event we invited our colleagues: Cristina Ferrari of the Cinemateca Uruguay, Eugenio Hintz and Juan Jose Mugni of the Archivo Nacional de la Imagen (SODRE, Montevideo). They lent us very valuable films for the shows performed during the days of the celebration.

#### VISITORS

We were visited by:

- The Spanish historian Roman Gubern
- The director Edgardo Cozarinsky who presented his video films shot in France.
- The director Adolfo Garcia Videla, who lives in Mexico, introduced two of his documentaries,
- Alfredo Arias, who left for France twenty years ago and there he has been working as Theater director, introduced his first film shot in France at the Cinemateca.
- Fernando Rey, Carmen Maura and director Pedro Almodovar introduced their films.
- Eugenio Hintz (Archivo Nacional de la Imagen, Montevideo) lectured before the exhibition of the colored print of DAS CABI-

NET DES DOCTOR CALIGARI.

- Cristina Ferrari of the Cinemateca Uruguaya
- Juan Jose Mugni of the Archivo Nacional de la Imagen(Monte-  
video.

SPECIAL ANNIVERSARY

The CINEMATECA ARGENTINA will celebrate its 40 anniversary in 1989. We expect to celebrate this important event with the cooperation of all our colleagues.

Buenos Aires, February 1988



**Canberra**



NATIONAL FILM AND SOUND ARCHIVE, CANBERRA, AUSTRALIA  
REPORT TO FIAF : 1987

INTRODUCTION

In 1987 the Archive faced a major crisis as the full extent of its nitrate preservation problem became apparent through the accelerated age testing program. Tests showed that approximately 13 per cent (ie., around 1 million feet) of the entire nitrate film collection was either showing signs of decomposition or about to enter the first stage of decomposition.

Of the decomposing film, half was Australian, that is some 500,000 feet of film needed copying immediately. Lacking the funds and staff to repair and copy all of this film, we took the hard decision to offer the overseas decomposing nitrate film to overseas archives. Some 70 titles have already been selected by our colleagues in London, Berlin, Washington, Wellington, New York and Bois d'Arcy. Although we very much regret the necessity for this, it is reassuring that these films will be preserved.

During the month of December 1987 (and through January 1988) the Film and Television Collection Services Branch closed down normal operation of its Acquisition, Access, Documentation and Cataloguing functions to sort the video collection. Some 6000 videos, predominantly 2 inch masters of Australian television programs, were fully accessioned, labelled and shelved. The information relating to these videos has been entered into the Archive's computer system, FLICS.

1. ACQUISITIONS OF THE YEAR

Acquisitions for the year totalled 11329 cans of film which represents an increase of 18% on last year, and 2500 videos which represents a decrease of 12% on last year. Television programs, newsfilm libraries and actuality footage made up the major part of the acquisitions. The total number of film and television titles acquired in 1987 was 4500.

The Video Industry Distributors Association donated 220 1/2-inch viewing cassettes as part of their agreement with the Archive.

The Ray Barnes collection of film museum equipment was acquired and some items from it have become part of our standing public exhibition. The collection includes a Pathe 35 mm projector with limelight lamphouse c1910, in working order, plus Empire projection box, and a Phamphengos lantern with 4 wick kerosene burner and slide changer c1895, together with glass slides.

Acquisition Highlights included:

AUSTRALIAN FEATURES - PRESERVATION MATERIAL RECEIVED

INN OF THE DAMNED (1974)	FJ HOLDEN (1977)
LIBIDO (1974)	HIGH ROLLING (1977)
THE GREAT MCCARTHY (1975)	JOURNEY AMONG WOMEN (1977)
CADDIE (1976)	THE IRISHMAN (1978)
ABBA : THE MOVIE (1977)	MOUTH TO MOUTH (1978)



THE PLUMBER (1980)  
KILLING OF ANGEL STREET (1981)  
DEAD EASY (1982)

KITTY AND THE BAGMAN (1982)  
COLD CHISEL : THE LAST STAND (1984)

The Archive has developed good working relationships with the major commercial film laboratories. Many of the above feature films came from a laboratory in Sydney, which is releasing storage for newer productions by sending the older titles to the Archive for preservation. In this way the Archive will be acquiring many preservation components for Australian films ranging from feature films, through documentaries and short films to advertisements.

**AUSTRALIAN DOCUMENTARIES & SHORTS - PRESERVATION MATERIAL RECEIVED**

BEYOND THE EYE  
HALF LIFE (1985 Dennis O'Rourke)  
GREETINGS FROM WOLLONGONG (1982)  
FRONT LINE (1979 David Bradbury)  
PUBLIC ENEMY NUMBER ONE (1981 David Bradbury)  
UNSUNG HEROES  
THE ILLUSIONIST (1965)  
TARONGA PARK ZOO COLLECTION OF EARLY 1950s FILMS  
ONE PEOPLE ONE SOUL : IRIAN JAYA  
AUSTRALIAN ATOMIC ENERGY COMMISSION FILMS 1960-70s  
NUCLEAR WAR IN THE AUSTRALIAN LANDSCAPE  
SWINBURNE INSTITUTE OF TECHNOLOGY, FILM AND TV SCHOOL - GRADUATE STUDENTS WORKS 1978-1982

**AUSTRALIAN FEATURES - 35 MM SCREENING PRINTS RECEIVED**

WAKE IN FRIGHT (1971)  
PICTURE SHOW MAN (1977)  
DANGEROUS SUMMER (1981)  
THE CLINIC (1982)  
FAR EAST (1982)  
HEATWAVE (1982)  
MAD MAX II (1982)  
MAD MAX BEYOND THUNDERDOME (1985)

FIGHTING BACK (1983)  
UNDERCOVER (1983)  
MELVIN SON OF ALVIN (1984)  
REBEL (1985)  
HALF LIFE (1985)

**OVERSEAS FEATURES - 35 MM SCREENING PRINTS RECEIVED**

TUTTI A CASA (1960-ITAL/FR)  
SUNDAYS AND CYBELE (1962-FRENCH)  
NICHOLAS AND ALEXANDRA (1971-BRITISH)  
FUN WITH DICK AND JANE (1977-USA)  
JANE AUSTEN IN MANHATTAN (1980-USA)  
THE CELEBRATION (JAPAN)  
LES BON VIVANTS (FRANCE)

**AUSTRALIAN TELEVISION PROGRAMS - PRESERVATION MATERIAL RECEIVED**

CHANNEL TEN MELBOURNE NEWSFILM COLLECTION 1964-1975

Edited news stories for the period 1964 to 1975 on 16 mm film from one of the major commercial television stations.

60 MINUTES	(Current Affairs)
BOBBY LIMB SHOW	(Variety)
A COUNTRY PRACTICE	(Drama Series)
TANDARRA	(Drama Series)
CASH AND CO.	(Drama Series)
FALCON ISLAND	(Drama Series)
BEYOND 2000	(Series on new technology)
THIS IS YOUR LIFE	(Series on notable Australians)
LAND OF HOPE	(Mini-series)
FAT CAT	(Children's program)

RUSSELL MULCAHY SHOWREEL OF VIDEO POP CLIPS  
 VIDEO MASTERS OF AUSTRALIAN RECORDING ARTISTS INCLUDING LITTLE  
 RIVER BAND, AC/DC.

#### LAST FILM SEARCH

Nitrate films continued to be acquired, however, the main thrust of the Last Film Search work was geared to providing donors with videos in exchange for their films and in bringing the collection under control. For the first time an administrative summary of the project was possible. Over 2000 individuals have contacted the Archive since 1982 offering film for acquisition; some have offered one or two reels, but many have offered complete film collections. This response has swamped the staff working in the Search, making 4-5 years the customary delay for donor copies.

SHOWGIRL'S LUCK (1931) - one of Australia's earliest sound feature films - was acquired. Made by American director, Norman Dawn, it was previously thought to have been lost. A nitrate print was found in mint condition with primitive sound; the Archive's Video Preservation Officer, Erik Liepins, resynched and restored the soundtrack.

Many fine 16 mm amateur movie collections were added to the collection.

## 2. PROGRESS IN THE FIELD OF PRESERVATION

### A. Film preservation

#### Stability testing and preservation of cellulose nitrate collection

In October 1986, with the assistance of the Department of Employment and Industrial Relations, the Archive employed 13 staff to undertake an accelerated ageing test (a modified alizarin red test) of its cellulose nitrate film. By the completion of the project in June 1987, 4,290,980 feet of nitrate film had been tested, and a printing priority based on the relative instability of these films had been established. An emergency winding program was set up in October to locate the remaining nitrate film showing signs of decomposition.

By the end of the program in February 1988, it had been established that some 500,000 feet of Australian nitrate films had reached the stage of active decomposition in the form of bleached images and/ or sticky film emulsion.



Results from the tested films indicated that a further 500,000 feet of Australian nitrate film may develop visible signs of decomposition over the next 12 months. Because the Archive can expect to copy only 150,000 feet in 1987/88, it sought additional help from the Federal Government and also from corporate sponsors.

In the current climate of financial restraint, the Australian Government has not yet been able to allocate the necessary funds and staff to cope with the gap. Unless resources are forthcoming from Government or sponsors, we expect to lose some 350,000 feet of unique Australian film this financial year, and an additional 220,000 feet of film by the end of 1988, the Australian Bicentennial year.

Sponsorship for preservation work has been received from Sanwa Australia Ltd for the Frank Hurley documentary on Douglas Mawson in Antarctica, SIEGE OF THE SOUTH (1931). The Archive is actively chasing more sponsorship.

#### Construction of film rejuvenation and printing laboratories

Most nitrate films are acquired by the Archive as dirty, shrunken and scratched prints or negatives. To obtain preservation masters without transfer of blemishes, the Archive is currently building a rejuvenation laboratory. So far a small processing machine (20 feet per minute), a Lipsner Smith CF 3000 ultrasonic cleaning machine, a Rank Solvit brush-type cleaner, and a film base polishing machine have been installed.

Two slow speed film duplication machines (step printers) have been modified to cope with 0-2% and 2-4% shrinkage, respectively.

#### Expanded nitrate film vault

The capacity of the Archive's nitrate complex has been doubled so that it can now hold some 14 million feet of film at 5 degrees Celsius and 50% relative humidity. The extended building is expected to be handed over in early March 1988.

#### Film preservation : facts and figures

277,071 feet (84,451 m) of preservation copies were made (of which 272,031 feet (82,915 m) were transferred from nitrate) and 305,167 feet (93,014 m) of duping copies were made. Much duping material was paid for by clients, and retained by the Archive. Compared to last year, this is an increase in nitrate preservation of 32%. Production of viewing copies - at 245,572 feet (74,850 m) - represents an increase of 70% on the previous year. Overall emphasis was given to the stability testing of the nitrate film collection.

In addition, preservation staff undertook printing and copying work for clients, providing them with 14 film copies of archival footage. 590 cans of film were retrieved for depositors (an increase of 9% on last year).

## B. Video Preservation

The video preservation facility (2" quad, 1" C-format, Rank Digiscan Mark IIIc Telecine) has been expanded to include 3/4 inch u-matic (a BVU SP machine) and a 1-inch / 2-inch videotape cleaner, which is being modified to handle 1/2-inch open reel videotape as well. A CCD colour camera (Sony DXC-3000) has also been acquired for transfer of 9.5 mm and 28 mm films.

In 1987, 384 film items were transferred to videotape, including 50 feature films, and 369 hours of duping/ viewing videotapes were made. Compilation tapes were made for the Archive's exhibition 'Now Playing'.

Over 9000 videos were collected from various sites and re-located to a new store with improved environmental conditions.

## 3. CATALOGUING - DOCUMENTATION - RESEARCH - ACCESS

### CATALOGUING

Cataloguing efforts in 1987 were concentrated on correcting problems associated with the mass input of manual records into the computer system, FLICS. Some 35000 titles were in FLICS by the end of 1987.

Thirty one Archive film titles were fully catalogued, together with 14 titles for AUSTRALIAN FILMS, the national filmography. Access staff have completed cataloguing all our early Australian newsreels held in the Archive, including the AUSTRALASIAN GAZETTES and MELBOURNE HERALD NEWSREEL.

Work continued on the production of AUSTRALIAN FILMS 1982 for a possible 1988 publication date.

### DOCUMENTATION

Documentation acquired for current Australian film and television productions continued to increase, with major deposits of stills, scripts, posters and publicity being received from a variety of sources:-

From Crawford Productions (stills, scripts, posters and publicity for their television programs); from Sydney Filmmakers Cooperative, its entire collection of documentation for all films distributed by it; from Colorfilm Laboratory (scripts for major feature and television releases over last three years); from TEN10 television station, news, variety scripts, promotional material; from Dennis O'Rourke, papers, scripts, stills, posters and background research.

Important historical contributions were made largely through the interest and generosity of relatives of the original film pioneers. A number of elderly film pioneers have been interviewed on the Archive's behalf.



Joan Heath, widow of George Heath, major cinematographer on many Cinesound productions of the 1930s and such productions as EUREKA STOCKADE (1949) and PRIMITIVE PEOPLES, donated a complete set of original stills for many of these films, including glass negatives.

Fred James, the brother of Vera James (star of A GIRL OF THE BUSH (1921); KNOW THY CHILD (1921) etc), left the entire collection of Vera James' stills and other memorabilia to the Archive.

Iza Ireland, child performer at the turn of the century, donated previously unknown stills for THE SCOTTISH COVENANTERS (1909) and other early titles.

The Documentation section continued its program of paper conservation work on major delicate items such as rare posters and albums, and whilst limited by finances, has similarly expanded on the transparency copying program for the poster collection.

#### RESEARCH AND ACCESS

Access has been assisted by a program to transfer Australian features and other films to time coded video. Researchers can use this for selection of material for re-use in television programs.

The year preceding our Bicentenary has been a busy one for Access. 2618 films were loaned for research purposes, an increase of 27% on 1986 and over 200 film and television productions were assisted. Included amongst those were regular news services and current affairs programs such as SUNDAY and the 7.30 REPORT; variety shows like THE MIDDAY SHOW; and a plethora of bicentennial broadcasts including BICENTENNIAL MINUTES; FIRST STATE '88; and WOMEN OF '88.

And a range of Australiana : NATIVE AUSTRALIA; FILM AUSTRALIA'S AUSTRALIA; IMAGES OF AUSTRALIA; SONG FOR AUSTRALIA; AUSTRALIAN IMAGE; WILLESSEE'S AUSTRALIANS; PILGER'S AUSTRALIA; NATURE OF AUSTRALIA; AUSTRALIA'S IMPROBABLE ANIMALS; and the AUSTRALIAN STUDIES SERIES. Archival footage was also used in the audiovisual presentation of the Australian Bicentennial Authority's travelling exhibition.

Documentaries : THE UNKNOWN AUSTRALIAN SOLDIER; PRISONERS OF PROPAGANDA; HISTORY OF PUBLIC ADMINISTRATION; LLOYD REES - REFLECTIONS OF AUSTRALIA; WOMEN IN FASHION; ECHO OF A DISTANT DRUM; PAINTING THE TOWN.

It has been another busy year for the Documentation section with involvement in 50 projects ranging from feature film productions to documentaries and television programs. 97 books and exhibitions were assisted including:

THE MAGICIAN'S ART  
BLEEDING BATTLERS FROM IRONBARK  
DON'T SHOOT DARLING

#### 4. FILM SHOWINGS

The Archive continued to run screenings as part of its educational program and for public groups. A program of French ethnographical films was screened in co-operation with the French Embassy and a program of German experimental films in collaboration with the Goethe Institute.

SHOWGIRL'S LUCK (1931) was screened at the Sydney Film Festival and THE SENTIMENTAL BLOKE (1919) appeared at Cannes.

A retrospective devoted to the Queensland filmmaker, Charles Chauvel, screened in February in Brisbane at the Queensland Performing Arts Complex.

#### 5. EXHIBITIONS - PUBLICATIONS

The Archive's public exhibition *Gone Bush*, celebrating the use of the Australian landscape in screen and sound, continued throughout 1987. A version of *Gone Bush* appeared at the Performing Arts Museum in Melbourne. The Archive also released a Schools Kit based on the exhibition. In December a small exhibition on the work of the Archive, *Now Playing*, opened in the same exhibition hall. *Gone Bush* was reduced to accommodate this.

The education program has continued to grow, reaching 16,690 students in 1987 an increase of 33% over 1986.

#### 6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

**BUDGET:** The Government allocation for the whole of the Archive for 1986/87 was \$A 4.2 million an increase of 21% on the previous year. For 1987/88 the allocation is \$A 4.4 million (= \$US 3.1 million) an increase which does not keep pace with inflation.

**STAFFING:** During 1986/87 the Archive's total staffing allocation was 61.25 an increase of 9.25 over the previous year. For 1987/88 the allocation has been reduced to 60.48, the result of this being that some essential work is being performed by volunteers and consultants.

**PERSONNEL:** Henning Schou was appointed as Head of Film and Television Preservation and Technical Services, and Ann Baylis was appointed as Head of Film and Television Collection Services.

#### 7. INTERNATIONAL RELATIONS

During 1987 Henning Schou attended the FIAF Congress in Berlin and chaired part of the FIAF/IASA/FIAT Joint Technical Symposium which followed. He also undertook commissions on behalf of FIAF and UNESCO attending the UNESCO-sponsored consultations in Berlin and Paris; the IASA/IAMI Conference in Amsterdam; the BKSTS biennial conference in Brighton, and a scientific symposium on Storage of Recorded Images in Oxford on behalf of the FIAF Preservation Commission. Dr Schou visited Rank Laboratories (U.K.) for training in operating their cleaning machine.



Peter Sakey, Documentation Officer from the New Zealand Film Archive, worked for one week in the Documentation section. Later in the year Judy Russell, Deputy Director of NZFA, visited the Archive. After the ICOM Conference in Sydney a number of conservators visited the Archive, including Velson Horie from the Manchester Museum.

During the year David Watson undertook a visit to the United Kingdom and the United States. In the course of the visit he attended the International Conference on Collection Management for Museums at Cambridge, U.K., organised by the Museum Documentation Association of Britain. He also visited a number of collecting institutions, and several firms producing computer hardware and software of relevance to the Archive's system development strategy.

#### 8. SPECIAL EVENTS, MISCELLANEOUS

**DEVELOPMENT PLAN:** Concurrent with the establishment of the Archive in 1984, the Government set up an expert committee to advise it on the future development of the Archive. The Committee's report, 'Time in Our Hands', which was presented to the Government in November 1985, recommended, among other things that:

- a five-year development plan be adopted for the provision of funding and staff resources; and
- the Archive's headquarters building be the subject of a major building extension and refurbishment program.

Consideration of the report has been caught up in a broad review commissioned by the Government of its role in the development of museums and collecting institutions, and in consequence no response has been made to the committee's recommendations. This has meant that the implementation of the proposed needs-based development plan has been deferred for more than two years. The growth path recommended in the plan would have given the Archive almost three times its current resources at this stage of its development.

**INTERIM ADVISORY COMMITTEE:** In May 1987 the Minister announced the appointment of an Interim Advisory Committee to provide counsel on the operation and development of the Archive. The Committee is giving particular attention to policy development and sponsorship solicitation.

**TELEVISION SERIES:** The production of the television series 'The Australian Image' has been completed and the series will be released during 1988. 'The Australian Image' was produced by a commercial television station in conjunction with the Archive. As well as demonstrating the importance of the screen and sound media in expressing elements of Australia's history and emerging national character, the series will articulate the Archive's role and generally raise its public profile.



**Frankfurt**



# DEUTSCHES INSTITUT FÜR FILMKUNDE (DIF)

Sitz Frankfurt am Main

Mitglied der Fédération Internationale des Archives du Film (FIAPF)

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

ANNUAL REPORT 1987

I. DOCUMENTATION DEPARTMENT

3/1988  
10crD

## 1. Library

The Library is a reference library and included on December 31, 1987 a total of approx. 42.500 titles. In 1987 were recorded about 1,700 new entries. The Periodical Division was supplied with 260 periodicals. In 1987 600 original scripts were registered. The Institute's scripts collection now totals more than 4,900 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).  
14,685 new entries were recorded in 1987. The total number now amounts to approx. 545,700 (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. 296 new entries were recorded. The collection now comprises approx. 28,300 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

### 1. Acquisition

In 1987 a total entry of 31 new prints was recorded, either as purchase, exchange or gift. Among them were titles like the Swiss film MAX HAUFLER, DER STUMME, GDR-films like TILL EULENSPIEGEL, DIE FLUCHT, DIE BLAUEN SCHWERTER, DAS VERURTEILTE DORF, and DIE FAMILIE BENTHIN (the exchange partner was the Staatliches Filmarchiv der DDR). Some films made by the Film Studios Riga (original versions) were taken over from a private estate as well by exchange with the Filminstitutet Stockholm.

For the non-commercial distribution for universities, adult colleges, schools and film clubs were copied 29 additional lending prints, in particular from the period of the German silent film. A new print of the French film by Christian-Jaque VOYAGE SANS ESPOIR (Reise ohne Hoffnung) could be copied and was shown on the occasion of the retrospective "Frankreich zwischen Krieg und Frieden (France between War and Peace)", which was organized in the archive cinema CALIGARI.

### 2. Distributing and Consultative Activities

A total of 617 films was given on loan, among them 16 titles to FIAF colleague archives (Finland, Netherlands, Norway, Spain, and Sweden). Nationally and internationally the interest in German silent films is still enormous. Permission for loan to thirds was given for 136 films among legal persons like Bundesarchiv Koblenz, Stiftung Deutsche Kinemathek Berlin, Filmmuseum München, Cinémathèque Française Paris, and Filminstitutet Stockholm.

Screenings of films in the archive's premises were arranged for 158 visitors. Consultations were given to the following themes: "Großstadt im Film (Big cities in the cinema)" for the University of Marburg; "NS-Vergangenheit (National-Socialistic Past)" for the Lehrerseminar der Hessischen Landeszentrale für politische Bildung; "Emigration", "Vamp im Film (Vamp in the cinema)", "Geschichte der deutschen Frauenbewegung (History of the German women's movement)", "Deutscher Nachkriegsfilm (German post-war cinema)", partly including the procurement of prints.

For educational purposes film prints material for the topic "Französische Revolution (French revolution)" was given to the Institut für



Weltkunde. In exchange for it was received rare silent film prints material of the turn of the century, illustrating the relationship "Labourer and Society" in the period of the Imperial Reich. Prints material was given to Stiftung Deutsche Kinemathek and to other institutions in West-Berlin on the occasion of the 750th Anniversary of this town.

Seven films were given on loan for retrospectives organized on the occasion of the Film Festival in San Sebastian and in Edinburgh.

### 3. Foreign Visitors

Günther Schulz, Staatliches Filmarchiv der DDR, Berlin (consulting session for "film genres" on behalf of the FIAF Commission on Cataloguing); Paulina Fernandez Jurado, Fundacion Cinemateca Argentina, Buenos Aires; Juan José Mugni, Cinemateca Uruguay, Montevideo; Feng Youli of World Screen Pictorial, Beijing; Laszlo Zöldi, Magyar Filmintezet, Budapest, and others.

The Curator, Dorothea Gebauer, participated in the following events or sessions:

Meeting of the FIAF Commission on Cataloguing in Berlin East from May 6th through 11th, 1987;

Meeting of the FIAF Commission on Cataloguing in Brussels from October 6th to 9th, 1987;

30. Internationale Dokumentar- und Kurzfilmwoche from November 20th to 26th, 1987 in Leipzig.

On the occasion of the last mentioned manifestation Günther Schulz, Staatliches Filmarchiv der DDR, and the Curator, Dorothea Gebauer, were meeting for additional consultations on behalf of FIAF Commission on Cataloguing.

The assistant Curator, Matthias Knop, participated in the FIAF Summer School, which was held from April 25th to May 16th 1987 in East Berlin.

### 4. Archive Cinema CALIGARI

In addition to the normal weekly screenings on every Monday the following special retrospectives were organized: "Frankreich zwischen Krieg und Frieden (France between War and Peace)", "Fremde im Paradies (Strangers in Paradise)", "Todesstrafe (Death Punish-

ment)" in co-operation with the Amnesty International, "Jiddische Filmtage (Yiddish Film Days)", "Italienische Filmkomödien (Italian Film Comedies)", "Literatur im Film (Literature in Cinema)", "Musical", "Kinderfilm (Children's Film)", "Filmgeschichte (History of the Cinema)".

For the first mentioned retrospective there is gratefully to acknowledge the welcome help furnished by the Staatliches Filmarchiv der DDR. The co-operation with the Hessisches Staatstheater is to be mentioned in particular. It was leading to a special retrospective of films on Wolfgang Amadeus Mozart and Heinrich von Kleist, which was organized during the May Theatre Festival in Wiesbaden.

### III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Head of documentation text archives (Rüdiger Koschnitzki) was present at the 13th International Würzburg Film-Weekend from January 29th through February 1st, 1987.

The Director (Dr. Gerd Albrecht), the Deputy Director (Eberhard Spiess), the Curator (Dorothea Gebauer), the Head of documentation text archives (Rüdiger Koschnitzki), and the Head of the Stills Department (Micky Glässge) attended the 37th International Film-festival Berlin from February 20th through March 3rd, 1987, alternatively.

The Director (Dr. Gerd Albrecht) and the Administration Director (Peter Franz) were present at the 17th coordinating session of the Alliance of Western German Film Archives on February 23rd, 1987 in Berlin.

The Head of documentation text archives (Rüdiger Koschnitzki) took part in the 33rd Westdeutsche Kurzfilmtage Oberhausen from May 5th through 10th, 1987.

The Director (Dr. Gerd Albrecht), the Deputy Director (Eberhard Spiess) and the Curator (Dorothea Gebauer) participated in the Annual FIAF Congress from May 17th through 22nd, 1987 in Berlin West.

The Head of documentation text archives (Rüdiger Koschnitzki) took part occasionally in the First Wiesbaden Kino Festival from May 18th through 24th, 1987.



The Head of documentation text archives (Rüdiger Koschnitzki) visited the 5th Filmfest München from June 26th through 28th, 1987.

The Head of documentation text archives (Rüdiger Koschnitzki) attended performances during the 13th International Kinderfilm Festival in Frankfurt from September 15th through 25th, 1987.

The Deputy Director (Eberhard Spiess) took part in the 5th Manifestation of Le Giornate del Cinema Muto from September 28th through October 3rd, 1987, at Pordenone.

The Head of documentation text archives (Rüdiger Koschnitzki) attended the XXXVI. International Film-Week Mannheim from October 5th through 10th, 1987.

The Deputy Director (Eberhard Spiess) took part in a session of the FIAF Commission on Set Designers and Cinematographers from October 12th through 16th, 1987, in Lisbon.

The Director (Dr. Gerd Albrecht) and the Curator (Dorothea Gebauer) attended the 18th coordinating session of the Alliance of Western German Film Archives on October 19th and 20th, 1987, in Koblenz, organized by the Bundesarchiv, Film Department.

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 about 50 seminars and lectures as well as separate screenings took place, which were prepared and conducted by the Director of the Institute (Dr. Gerd Albrecht). The topics of these activities were as follows:

- THE GERMAN SILENT CINEMA;
- THE TURN FROM THE SILENT TO THE SOUND CINEMA;
- THE NATIONAL-SOCIALISTIC CINEMA;
- THE GERMAN POST-WAR CINEMA;
- SEVENTY YEARS OF UFA (Universum Film);
- YOUTH AS PERFORMED IN THE MASS MEDIA;
- VIOLENCES IN THE MEDIA AND THEIR EFFECTS;
- FILM ANALYSES SYSTEMATICALLY.

In co-operation with the cultural department of the Romanian Embassy in GFR, Romania Film Bucharest, and the cultural department of the Auswärtiges Amt Bonn a Romanian Film Week was arranged by Deutsches Institut für Filmkunde from March 13th through 19th, 1987 in Bonn.

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.

#### IV. MEMBERSHIP

The "Deutsches Institut für Filmkunde" is a member of the Fédération Internationale des Archives du Film (FIAF) 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**



CINEMATECA DE CUBA  
Annual Report 1987

**INTRODUCTION**

Despite the deteriorating world economical situation particularly affecting developing countries and its inevitable effects on resources, 1987 will stand out as a turning point in the history of the archive. As a result of our permanent endeavours, and through the effective intervention of the Cuban film institute's authorities, the government approved a grant of \$1 000 000 exclusively intended for the preservation of our national film heritage. This is to be considered a practical implementation of the UNESCO recommendation.

**1- ACQUISITION**

A total of 162 films were acquired this year. Out of them, 9 features, 40 documentaries, 50 newsreels and 12 animations of recent domestic production, plus 32 features and 17 documentaries of foreign production. These figures do not include prints coming out from contratyping work.

Also 156 books, 210 magazines, 81 catalogues, 10 scripts, 414 stills, 258 posters, 4 260 clippings and a non classified amount of miscellanea were added to our collections.

**2- PRESERVATION**

a) statistics:

New dup-negatives and exhibition prints:

b/w: 35 mm: 38 603 meters. 16 mm: 3 654 meters.

color: 35 mm: 5 756 meters. 16 mm: 5 086 meters.

Restoration and revision:

35 mm: 131 260 meters were fully restored and 5 253 510 meters were subject to revision work.

16 mm: 161 384 meters were subject to revision work.

No restoration work in 16 mm was done due to the lack of the necessary equipment. Lack of personnel also prevented us from doing the airing work to the many prints with little or no movement.

b) narrative:

As per the introduction to this report, the preservation work is expected to show spectacular achievements by next year. For further good news regarding preservation, kindly see the



miscellaneous paragraph at the end of this report.

Staff: 7 people (permanent). Lab work is done at the Cuban film institute's labs, by their staff who follow our instructions.

### 3- CATALOGUING - DOCUMENTATION - RESEARCH

A major task was accomplished. The general catalogue of the Cuban film, two chapters, 1897-1960 and 1959-1986, was fully and definitely checked and updated. A final typewritten copy of its first chapter was sent to the printers while the second chapter, now including the 1987 production, will be sent during the first quarter of 1988, both intended for the Spanish edition. An English edition will follow. Delays were again due to lack of an additional typist, though we finally succeeded in contracting a part-time one.

New and exhaustive data cards for the whole of the archive holdings were introduced, to renew the not so complete old ones; they are being filled in although at a rather slow pace. All the newly acquired periodicals, books, scripts, booklets, clippings, posters and stills were registered and indexed. Over 1 200 new documentation files were started; 2 850 cards were filled in with complementary data and 4 260 clippings were inserted in corresponding files.

Research work was finished for: a) an addenda to the Subject Guide of the Cuban Film (1981-1986); b) an updated new edition of the Cuban Filmography (1959-1986); c) a Dictionary of Cuban Cineastes (1959-1986) including biofilmographies of filmmakers, camerapersons, editors and soundpersons; d) a booklet in Homage to Jorge Herrera (a Cuban director of photography) including biofilmography, interviews, declarations and film reviews. Also research work was started anew for the indexing of all those Latin American periodicals not included in PIP, either before 1972 and afterwards, strictly following PIP methodology. A lot of research work was dedicated throughout the year to the many requirements of Havana's film festival (see chapter 5).

Nearly 600 outside users visited our documentation department looking for documentation, information or guidance, including 11 foreign researchers. Three university diploma works on film subjects were tutored by our staff. Staff: 8 permanent, 2 temporary.

### 4- FILM SHOWINGS AND ACCESS

A total of 682 films were presented in 2 097 showings to an audience of 276 890, as follows: 318 films in 720 showings to an audience of 138 613 in Havana and 364 films in 1 377 showings to an audience of 138 277 in 15 regional theatres. We have two daily showings (three on Sundays) in Havana and

two showings one or two days each week in the regional theatres.

The most successful program, by large, was an Homage in Memoriam of Andrei Tarkovski, six films, to an audience of 8 202, shown in September. The winners were **The Mirror** (Spanish subtitles, received from Gosfilmofond) audience of 2 268; **The Sacrifice** (English subtitles, received from the Swedish film archive) audience of 1 618 and **Stalker** (Spanish subtitles, our own print) audience of 1 557. Other films shown were **Solaris**, **Andrei Rubliov** and **Youth of Ivan**. This program was considered an outstanding cultural event in Havana, deserving wide coverage by local and national papers and television, including the national tv newsreel.

Other series of special interest to the audience were:

THE MUSICAL: 11 Countries, 11 films. February.

HOMAGE TO HUMBERTO SOLAS. 16 films. March.

THE MOST OUTSTANDING FILMS SHOWN COMMERCIALY IN CUBA IN 1986. A selection of the Cuban film reviewers. 14 films. April.

THEATRE IN FILM. 20 films. April.

THE MARX BROTHERS. 6 films. June.

HOLLYWOOD: THE SILENT ERA. 8 films. July.

CANNES AWARDS. 25 films. August.

SCIENCE FICTION AND THE FANTASTIC. 18 films. October and December.

OCIC AWARDS: DIALOGUE OF CULTURES. 23 films. November.

Among the 45 films shown in première in Cuba by the archive are:

LAWRENCE OF ARABIA, 1962, England, David Lean

BARIERA, 1966, Poland, Jerzy Skolimovski

FUNNY GIRLS, 1968, USA, William Wyler

LA VOIE LACTEE, 1969, France, Luis Buñuel

MEZTELEN VAGY, 1971, Hungary, Imre Gyöngyossy

ZERKALO, 1974, USSR, Andrei Tarkovski

LA NOTTE DI SAN LORENZO, 1982, Italy, Paolo e Vittorio Taviani

L'OMBRE DE LA TERRE, 1982, Tunisie, Taieb Louhichi

WEND KUUNI, 1982, Burkina Faso, Gaston Kaboré

KONNYU TESTI SERTES, 1982, Hungary, György Szomjas



POLESLOVIE, 1983, USSR, Marlen Jutsiev  
GERONIMA, 1984, Argentina, Raúl Tosso  
LE MEDECIN DE GAFIRE, 1984, Niger/Mali, Mustapha Diop  
SOCHASTNIKI, 1984, USSR, Ina Tumanian  
LEGUENDA O SURAMSKOI KREPOSTI, 1985, USSR, Serguei Paradzhanov  
BOMBAY OUR CITY, 1985, India, Anand Patwardhan  
MEMORIAS DE UNA GUERRA COTIDIANA, 1986, Chile/Canada, Gastón Ancelovici  
TIGIPIO, 1986, Brasil, Pedro Jorge de Castro  
CHICHERIN, 1986, USSR, Alexander Zarji  
CHUZNAIA BELAIA YRIABOI, 1986, Serguei Soloviov  
OFFRET, 1986, Suecia, Andrei Tarkovski

A total of 783 films were lent to educational and cultural institutions and 238 films were shown to researches and bona fide students within the premises of the Cuban film institute, as we are still lacking our own in-house facilities for this purpose. Programming staff: 1 person (permanent). Film theatre operational costs and staff (13 persons, permanent) are paid for by the Ministry of Culture.

#### 5- EXHIBITIONS - PUBLICATIONS

TRIBUTE TO THE 20TH ANNIVERSARY OF THE FIRST LATIN-AMERICAN FILM FESTIVAL AND FIRST MEETING OF LATIN-AMERICAN FILMMAKERS HELD IN VIÑA DEL MAR, CHILE, IN 1967. Photos of the filmmakers and stills from the films in the series. Dec. 3 - 16.

TRIBUTE TO WOMEN WHO PIONEERED LATIN-AMERICAN CINEMA. Photos of filmmakers and stills from the films in the series. Dec. 3 - 16.

LATIN-AMERICAN FILM POSTERS CONTEST. A selection of 130 posters of recent production. Dec. 3 - 31.

ARGENTINIAN FILM POSTERS. A collection of 100 posters from the 40's through the 70's. Dec. 3 - 16.

POSTERS BY THE MEXICAN DESIGNER GERMAN MONTALVO. A collection of 60 posters. Dec. 3 - 16.

Latin-American Filmmaker Women. Booklet. Compiled by Teresa Toledo. Published by Círculo de Cultura Cubana, New York, N.Y., 1987. Comprising over 1 000 titles and about 400 filmmakers.

Homage to Pioneer Latin-American Filmmaker Women. A kit. Compiled by Teresa Toledo. Published by the Latin-American



Film Festival, Havana, 1987. Comprising 30 loose-leaves with filmographical data and stills from the films in the series.

Homage to Viña del Mar. A kit. Compiled by Teresa Toledo. Published by the Latin-American film festival, Havana, 1987. Comprising 28 loose-leaves with filmographical data and stills from the films in the series.

#### 6- BUDGETARY MATTERS \_ RELATIONS WITH GOVERNMENT AUTHORITIES

The Cuban film institute and the Ministry of Culture continued to fund the archive to a reasonable extent. Special grants were allocated for the making and installation of new furniture specially designed to comply with the requirements of our growing collections of documents. The Board of Directors of the Cuban film institute, where the director of the archive is a member, agreed to favor the archive with funds for the reconstruction and remodeling, as of mid 1988, of our permanent film theatre in Havana, to properly accommodate the Film and video center, and archive project. The Cuban film institute's board of directors approved at a meeting held in December to form a working group of three members -at our request and choice- to study an extensive report submitted by the archive on all our current problems and propose practical solutions not later than first quarter of 1988. One of the three members is the director of the archive. But the year's real asset was the \$1 000 000 extraordinary fund for preservation purposes.

Permanent total staff: 18; temporary 2. Plus 13 at the film theatre, thus really totalling 31.

#### 7- INTERNATIONAL RELATIONS

In April the director of the archive attended the annual meeting archive directors from socialist countries held in Hanoi. We visited the constructions in progress of their new general premises that include vaults, restoration workshops, cataloguing and documentation rooms, film theatre and offices. We were really amazed by their admirable achievements. Our Vietnamese colleagues were most warm and splendid hosts. We will never forget our visits to out-of-this-world Ha-Lon Bay, 12th - 15th century pagodas, temples and the astonishing ancient university.

In May the director of the archive was a member of the international jury at the Oberhausen film festival. After running around Bonn and (Köln for the cathedral and the new cultural center housing the Ludwig and Wallraf-Richartz museums you should not miss), he arrived in West Berlin to attend FIAF Congress, where he was re-elected a vice president of the Federation. The general assembly unanimously approved the EC recommendation for FIAF 1990 congress to be held in Havana, much to our satisfaction.



In September he attended the First Latin-American art and culture festival held in Brasilia, to read a paper on Latin-American film heritage, research, preservation and divulgation. Other guests were colleagues Maria Rita Galvao (Brazil), Manuel Martínez Carril (Uruguay), Pedro Susz (Bolivia) and Ulises Estrella (Ecuador). Following he paid a visit to Cosme Alves Netto and Cinemateca do MAM in Rio de Janeiro.

The archive hosted a FIAF Executive Committee meeting, Dec. 5 - 7, thanks to the sponsorship of Havana's Latin-American film festival (Dec. 3 - 16). This meeting was attended by Anny-Lena Wibom, Guido Cincotti, Eva Orbanz, Wolfgang Klaue, Robert Daudelin, Eileen Bowser, David Francis, Maria Rita Galvao, Luis de Pina, Robert Rosen, P. K. Nair, Harriet Harrison, Brigitte van der Elst and Jill Johnson. We also enjoyed the friendly company of Tineke and Jan de Vaal, Anna Demartino (Mrs. Cincotti), Maggie Amaral (Mrs. Francis), Michelle Saal (Mrs. Daudelin) and Helmut Wietz in social activities. The meeting was largely covered by the press, including TV. Visits to the film school and the Foundation were arranged (see chapter 8).

As customarily every year, the archive organized a meeting of Latin-American film archives' directors (Dec. 9, 10, 13) with the attendance of Maria Rita Galvao (Sao Paulo), Cosme Alves Netto (Rio), Manuel Martínez Carril (Montevideo), Carlos González Morante (Filmoteca, México), Edgar Soberón Torchía (Panamá), Francisco Adrianzén (Cinemateca de Lima), Isaac León Frías (Filmoteca de Lima), Salvador Camarena (Filmoteca, México), Héctor García Mesa and Teresa Toledo (Havana) and María Helena Ascanio, director of Ateneo de Caracas, as a special guest. FIAF EC members were invited to join their Latin-American colleagues for an informal get together.

#### 8- SPECIAL EVENTS - MISCELLANEOUS

The archive continued to organize weekly film showings at the International film and television school in San Antonio de los Baños, a town about 30 kilometers from Havana. We also presented special showings, twice a week throughout the year, at the town's public cinema, with free access for the film school students (box office remains open for the regular audience). Our staff helped the school in the organization of their documentation center as well as through the donation of film literature. A substantial amount of archive films were transferred on to video in the benefit of the school students and professors. The school is funded by the Latin-American film foundation. Current matricula is 170 students coming mainly from Latin America but also increasingly from Africa and Asia; inscriptions, lodging and food are free, and students get a monthly stipend. The school would certainly appreciate any donation in way of books, periodicals, films, equipment or funds. Address is: Mr. Fernando Birri, Direct-

or, Apartado aéreo 40 and 41, San Antonio de los Baños, Habana, Cuba. Tel. (805) 3152 up to 59. Telex 57195 EICTV CU.

The Latin-American Film Foundation started a project regarding the preservation of Latin-American film. The project involves an estimated initial budget of some 20 million dollars, to cover costs of one or two regional centers intended for this purpose. First center will be settled in Sao Paulo, under the management and technical advice of Cinemateca Brasileira, to take care of all the South American region requirements in this field. It is being considered the settlement of a second center to cover the necessities of Central America and the Caribbean, hopefully in Havana. The Foundation was established by the Latin-American Filmmakers Committee. Address is: Mr. Gabriel García Márquez, President, Fundación del Nuevo Cine Latinoamericano, Quinta Santa Bárbara, Calle 31 N° 212054, Marianao 16, La Habana, Cuba. Tel 21.81.41, Telex 57295 EICTV CU. They accept funds!

The archive continued to extensively collaborate in the organizational, documentation and programming work of the Latin-American film festival held every December in Havana. The director of the archive is a member of the Festival organizing committee.

This year the director of the archive was appointed a member of the Artistic Council of the National Museum of Fine Arts in Havana. He also worked as a member of the National film and television festival organizing committee, sponsored every year by the Cuban writers and artists society.

Héctor García Mesa  
Director

January 1988



**Hanoi**





# VIETNAM FILM ARCHIVES

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## REPORT ON 1987' ACTIVITIES.

### 1) Building material basis.

We have finished building an intermediate storage with the total capacity of 100 tons in Ha noi and reconstructing a smaller one of over 70 tons in Ho Chi Minh City. These two storages have been put into use. A transformer station has been set up to keep the normal activities of our Archives. Air conditioning equipment for these storages have been raised up accordingly. At present, we are trying to complete a new theatre with 450 seats in Ha noi and going to put into operation in the first quarter of 1988.

### 2) Acquisitions of the year

In 1987, 11 feature, 11 cartoon and animated and 94 science and documentary films were acquired. All of them are donated by domestic film industry.

145 literature and director scripts for feature cartoon animated films and 130 posters have been collected. Apart from these we also collected a lot of articles about Viet Nam and foreign films.

In this year, conferences on researching work and documentation were held in Ha noi and Ho Chi Minh City mainly concentrated on discussing the way to promote document research.

### 3) Film preservation

600.000 metres in 16 and 35 mm have been adjusted



# VIETNAM FILM ARCHIVES

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and restored. About 25.000 metres have been transferred from nitrate to tria-axetate base. A Conference on film preservation was organized in Hanoi with the participations of many specialists from universities and colleges.

## 4) Film Cataloguing.

All new acquisitions have been catalogued.

Some experiments on utilizing computer in cataloguing Viet nam feature films have been done and in the future, this project will be continued. We have published two Catalogues, one on the war in Viet nam and the other on the film produced in the South of Vietnam before 1975. In December 1987 a conference on cataloguing was held on Hanoi. In this conference, we tried to unite the opinions to value film Archived, film cataloguing.

## 5) Film showings.

In two theatres in Hanoi and Ho Chi Minh City 650 showswere given to 325.000 spectators. We also gave 125 shows to about 875.000 spectators in the system of club throughout the country.

A programme for the 70th Anniversary of the Great October Revolution and on the days of Culture of the USSR in Viet nam was carried out just after the one for the days of culture of Czcheckislovakia in Viet nam. These two programme received a great deal from out people in the whole country.

We have published a programme of film archived showings for two years 1987 - 1988.



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## 6) International Relations.

In April 1987, a meeting of Director of Socialist Film Archives was held in Hanoi with the attendance of 10 delegations from socialist countries. Due to the very acute financial limitations, The Vietnam Film Archives was very regretted that we could not attend the General Assembly of FIAF in west Berlin. We have the pleasure of welcoming Mr. Jean Michel Jeannot, representative of Servies des Archives du Film Bois D'arcy to visit and work with our Archives. We would like to take this opportunity to thanks all FIAF members and obververs for all the documents they have regularly sent us

TRINH MAI DIEM

Director



**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 1987

### 1. ACQUISITIONS OF THE YEAR

The building of new underground vaults for films came finally to an end in the beginning of 1987. The vault has 1 100 m<sup>2</sup> effective space. The film material is being moved to the new place at a rather slow pace and this work will go on for some time yet. The equipment of the new cold storage room is still under testing. Some minor problems have been detected and we shall not be able to start moving the original colour material until later 1988. There has also been some problems with the humidity control of the newly built nitrate vault and the nitrate has to be kept for the time being in old less than adequate vaults.

The archive acquired during the report year 64 domestic feature length film prints and 53 items of pre-print material; and 500 domestic short film prints and 211 items of pre-print material. The foreign distribution companies and other organizations deposited in the archive 812 foreign feature length films and 470 short films. The number of foreign film deposits is four times bigger than previous year. We also received some 1000 trailers and commercial spots.

In 1987 we also received, as a direct result of the law on the statutory deposit of films, 1121 video cassettes (905 film tit-



les. The video collection now has 4844 items and 2773 film titles, mostly feature length films.

The total amount of film material in the archive by the end of the year was some 95 000 cans. The archive now has ca. 5000 foreign feature films and 900 domestic features; and some 20 000 items of shorts, spots and trailers. The above mentioned law guarantees a similar future growth of the collection. It has also had the effect - together with the spreading of information about the new vaults - of attracting the attention of owners of smaller or larger private film collections and the people in charge of the film collections of various organizations, companies, public institutions and such.

The book library of our archive acquired in 1987 some 400 books and received 132 periodicals as yearly subscriptions or complimentary copies. The library now has 13 600 books and pamphlets. There were 1163 visits in the library with a request of using documentation. Some 1200 requests by telephone or mail were answered by the library and film collection staff.

The document collection received deposits of posters from 40 domestic and 430 foreign films; there were 700 posters (50 different titles) of Finnish films and 7000 posters (1400 titles) of foreign films (the number includes both foreign originals and Finnish versions). We also received manuscripts of 40 films.

The document collection now has - in less than exact estimate - 108 000 posters (56 000 Finnish/ 52 000 foreign); the respective number of posters related to different titles is 31 500

(9 500 domestic/22 000 foreign). There are now 1050 Finnish poster originals from 620 films; this collection has been thoroughly arranged and catalogued. The total number of Finnish posters on foreign films is 45 000 (8500 titles); one fourth has been catalogued. There are 52 000 foreign posters (22 000 titles); 2400 titles have been catalogued and the work continues. In addition to this our document collection has 4000 old hand programmes, 1500 manuscripts, unspecified number of other materials - and 21 300 documents files on individual films and 8 700 files on film personalities.

The stills collection grew in 1987 with 72 500 items (18 500 domestic/54 000 foreign); there were 20 750 different stills (10 550 domestic/10 200 foreign). All these relate to 2035 different film titles (510/1525). The stills collection now has 1.6 million stills (320 000 different); of this number 270 000 are domestic (96 000 different). There are 80 000 negatives, of which 3/4 have been processed and 6000 diapositives, of which 1/4 has been processed. In 1987 the photography unit prepared 1000 copies for different purposes and it also produced two exhibitions: 80 Years of Finnish Cinema and Eino Mäkinen 1907-1987.

The posters and stills collection now occupy a large and adequately built and equipped space in the new premises of the film archive. There is also a well equipped laboratory for the photographer and the assistant. We have also been able to use part-time services of a poster conservationist.



## 2. PROGRESS IN THE FIELD OF PRESERVATION

The total amount of nitrate material salvaged during the report year was 100 000 metres. The total amount of material recopied during 15 years is now over 2 000 000 metres and this is about 94% of the estimated total amount of the nitrate material in the country. Due to the lack of resources no progress has been made in the field of colour film preservation. The new cold storage room will, of course, be very instrumental in keeping the colour material intact when occupied.

## 3. CATALOGUING - DOCUMENTATION - RESEARCH

In 1986 the film archive acquired the MINISIS-program combined with the hardware from Hewlett-Packard Co. for the computerization of its collections and the cataloguing. We started computerizing parts of the collections in 1987 and the work goes on. The lack of manpower in feeding in the information slows down this work, however; but the experiences are very positive so far.

The work to produce a national filmography of feature films has been continued and the first volume (1/10) is now ready for printing. The permanent research staff has been variously engaged in research projects on Finnish film directors, the Black List period of the U.S. cinema and the cultural history of comedy and comedians.

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

#### 4. FILM SHOWINGS

The archive theatre Orion had during the year 1000 screenings of c. 700 films - 18 screenings a week. The average attendance per showing sunk this year below 100. The regional film screenings were continued in eight cities around the country; their total number was 180.

The themes of the showings in Helsinki were:

- |               |  |
|---------------|--|
| Spring season | Avantgarde cinema * Hommage to Aito Mäkinen * Lucia Bosè * Cinema fantastique * Comedy * Kluge * Minnelli * Nicolas Ray * Nagisa Oshima * Risto Orko * Animated film * Renoir *  |
| Spring/Summer | Tex Avery * Gábor Bódy * David Selznick * Fellini * Hammer Horror * Igor Iljinski * Erkki Karu * MGM-musicals * Max Ophuls * Sjöström & Stiller * Tarkovski * Margarethe von Trotta * U.S. Independents * Finnish Independence 70 years *  |
| Summer season | Animated film * Bunuel * Jeanne Moreau * Jacques Tati * Cuban rythm * Losey * Marilyn Monroe * Finnish Eros * Stars of Cinema * Gambling * Western *   |
| Autumn/Winter | Albanian film * Avantgarde * Alain Resnais * Busby Berkeley * Cinema and cartoon* Jean-Luc Godard * 10 Best Canadian Films * October Revolution 70 years * Maurice Pialat* Mika Waltari * Unknown Sovjet Cinema * Rock Around the Cinema * Robert Altman * French restaurations * Rossellini * Cinema in the Weimar Republic * Nuclear catastrophe * |



## 5. EXHIBITIONS - PUBLICATIONS

The new book titles published by the film archive in 1987 were Siegfried Kracauer, From Caligari to Hitler (Finnish translation), James Naremore, The Magic World of Orson Welles (Finnish translation) and Jukka Sihvonen, Kuviteltu lapsia ( a study on childrens' films). The film archive also had an exhibition of Pasolini's drawings and on the history of Finnish cinema.

## 6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget in 1987 was 10. 320 000 Finnish Marks (ca. 2. 580 000 U.S.Dollars). This was allocated as follows: salaries 2. 850 000 markas, film screenings 1. 400 000 marks. equipment 1. 000 000 marks, buildings and maintenance 1. 470 000 marks, restauration and conservation of films 750 000 marks and other expences (office etc.) 2. 850 000 marks . The permanent personnel in the end of the year was 35 persons (the rise from the previous year comes from including to the staff permanently the employees working in the archive theatre). Some 5-6 persons were variously employed during the year temporarily.

The Finnish Film Archive belongs to the administrative branch of the Ministry of Education. Among the various authorities or other institutions represented in the board of directors are The National Board of Antiquities and Historical Monuments, The National Archives of Finland and The Ministry of Education. The functions of the film 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 Berlin were attended by the chairman of the Board, the director and the programme director of the archive. Representatives of the archive also participated in a number of international film festivals and other cinema events and visited some member archives. One member of the staff was privileged to attend the FIAF summer school in Berlin.

The director participated in the work of the group of experts of cinema of the Council for the Cultural Co-operation (CDCC) of the Council of Europe.

The film archive participated on several operations to show Finnish films abroad and to show films from other countries in Finland, both within the framework of the FIAF membership and official exchange programs between governments. For this purpose it collaborated with many Finnish and foreign governmental and non-governmental organizations, foreign embassies, and cultural institutes in Finland and in other countries as well as with member archives of FIAF. Finnish films were shown e.g. in Switzerland, Canada, Hungary, Brasil, Venezuela, Belgium, Spain, Austria, Poland, United States of America, German Federal Republic, France, Italy, Israel. Official film weeks of Canada and Albania were arranged in Helsinki and films from a number of other countries were included in the programme of the archive theatre.



**Istanbul**



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ANNUAL REPORT '87

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NEWS OF THE YEAR

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Archival materials that belonged to the "Turk Sinematek Derneği" which is closed and liquidated, were found in a provincial municipality after a long search by our Institute. 120 negatives and positive copies from the Turkish and foreign cinema, 60 glass negatives of stills pertaining to the early years of the Turkish Cinema, and quite a number of positive prints of the Turkish and foreign film stills were taken over by our Institute as a consequence of our negotiations, and were placed in the archives after the necessary repairment and maintenance were performed.

Our Institute which has since 1985 been actively influential in preparation of TV programs on cultural and art subjects, has continued preparing the program entitled "History of the Turkish Cinema" which tells the story of the development of cinema in Turkey. For preparation of these programs, interviews were made with cineastes, artists, historians and research carried out both in and out of Turkey. In connection with this research many significant materials including films, video tapes, sound tracks, stills, posters and press clippings were added to the archives of the Institute. These programs directed by Sami Şekeroğlu were monthly broadcasted on the TRT channel 1

During 1987, another documentary TV program, on the subject of the important directors and films of the world cinema, has been prepared.

Within the scope of this program, famous film directors including D.W. Griffith, Buster Keaton, C. Chaplin, S.M. Eisenstein, Frank Capra, O. Welles were introduced and a significant film of the director introduced, was shown after presentation of the director. The films which were shown were; Birth Of A Nation, Gold Rush, The General, Blue Angel, Disraeli, Ivan Tha Terrible (I and II), Stranger American Madness. The program is being presented weekly.

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PRESERVATION

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On the nitrate based films from the early years of the Turkish Cinema films about Atatürk and the war of independence, which have long since been collected at the archives of the Institute, work has been continuing regarding the renewal and maintenance processes.

Aside from that, after renewal of these films they were transferred to video tapes to be presented for the usage of foreign cineastes, researchers and film historians.

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EXHIBITION - SEMINAR - LECTURES

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Feb, 18 - Exhibition introducing video equipment.

April, 20-22 - Seminar entitled



"The Young German Cinema". Visitor ;  
The German director Lutz Konermann.

July, 15-20 - Exhibition and seminar entitled, "Recent Products Of The TV and Video Technology" with participation of many foreign companies. The exhibition which lasted for a week was visited by many scientists, artists and technical people working in the field of cinema and were informed about the equipment by experts in their fields.

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#### FESTIVALS -COMPETITIONS

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As in the years before, our Institute has organized film competitions, and served as consultants to festival directors.

Jan, 2 - Abdi İpekçi short films festival.

Jan, 23 - IFSAK, Festival of short films.

April, 21-27 - Alain and Philippe Jeladoux, the directors of the "Festival of Three Continents" which takes place in Nantes, France every year, visited our Institute for making a research on the retrospective of Turkish Films that was to take place in the festival of 1987. The Institute helped them in their research.

Dec, 1-15 - 12 films were shown in a special section of the festival of three continents. A Photography exhibition on the Turkish Cinema was opened by our Institute. Turkey was represented at the festival. Director of the Institute, Prof. Sami Şekeroğlu also participated in the festival.

Sept, 16-28 - The fore jury of the traditional "Antalya Film Festival" has met at the Institute for selection of films to be shown at the festival.

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#### FILM SHOWS

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Films at the archives of our Institute are presented in public shows, and special showings organized for researchers and students. Aside from that, film weeks organized in co-operation with cultural centers, special showings of Turkish films and galas are organized at the Institute theater.

April - RETROSPECTIVE OF THE YOUNG GERMAN CINEMA; Der Andre Blick, Da Ist Nirgends, Nichts Gewesen Ausser Hier, Vorwarnzeit, Der Krieg Meines Vaters, Polster-Willi, Eingeschlossen Frei Zu Sein, Bokra, Nebel Jagen, Babaji Und Dokri Maa, Aufdermauer, Schwarz Und Ohne Zucker.

May - ITALIAN FILMS WEEK  
Films; I Soliti Ignoti, Amarcord, Rocco e i Suo Fratelli, La Strada, Sciuscia, Miracolo A Milano.

October - JAPANESE FILM WEEK  
Films; The Yellow Handkerchief, Branch School Diary, Ah Koenaki Tomo and documantaries introducing Japan.

October - AMERICAN ART FILMS WEEK  
Films; American Art in the Sixties, The New York School, The New World, Art in America-Sculptures, Alice Neel The Originals-Women in Art, Jackson Pollock, Robert Rauschenberg, Willem De Kooning and the Unespected, Jasper Johns: Decoy, Roy Lichtenstein, Robert Motherwell, Louise Nevelson, Jacques Lipchitz, George Segal, The Kinetic Sculpture.

Nov - RETROSPECTIVE OF COMEDY FILMS  
Films; When Comedy Was King, Saps At Sea, Divorzio All'Italiana, Gold Rush, I Soliti Ignoti, The General, The Party, The Private Life Of Sherlock Holmes.

GALAS AND PRESS SHOWS; Suçumuz İnsan Olmak, Gün Doğmadan, Su, Gökyüzü, Gece Yolculuğu, İpekçe, Gramafon Avrat.



**Jakarta**



SINEMATEK INDONESIA  
Annual Report of 1987

At the time this annual report is being made, the Sinematek Indonesia is still in existence.

**I. F I N A N C E**

In order to sustain the existence of Sinematek Indonesia, the National Film Council has raised its annual subsidy to US \$ 12.500 as of January 1987.

This financial increase was barely enough to keep Sinematek Indonesia alive. Its condition remains the same as in previous years and no meaningful activities have been undertaken.

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

I T E M S	Collection as In Dec.1986	Additions during '87
Feature Films	285	22
Non-feature films	978	136
Books	3.276	149
Scenarios	3.790	237
Sound recording	455	0
Photographs/slides	40.079	200
Posters	2.479	771
Periodicals	4.887	399

Additions to the collection of films were entirely in the form of screen copies, no archive copies. Some of the films in 16 mm were obtained from distributors which were no more in circulation, meaning that they were in a less favourable shape. Another portion was provided by the National Film Council, 35 mm copies of films which had won nominations during Indonesian Film Festivals since 1973. The purpose of printing the copies by the National Film

Council was among others to create the opportunity to participate in International Film events. The copies will therefore be decreasing in quality during the course of time.

### 3. SERVICES

With the additional acquisitions in his collection Sinematek Indonesia is increasingly in the position to support activities of film showings for study purposes :

- To supply Cine Clubs with films, not only those in the Capital of Jakarta, but other places all over Indonesia as well.
- As of September last year an agreement of cooperation has been reached with the Centre Culturel Francais in Jakarta to support regular showings of two titles of Indonesian Films a month.
- For the benefit of the National Film Council, Sinematek Indonesia's collections were dispatched to various International festivals : New Delhi, India (January), Melbourne, Australia (June), Asian-American International Film Festival - New York (June), Pyongyang, Korea (September), Tokyo International Film Festival II (September/October), Indonesia Film Week in Frankfurt, Germany (November) and Hawaii International Film Festival (November/December).

### 4. RELATIONS

- In February 1987 the Australian Embassy handed over a gift of editing equipment for films and videos. The equipment formerly used by one of the schools in Australia, has been duly repaired by the Australian Government at a cost of US \$ 10.000. The equipment is of tremendous use for Sinematek Indonesia.



- Mr. Wolfgang Klaue of UNESCO during his working visit to the Indonesian National Archives, took the time to pay a call to Sinematek Indonesia which was indeed a heartening gesture.
- Sinematek Indonesia is still considered as a potential institution by various international bodies to maintain liaison with the Indonesian Film world.

#### 5. EXPECTATIONS

Discussions with Mr. Wolfgang Klaue during his recent visit prompted the idea to endeavour to submit a proposal to the Indonesian Government through UNESCO on ways to support the Sinematek Indonesia.

It is expected that a team from Unesco will be undertaking a more serious study on the local situation and condition.

As such a proposal can be drawn up which is really feasible to be implemented by the Indonesian Government and by the management of the National Film Archives concerned. The UNESCO mission can probably extend its activities to other regions of South East Asia as well.

Jakarta, January 1988  
SINEMATEK INDONESIA

H. MISBACH YUSA BIRAN  
Director

/Ss.-

# Jerusalem



# ISRAEL FILM ARCHIVE ANNUAL REPORT 1987

All statistics refer to year 1.1.87 to 31.12.87.

## 1. ACQUISITIONS OF THE YEAR

### ACQUISITION SOURCES

The archive acquired a total of 1,880 prints (1,030 titles). 180 prints of Israeli feature films; 198 prints of Israeli shorts and documentaries; 1210 prints of foreign features; 292 foreign short films and documentaries. 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 Archive conducted a campaign to acquire Israeli features absent from its collection - as a result sixty additional titles were acquired. The Archive now holds 70 percent of all Israeli feature films produced.

### ACQUISITION HIGHLIGHTS

- Three important collections of Israeli feature films from local producers/distributors including work material, negatives, archival prints and used prints:  
SHAPIRA FILMS (56 prints, 12 titles)  
NURIT SHANI (67 prints, 12 titles)  
GOLAN GLOBUS (20 prints, 20 titles)
- The entire Kastel Communications collection. Kastel Communications, a Jerusalem based film and television production company which closed in 1987, produced documentaries on Israel and the Middle East as well as a weekly television programme HELLO JERUSALEM which was broadcast on US and Canada cable TV. The collection comprises 100 titles of 16mm documentary films and 500 hours of documentary footage on video tape filmed in Israel over the last four years. As part of the collection the Archive also acquired a two-screen Steenbeck.
- Israeli director Amos Gitai deposited his film collection.
- The Jerusalem Youth Cultural Centre collection of 280 short documentary films on scientific, geographical and social themes.
- Viswanadan's EAU/GANGA and Paul Leduc's FRIDA acquired after their successful participation in the Jerusalem Film Festival.
- The Documentaries MAJDANEK 1944 and KRASNODAR donated by producer/directors Bengt and Irmgard von zur Muhlen.
- An historically important 16mm home-movie depicting Frankfurt, 1926, filmed by a German Jewish immigrant to America who returns to his birthplace to visit relatives.
- A 16mm travelogue filmed in Palestine 1932 by a thirteen Year old American tourist during a visit with his parents.
- The complete collection of 35mm films from Yad Vashem - documentaries and footage of the Nazi Death Camps and atrocities of World War Two.
- New titles added to the Archives' international collection include:  
THE ANDROMEDA STRAIN; APA; L'ARGENT DU POCHE; BERORINGEN; LE BOUCHER; BOUND FOR GLORY; BOYS IN COMPANY C; CAROZZA D'ORO; DAY OF THE JACKAL; DU RIFFI CHEZ LES HOMMES; THE EAGLE HAS LANDED; EQUUS, THE ELECTRIC HORSEMAN; EROICA; F FOR FAKE; FOR WHOM THE BELL TOLLS; FRENCH CAN CAN; IL GATTOPARDO; GERTRUD; GIARDINO DI FINZI CONTINI; THE GLENN MILLER STORY; THE GYPSY AND THE GENTLEMAN; HIROSHIMA MON AMOUR; I ACCUSE; ISADORA; JOI-UCHI; JULIUS CAESAR; K Aidan; KRAJOBRAZ PO BITWIE; LADRI DI BICICLETTA; LAST TANGO IN PARIS; LEON MORIN PRETE; MAHANAGAR; THE MARATHON MAN; MINAMATA; MINNIE AND MOSKOWITZ; MR.



ARKADIN; MONSIEUR VERDOUX; NACHALO; NOVYI BABILOB; ON THE TOWN; ON THE WATERFRONT; PAINT YOUR WAGON; PANE E CIOCCOLATA; PARALLAX VIEW; THE PLOUGH AND THE STARS; POKOLEME; LA P'TITE LILIE; THE PRINCE AND THE SHOWGIRL; LA PROVINCIALE; THE PUBLIC ENEMY; QUO VADIS; REMBRANDT - PAINTER OF MAN; PRATIWANDI; REBECCA; RED RIVER; RIO BRAVO; SHAKESPEARE WALLAH; SHIN HEIKE MONAGATARI; SINGIN' IN THE RAIN; SMULTRONSTALLET; SPALOVAC MTRVOL; SPELLBOUND; STRAW DOGS; TIMES OF HARVEY MILK; TOKYO ORINPIKKU; TORN CURTAIN; UGETSU MONOGATARI; ULYSSES; VICTORIA VICTORIA; LES VIOLINS DU BAL; WESTFRONT 1918; WRITTEN ON THE WIND; YANKS; THE YOUNGER GENERATION; ZIEGFELD GIRL; ZIEMIA OBIECAMA

#### VIDEO COLLECTION

The Archive acquired 1165 video cassettes. Granada Television International donated a collection of their drama and documentary television programmes. The Archive, in conjunction with its Documentary Film Society (see film education programme below), established the beginnings of a comprehensive collection of television documentaries on such subjects as anthropology, biology, space research, nuclear research, medicine, social science, psychology, human behaviour and others. The archive continues to collect Israeli cinema and classic films on video for study use on the premises.

#### **2. PROGRESS IN THE FIELD OF PRESERVATION**

The Archive completed the restoration of Uri Zohar's HOR BA'LAVANA/HOLE IN THE MOON (Israel 1964) - selected by Israeli critics as the best feature film ever produced in Israel.

Archival prints were received of the following Israeli feature films:

AHAVA ILEMET/THE SECRET OF YOLANDA; AHAVA TZIYRA/YOUNG LOVE; ALIZA MIZRAHI; AM YISRAEL HAI; AVANTI POPOLO; AZIT HAKELBAH HA'TZANHANIT; HA'BAIT/THE HOUSE; HA'BANANA HA'SHKORA/BLACK BANANA; BAR 51; BELFAIR; BYN HA'NAHAR LA'YAM/FROM THE RIVER TO THE SEA; KOKO BEN 19/ROKO; DIZENGOFF 99; ESHET HA'GIBOR/THE HERO'S WIFE; ESKIMO LIMON/LEMON POPSICLE; EYDOOT M'ONISS; FANTOM KID; GANAVIM; HA'GAN; GIVAAT HALFON ENAH ONAH/HILL 24 DOESN'T ANSWER; HA'GONEV M'GANAV PATUR; HARIMOO OGEN; HATZILU ET HA'MATZIL/SAVE THE LIFEGUARD; HAVOU BANOT L'EILAT/GIRLS PARADISE EILAT; HAVERA SHE'KIZOT/WHAT A GANG; HAYAL HA'LILAH/ NIGHT SOLDIER; HERSHELE; HOO HALKH BA'SADOTE/HE WALKED THROUGH THE FIELDS; I LIKE MIKE; IRIT IRIT; ISRAELIM MATSHIKHIM; JOKER; KASABLAN; KASSAKH; KETZI MILLION SHAKOUR; KVISH L'LO MOTZA; LO L'SHIDOR/OFF THE AIR; LUPO B'NEW YORK/LUPO GOES TO NEW YORK; MAHAT SHEMESH; HA'MEAHEV/THE LOVER; MELEKH L'YOM AHAD/ KING FOR A DAY; MEGILAH 83; MISHPAHAT SANAANI; MIVSTA YONATAN/OPERATION THUNDERBOLT; OVDIM AL HA'OLAM/TOURIST TRAP; ROMAN ZAHIR; SABABA; SALOMONICO; SERET V'AROUCHAT BOKER/A MOVIE AND BREAKFAST; SHAPIKES; SHIFSHOOF NAIYM; HA'SHIGAON HA'GADOL/THE WILD, THE CRAZY AND THE LUNATICS; SHLOSHA V'AHAT/THREE AND ONE; HA'SHOTER HA'AZOLAI/THE POLICEMAN; SPAR NASHIM; TA'ALAT BLAUMILK/THE BIG DIG; WADI; HA'YELED M'EVER HA'REHOV/THE BOY ACROSS THE STREET; YIHIYE TOV SALOMONIKO; YOFI SHEL ZTAROT; YOMAN SADEH/FIELD DIARY; YOTZIM KAVUAH

The Archive transferred 25,000 feet of rare archival footage including the complete Yad Vashem collection to safety film and video for facilitating research.

The Archive continued to compile complete prints from multiple damaged prints, deposited by local distributors after their commercial run. 250 prints were restored in this manner.

The Archive has re-opened negotiations with the Prime Minister's office to continue the preservation of the Axelrod collection: - the largest and most important single collection in Israel, consisting of over one million feet of nitrate by the late Natan Axelrod from 1922 to the 1950's, documenting the birth of a Jewish National Home and the first years of Israel's statehood. The Archive hopes that restoration of the collection and transfer to acetate stock will begin in 1988.

#### **3. CATALOGUING - DOCUMENTATION - RESEARCH**

A total of 1,315 films and 515 video cassettes were catalogued. Sixty percent of the basic data of the archive's holdings has been entered on to on-line computer data-base (D-BASE III PLUS). The entire collection will be entered by April 1988. The Archive is now negotiating the acquisition of ALEPH computer software system developed for libraries and archives by the Hebrew University of Jerusalem. The ALEPH software has been newly revised for operation on a personal computer network.



## ISRAELI CINEMA

The Archive continues to fully document every Israeli film produced. A concerted effort was made (by contacting every Israeli film directors, producers and distributors) to locate all existing prints of Israeli feature films in Israel and abroad and to update the Archive's Israeli filmographic data. This campaign also brought the Archives large quantities of publicity material of Israeli film productions. As in the past, Film Centre of the Ministry of Industry and Trade deposited scripts of films produced in Israel.

## JEWISH CINEMA

The Archive's Centre for Jewish Film continues to collect information on films of Jewish interest (including anti-semitic and Nazi-related films) produced worldwide; to answer inquiries from scholars and programmers of Jewish film and to cooperate on international conferences and research projects. The Centre completed extensive research on films produced in Palestine before 1948; the image of the Jew in American silent film; and films with Jewish themes produced in Poland.

## REFERENCE LIBRARY

Over 3000 persons used the research library facilities including an increased number of highschool students, and graduate students working on Israeli cinema projects. 552 books were added to the collection. The National Film Archive, London donated several boxes of stills from their duplicate collection. Universal Studios, through the generosity of John Landis, sent the Archive publicity material for all new Universal releases.

The Library acquired several rare Hebrew posters from the late twenties and thirties including the original silk screen poster for BEN HUR. French documentary director George Fassis and Israeli architect Emil Spira donated out-of-print cinema books from their private collections.

## 4. FILM SHOWINGS

600 prints from the Archive's collection were screened within the framework of the educational programme; 650 were screened in the Cinematheque programme, 400 were lent to other cultural institutions, and 350 were viewed privately.

### PUBLIC SCREENING PROGRAMME (CINEMATHEQUE)

During 1987 a total 169,000 persons attended the 1500 screenings of the Archive's public screening programme. The Archive now screens four to five films a day, seven days a week. Special programme themes for 1987 included:

- CLASSIC JAPANESE CINEMA, in cooperation with Hiroko Govaers.
- TELEVISION FILMS OF EGON MONK, in cooperation with the Goethe Institute.
- ALAIN RESNAIS, in cooperation with the French Cultural Institute.
- NEW FILMS FROM FINLAND, in cooperation with the Finnish Film Foundation.
- HOMAGE TO TWO DEPARTED GENIUSES: Douglas Sirk and Andrei Tarkovsky
- LITERARY ADAPTATIONS, in cooperation with the Jerusalem Book Fair.
- F.W. MURNAU, in cooperation with the Goethe Institute.
- ANDRZEJ WAJDA, in cooperation with the 1987 Israel Festival.
- ORSON WELLES, with the assistance of the British Film Institute, Klaus Hellwig, UCLA Archive and American Film Institute.
- ETIORE SCOLA in cooperation with the Italian Cultural Institute.
- NOSTALGIA - OLD ISRAELI FILMS, from the Archive collection.
- VICTOR SJOSTROM AND MAURITZ STILLER, in cooperation with the Swedish Film Institute.
- RECENT FRENCH FILMS, in cooperation with French Consulate General, Jerusalem.
- NIKITA MIKHALKOV, in cooperation with The International Film Exchange and Cosmos Films, Paris.
- PSYCHO-THERAPY AND THE CINEMA, in conjunction with the Israeli Association of Psychologists.
- OLD AGE AND OPTIMISM

The Archive's Centre for Jewish Film organised the following special series:

- JEW AND THE AMERICAN SILENT CINEMA, twenty-four films documenting the unique place of Jews in American film and America in the history of the Jews. The series began with the negative stereotypes in such films as Edwin Porter's COHENS FIRE SALE (1907) and ended with the image of the successfully assimilated Jew in Frank Capra's YOUNGER GENERATION (1929).

- A WORLD IN ITS ECHO, a comprehensive selection of films dealing with the Polish Jewish experience spanning the 1920's till today including well known features (e.g. YIDL MIT'N FIDL - Joseph Green, 1936), as well as rare archival prints (e.g. UNSERE KINDER - Natan Gross, 1948), and contemporary premieres (AUSTERIA - Jerzy Kawalerowicz, 1983). Series organised as part of a conference on Polish Jewish history and culture held by the Hebrew University. In cooperation with Film Polski, Warsaw; The National Centre for Jewish Film, Brandeis University; and the Institute for Polish Jewish Studies, London.

#### FILM EDUCATION PROGRAMME

The Archive presented 1,250 educational screenings during 1987, attended by over 120,000 participants from age six to eighty.

#### SCHOOL EDUCATION PROGRAMME

60,000 children participated in the school education programme, approximately 70 percent of Jerusalem's child population. This is a massive increase over the 20,000 during 1986. The Archive's two screening halls were in continuous use and many requests from schools had to be turned down. First priority is now given to those schools designated by the Education Department as 'integrated' or 'problem' schools which are severely limited in extra-curricula enrichment activities. For most children attending the education programme, this is their first exposure to cinema as an art form. Follow-up studies have demonstrated that the programme has been very effective in widening their concept of the media, making them more receptive to its imagery and giving them the tools for critical analysis. Five years after the Archive initiated its school programme, its long term results are beginning to be felt.

The Education Programme for school children was divided into the following sections:

Seminars for primary schools (age 6 to 14):

What is Cinema. An introduction to the medium from the camera obscura, magic lantern and zoetrope to modern techniques.

Animation. A practical workshop teaching children the basic techniques of animation.

Comedy. Children learn the principles of comedy - what makes people laugh in the cinema.

Enrichment workshops. Seminars on specific films (e.g. LE BALLON ROUGE), introducing the youngsters to the 'cinematic language' and training them how to watch the screen in a critical manner.

Children classics. Screenings of selected feature length cinema classics with short introductory lectures (e.g. MIRACOLO IN MILANO, OLIVER).

Seminars for high-schools (age 14 to 18):

Workshops. Intensive full day workshops consisting of lecture, selection of film clips, full length feature film and guided discussions. The workshops teach cinema much the same way one studies Shakespeare or Rembrandt, its aim is to develop the youths imagination, humanistic values, broaden horizons and to improve inter-personal communication. The workshops were conducted on the following themes:

Foundations of Cinema

Ideology, Politics and War

Cinema in Society

Politics and Israeli Society

Cinema and Literature

Cinema and Painting

Cinema and Theatre

Genres and Trends in Cinema

History of Cinema

Jerusalem Through Film



Co-Existence Workshop (ages 16-18). Full day workshop conducted by Rafik Halabi, Druze journalist and head editor of Israeli television news department. Halabi presents his point of view as member of a minority in Israel, together with two guest lecturers - Arabs and Jews, representing diverse viewpoints. The presentations are accompanied by selected trigger films (e.g. NIGHT SOLDIER directed by Gur Heller, NEIGHBOURS directed by Norman McLaren), and followed by guided discussions. The workshop has been successful in confronting the students with their conceptions (and misconceptions) of the social reality, and with their images of the conflicting sectors of Israeli society, and in opening up possible paths to co-existence.

#### ADULT EDUCATION

The Archive conducted a variety of courses and lecture/screening series for the general public and specialised audiences (teachers, soldiers, professionals) on all aspects of cinema:

Cinema - The Hidden Territory. This is the Archive's most popular film course. Its title derives from Godard's statement "The history of cinema is a hidden territory - in one light it should be easy to discover, because in essence it is a history of photographs as a photo album and such an album exists but not the means to leaf through its pages". The course aims to be this open album, presenting to the participants the treasure's of the Archive's collection. The course is taught on beginning and advanced levels, 30 sessions, four hours each. During 1987, 280 persons participated.

Teaching Workshops. To accommodate the widespread interest in the school education programme, the Archive conducted enrichment seminars for teachers from all over the country, introducing them to the art of cinema and its possibilities as an educational tool. Seminars were conducted by Israeli film directors and scholars. Themes for 1987 included: the cinema as a means of widening students' horizons; children's critical appreciation of cinema; violence in the cinema and on television; how children are influenced by cinema and teaching techniques. The teachers are also given an opportunity to view first hand the Archive's educational activities.

The Israel Documentary Society. Founded in 1987 by Wim van Leer, its purpose was to fill the gap between Israeli television programming and the scientifically oriented viewer. There is only one Israeli Television channel (a second channel is in the experimental stage) which for obvious reasons, directs this channel towards the widest target public. The Society presented bi-weekly screenings of in-depth scientific television documentaries of a high technical level which would not otherwise be viewed in Israel.

### 5. EXHIBITIONS - PUBLICATIONS

#### EXHIBITIONS

PHOTOS BY DANIEL PONS, the late french photographer and poet.

SWISS FILM POSTERS in cooperation with Pro Helvetia, Zurich.

#### PUBLICATIONS

The Archive published the following articles in its bi-monthly programme: JAPANESE CINEMA; JEWS AND AMERICAN SILENT CINEMA; ALAIN RESNAIS; FINNISH CINEMA; ANDRZEJ WAJDA; F.W. MURNAU; LIV ULLMANN; ETORE SCOLA; VICTOR SJOSTROM & MAURITZ STILLER. The Archive also participated in publishing the following catalogues: SJOSTROM and STILLER, MURNAU and SWISS CINEMA.

### 6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The Archive's total budget for 1987 was 956,104 US dollars. A 36 percent increase over 1986, reflecting an overall expansion of the Archive's activities, particularly the film education programme, film acquisition and additional staff. The full time staff of the Archive now numbers 24 and 27 part time employees and volunteers.

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, the Jerusalem Film Festival and for the preservation of Israeli cinema.

## 7. INTERNATIONAL RELATIONS

Mrs. Lia van Leer attended the Berlin, Cannes, New York and London film festivals and visited the Museum of Modern Art, the National Film Archive, and La Cinematheque Francaise. Avinoam Harpak attended the Berlin and London film festivals, the National Film Archive and the Imperial War Museum. Ilan de Vries attended the Berlin Film Festival. Debora Bess Siegel attended the Cannes and Venice film festivals.

### GUESTS FROM ABROAD

Pierre Arditti, Rene Cleitman, Carl Davis, Gerard Depardieu, Rudolfo Echeverria, Michel Frichet, Herb Gardner, Alan Ginsberg, Hillmar Hoffman, Joan Hyler, Jerzy Kosinski, Norman Lear, Claude Lelouche, Jack Lemmon, Lucie Lichtig, Rauni Mohlborg, Sebastian Monk, Steve Morrison, John Savage, Jorge Semprun, Lilyan Sievernich, Isaac Stern, Liv Ullmann, Andrzej Wajda, Martin Wiebel (see also Jerusalem Film Festival).

## 8. SPECIAL EVENTS - MISCELLANEOUS

### SELECTED SPECIAL EVENTS HELD DURING 1987

- Opening of the JAPANESE CLASSICS PROGRAMME with the screening of "THE HIDDEN FORTRESS" DIR: AKIRA KUROSAWA, JAPAN 1958, under the auspices of the Japanese Ambassador to Israel.
- Opening of the EDMUND MUNK SERIES; THE OPPEHMANNS presented by Sebastian Munk the director's son and collaborator. In cooperation with the Goethe Institute.
- Opening of THE FINNISH FILM MONTH with the premiere of "THE UNKNOWN SOLDIER" (FINLAND, 1985) in the presence of the film's director RAUNI MOLLBERG and under the auspices of the Finnish Ambassador to Israel and in cooperation with Finnish Film Foundation, Helsinki.
- ALAIN RESNAIS RETROSPECTIVE, actor Pierre Arditti presented MELO and author-screenwriter Jorge Semprun presented LA GUERRE EST FINE. In cooperation with French Cultural Institute.
- FILMS FOR TELEVISION presented by Martin Wiebel editor of the West Deutsch Rundfunk (WDR) with the screening of THE RIVER WUPPER and ROSA LUXEMBURG. In cooperation with the Goethe Institute.
- AMERICAN/ISRAEL FOUNDATION CREATIVITY AWARD CEREMONY, Isaac Stern present award to Rafi Bukae for AVANTI POPOLO and Eli Cohen for RICHOCHETS.
- LIV ULLMANN TERRACE Dedication ceremony with the screening of "MOSCOW ADIEU" in the presence of Liv Ullmann and Ida Nudel's sister Ilana Freidman, one month before Nudel's release.
- ALIZA SHAGRIR MEMORIAL CEREMONY; premiere screening of ASSAULT and memorial lecture by Chaim Gouri, the short film YONANAN by Beni Torati received 1987 Shagrir award.
- Opening of the VICTOR SJOSTROM - MAURITZ STILLER RETROSPECTIVE with the screening of "THE PHANTOM CARRIAGE" (SWEDEN 1921) original music accompaniment composed and performed by Liz Magnus. Under the auspices of the Swedish Ambassador to Israel and in cooperation with the Swedish Institute, Stockholm.
- World premiere of "LA VIE PLATINEE" presented by its producer M. Michel Frichet. Under the auspices of the French Consulate General, Jerusalem.
- Annual Memorial evening in memory of George Ostrovsky with special screening of Nikita Mikhalkov's "OBLOMOV" and Vivian Ostrovsky's short film "THREE STARS".
- Opening of A WORLD AND ITS ECHO; screening of UNSERE KINDER, courtesy of The National Archive for Jewish Film, Boston, and in cooperation the Hebrew University, Jerusalem.



- SOMETHING JEWISH FROM FILM; a thirty minute television programme broadcast on Israeli Television on films of Jewish interest premiered during the 1987 Jerusalem Film Festival.

- Author Jerzy Kosinski presented BEING THERE.

#### JERUSALEM FILM FESTIVAL

The Fourth Jerusalem Film Festival took place from June 27 to July 4, 1987. It was by far the most important cinema event ever held in Israel. Jerusalem's unique beauty, combined with the Festival's intimate, intense atmosphere made the event a memorable one. Close to 40,000 persons attended, filling to capacity the four screening venues from early morning to late into the night.

The programme (120 films from thirty-two countries) featured the best of recent international cinema, emphasizing those films that would not otherwise be screened in Israel, films by new directors, outstanding documentaries, films of Jewish interest, a major Orson Welles retrospective, a selection of restorations of cinema classics, and a national film quiz for children broadcast live during the Festival.

Guests from abroad (fifty-four in all) were a professional and colorful group. The Festival opened with Peter Ustinov, putting on a brilliant one-man show. Then Marcello Mastroianni arrived, joining the audience to see himself for the first time in his prize winning performance in Mikhailov's BLACK EYES. A more somber but equally memorable moment were Jack Gold's and Alan Arkin's emotional presentations of ESCAPE FROM SOBIBOR. Japanese director Nagisa Oshima presented his MAX MON AMOUR; Delphine Seyrig presented Chantal Akerman's GOLDEN EIGHTIES; Indian painter, filmmaker Viswanadhan EAU/GANGA; and Danish documentary filmmaker Jorgen Leth his NOTEBOOK FROM CHINA and MOMENTS OF PLAY. There was a significant turn-out from Eastern Europe: Hungarian director Marta Meszaros and Polish actor Jan Nowicki for DIARY FOR MY LOVES; Yugoslavians Stole Popov and Svetozar Cvetkovic for HAPPY 49; and Polish director Krzysztof Zanussi presenting his POWER OF EVIL. A delight of the Festival was BBC's SINGING DETECTIVE presented by its producer Kenith Trodd who also presented DREAMCHILD. Bengt and Ingrid von zur Muhlen back for their third Festival presented their documentaries BERLIN, THE TWENTIES and MAJDANEK 1944.

On the guest list were also the head of the London Film Festival and National Film Theatre, Shiela Whitaker; the co-director of Berlin Film Festival's FORUM Erica Gregor; the president of Italian Television's first channel (RAI 1) Giuseppe Rossini. British distributor Jane Balfour presented TAMPOPO; Heather Playforth of Film Four International represented THE GOOD FATHER, PLAYING AWAY and FATHERLAND; director Steve Gomer and producers Angelica and Joe Salah successfully launched SWEET LORRAINE; the French director Claire Devere presented her NOIR ET BLANC, director Beth B and actor Steven McHattie SALVATION; and German director Stefan Paul his SERA POSSIBILE EL SUR.

La Cinematheque Francaise's head editor, Renee Lichtig presented her restoration of Alexandre's Volkoff's CASANOVA, accompanied by scriptwriter Lucie Lichtig. Other archives' restorations included were the National Film Archive, London's BLACK NARCISSUS, Swedish Film Institute's OUTLAW AND HIS WIFE, UCLA Film and Television Library's MACBETH and BECKY SHARP, and the American Film Institute's IT'S ALL TRUE.

New Israeli cinema was an integral part of the 1987 Festival programme. The opening film was Renan Shore's LATE SUMMER BLUES. Other Israeli feature films premiered included TEL AVIV BERLIN (Tsippi Troper), FLASH (Doron Eran) and RED MOON (Nadav Levitan). Winners of the annual short Israeli film competition were Rami Kimhi's DAHLIA'S WEDDING (first prize) and Shemi Zarchin's THE LAST OF GRANDPA'S MAGIC (second prize). Israeli Eyal Sivan returned from Paris to present his award winning documentary AQABAT JABER.

**København**



## Report for 1987

### Acquisitions of the year

322 prints and negatives were added to the museum's collections of films, which brings the total number of negatives, master prints and projection prints to about 13.600. 15 of the acquired prints were finegrain-prints (masterprints) of Danish sound films from the original nitrate negatives. The other films were acquired from Danish producers and distributors of foreign films and on an exchange basis with foreign films and on an exchange basis with foreign film archives.

The library has acquired 1203 books and is subscribing to 318 periodicals. It has been visited by 6130 and 7404 books have been lent out.

The stills department has received 59.769 stills from Danish distributors. 11.523 of these stills have been catalogued and included in the collections. About 75.000 duplicate stills have been disposed of in order to save space.

The poster collections now holds 14.694 catalogued posters (of which 494 are for Danish produced films).

### Progress in the field of preservation

The museum is still concentrating on the transfer of Danish sound films from nitrate stock (the original negatives, which are in the museum's possession) to acetate stock (dupe positives/master prints). So far the museum has transferred feature films, but in 1987 the museum received a special grant for the transfer of Danish documentary and short films. But the transfer was hardly begun, because there is a great work involved in finding the original material and preparing it for printing.

The technical department has viewed 1292 reels of 16 and 35mm prints. 598.726 meters of 16 and 35mm film have been cleaned in our Lipsner-Smith cleaning machine. 2702 reels of nitrate films were tested and 308 reels of deteriorating films were controlled in order to check if the deterioration was progressing. 430 reels of nitrate colour-film were tested for fading colours.

### Cataloguing- Documentation- Research

The cataloguing of the film acquisitions has continued 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 559 hours and 426 different films have been shown. About 5300 spectators have attended these internal screenings.

#### Film showings

204 feature films and 22 short films have been shown at 423 showings in the museum's 150-seat cinema. The films were shown at closed performances to members of the museum. The museum had 2985 members in 1987 and the showings were attended by 16.060 spectators. There has been 12 weekly performances from January to May and from September to December.

Among the series presented were retrospectives of Jack Nicholson, Francis Coppola, Martin Scorsese, Fred Astaire, Jonathan Demme and Jørgen Leth and series on the French film in the Thirties and Forties, on court-room-dramas, on Berlin in the cinema and recent black and white films. At the museum's branch in Arhus 54 films were shown at 59 showings for 3194 spectators.

#### Exhibitions- Publications

In the museum's own small exhibition room was presented an exhibition, "Illusion of Space", conceived and organised by three students from The Royal Academy's Institute for Visual Communication, but as the museum has no personnel for this kind of activity and has no means for organising exhibitions, which have a very limited audience, we are giving this activity up and are planning to use the space for some kind of permanent exhibition and study activity.

Four issues of the periodical "Kosmorama" were published, and so were four programme leaflets. For the eighth 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 1986- June 30th 1987. It has an English summary.

In connection with the same publisher the museum published "Nye bøger om film/tv" number 20 (New Books on film/tv). It holds a selection of new books, acquired by the museum's library from January 1983 to December 1985.

#### International relations (FIAF and others)

A number of films have been exchanged on short term- and



indefinite loan with foreign film archives. The museum contributed with films for the series on Vitagraph and Fatty Arbuckle at the festival "Le giornate del cinema muto" in Pordenone in October 1987.

Among the foreign visitors in 1987 were miss Jytte Jensen, Museum of Modern Art, Department of Film, New York, Mr. Miyahiko Miki, Tokyo, Mr. Barry Paris, USA, Mr. Antero Laiho, Turku, Finland, Mr. Gösta Werner, Stockholm and Mr. William Barnes from Archives of the Barnes Museum of Cinematography, St. Ives, Cornwall, England.

Ib Monty was the guest of La Cinémathèque Municipale in Luxembourg in February for a meeting between the filmarchives in the EEC-countries. Ib Monty participated in the FIAF-congress in Berlin in May. Karen Jones attended a meeting in FIAF's Documentation Commission and Uffe Lomholdt Madsen participated in the technical symposium in Berlin during the FIAF-congress in May.

February 1988

Ib Monty

**Koblenz**



## 5400 Koblenz

Potsdamer Str. 1 · Postfach 320  
Telefon (02 61) 505-0 (Vermittlung)  
Teletex 261 852 BArchKO

Bundesarchiv · Postfach 320 · 5400 Koblenz

### Öffnungszeiten des Benutzersaals:

montags – donnerstags: 8.00 Uhr – 20.45 Uhr  
freitags: 8.00 Uhr – 19.00 Uhr

Gesch.-Z. (bitte bei Antwort angeben)

Bearbeiter

Telefon  
505-

Datum

## Activities in 1987

### 1. Acquisitions of the year

In 1987, the Bundesarchiv-Filmarchiv enlarged its holdings by 400 feature films and 2.909 documentaries. The holdings increased to 4.900 titles of feature films and to 47.752 titles of documentaries (approx. 300.000 reels in total).

The acquisition (by exchange) of some original nitrate prints (partly tinted) of classic silent German feature films has to be mentioned:

"Die Abenteuerin von Monte Carlo" (1921, Adolf Gärtner), "Hanneles Himmelfahrt" (1922, Urban Gad), "Tragödie im Zirkus Royal" (1928, Alfred Lind), "Aufruhr des Blutes" (1929/30, Victor Trivas) and others.

The Bundesarchiv-Filmarchiv also bought or got in exchange more than 100 35 mm-release prints of German feature films of the fifties, sixties and seventies from private collectors. The titles mainly represent the trivial film, a genre often neglected by film archives. The Bundesarchiv since years looks for this sort of film rating them als an important historic source.

Referring to the documentaries there were considerable acquisitions from the German Red Cross and the "Katholisches Hilfswerk Missio".

Zahlungsverkehr über die Bundeskasse Koblenz

Postgirokonto Ludwigshafen BLZ 545 100 67 Konto Nr. 5888-672 · Landeszentralbank Koblenz BLZ 570 000 00 Konto Nr. 570 010 01

The Ministries of the Federal Republic of Germany and their subordinated agencies transferred a mentionable amount of films to Koblenz as every year.

In connection with subsidizing German film production, voucher-prints of 91 titles - mainly feature films - have been given to the Bundesarchiv-Filmarchiv, 83 of them according to legislation ("Filmförderungsgesetz") by the Filmförderungsanstalt Berlin while 8 prints originated from producers having received grants from the Federal Ministry of the Interior ("Kulturelle Filmförderung").

## 2. Progress in the field of preservation

For the preservation and restauration of feature films the Bundesarchiv-Filmarchiv in 1987 spent DM 995.000,--. From nitrate material and from early acetate material of the fifties 63 German feature films could be copied on safety film, most of the titles being sound films of the thirties and from the first years of the Federal Republic of Germany. The restauration of the classic silent film "Der Student von Prag" (1913) - from a nitrate dupe negative of the twenties - should be mentioned in particular.

Another DM 400.000,-- of the budget went into the copying of 197 documentaries (including news-reels) from nitrate material and from very early acetate material on safety film. Priority was given to the series of the news-reel "Fox Tönende Wochenschau" released in Germany.

## 3. Cataloguing - Documentation - Research

In 1987, the new archive building in Koblenz was visited by 339 researchers, 212 of them working for German production companies, 59 working for foreign-mainly TV-productions, while 68 of them had academic or other scholarly projects. 5.590 reels were screened for researchers.



For distribution 4.205 reels have been dispatched inside Germany and abroad (non-commercial screenings).

#### 4. Film showings

The series "The Spanish Civil War" - showing feature films, documentaries and news-reels from 1936 to 1940 - found a remarkable echo. The Pro-Franco films of German, Italian and Spanish production of those years had been included and critically discussed.

The Bundesarchiv-Filmarchiv started another retrospective on "German Film and Far East" presenting typical examples of feature films, semi-documentaries and documentaries through the decades from 1910 to the seventies. The new archive projection room (capacity: 220 spectators) attracted a growing audience.

#### 5. International relations

During 1987 the Bundesarchiv-Filmarchiv could welcome FIAF-colleag~~ue~~ues from Berlin (German Democratic Republic), Tirana, Sofia and Budapest. This gave an opportunity for screenings and the exchange of informations and experiences.

Harald Brandes - head of the technical section in the Bundesarchiv-Filmarchiv - had the chance to visit the FIAF-colleagues in São Paulo and Jakarta and to take steps for closer cooperation.

**La Paz**





ACTIVITIES REPORT FOR 1987

1.- ACQUISITIONS OF THE YEAR

For the first time in many years I can begin this report saying that 1987 was a good year for our institution. Also for the first time in all our years of work, during 1987 we had a little superavit in our balance.

- We acquired 5 35 Mm. shorts
- 53 16 Mm. shorts
- 17 35 Mm. features
- 5 16 Mm. features

Also 266 trailers.

This totalized 482 reels added to our film collection

We also acquired 54 video-cassettes, mainly with our national video production.

With all above mentioned acquisitions our archive actually counts with: 4.652 titles

6.261 reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

The lacking of film laboratories in our country is still the main problem for preservation work.

Therefore during 1987 our most important labour was to continue cataloguing and inspecting our films.

1.200 reels were checked and in some cases we made urgent restoration.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

Once more progress in the field of cataloguing and research was important during the past year, and two new employees were incorporated for this work.

We acquired 53 books, 132 periodicals, 62 press books, 1.467 stills, 342 posters and 670 clippings. 50% of this material was immediately catalogued using our internal handbook.

New documentation material concerning old Bolivian productions was rescued helping our research work. Two books are now in work using all this material.

..//



#### 4.- FILM SHOWINGS

120 films were shown by us during 1987 in 722 screenings.

This films were grouped in series:

- French Cinema (7 films)
- Film and Literature (9 films)
- The Best in ten years (10 films)
- Hungarian Films (8 films)
- Films from the Popular Republic of China (7 films)
- France: the 70's (6 films)
- Visions and Utopias (11 films)
- Films from the third world (4 films)
- Borges in film (5 films)
- Women in French and German cinema (10 films)
- Great German filmmakers (6 films)
- The couple...that mess! (12 films)
- Soviet films 70 years after October (6 films)
- Great classics (6 films)
- Bertrand Tavernier (3 films)
- Great films in review (6 films)

They were also shown four individual titles.

38.865 spectators asisted to these screenings.

#### 5.- EXHIBITIONS-PUBLICATIONS

Only one special publication was edited during 1987. It was an homage to Jorge Luis Borges.

For the seventh time a complete statistic about film exhibition in Bolivia during the previous year has been published.

An exhibition about Bolivian film history was shown in three cities of our country.

#### 6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget in 1987 was 36.00 Bolivianos (ca 19.000 U.S. Dollars).

The permanent personnel in the end of the year were 11 persons and some temporary workers were employed during the year.

Our relations to governmental authorities are as always excellent in spite of new taxes imposed on the Cinemateca Boliviana upon our





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incomes. We are now trying to get an exemption of these taxes.

7.- INTERNATIONAL RELATIONS

Once more it was not possible for us to attend the FIAF Congress held in Berlín.

In September we were in Brasilia thanks to an invitation from the University in that city. There we met our colleagues from Uruguay, Cuba, Ecuador and Brasil and discussed some big projects about future film preservation in our continent.



PEDRO BUSZ K.  
DIRECTOR



**Lausanne**



La Cinémathèque suisse  
3, Allée Ernest Ansermet  
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#### RAPPORT D'ACTIVITE POUR 1987

Les deux événements principaux de l'année sont

1) l'achat d'un vaste dépôt (à 12 km de Lausanne par l'autoroute) qui va permettre le regroupement de tous nos films, photos, affiches, ainsi que l'équipement de quelques lieux de travail. Pour l'installation de tous ces locaux, les plans sont faits, les crédits sont obtenus et les travaux devraient être terminés au début de l'été 88.

2) la publication, en français et en allemand, du gros ouvrage d'Hervé Dumont: Histoire du cinéma suisse-Films de fiction 1895-1965, édition totalement prise en charge par la Cinémathèque (avec appuis officiels et privés), bien reçue par le public et la presse; financièrement cette opération comportait des risques; quatre mois après la mise en vente, elle paraît donner des résultats satisfaisants.

Notre Institution a poursuivi son travail de présentation de films, classiques ou contemporains (trois séances par jour, sauf dimanche) selon programme commenté par une brochure dont les abonnés demeurent fidèles. Signalons en particulier:

- un panorama finlandais (en collab. avec Pro Helvetia) en présence d'une délégation
- des projections en liaison avec "L'année du cirque" (Présence d'Annie Fratellini) + expo. "cirque et cinéma" à Lausanne, Galerie
- une soirée "Nouvelles images" réalisées à l'ordinateur, avec conférence et projections avec Mme Thalman-Magnenat et M. Thalman (en collab. avec l'Ecole polytechnique fédérale)
- un cycle Philippe Garrel, en sa présence
- une soirée en collab. avec la LICRA
- une semaine de films olympiques ou sportifs
- des séances en liaison avec l'Exposition Magritte à l'Hermitage
- une soirée en hommage à Blaise Cendrars (en présence de sa fille)
- un panorama de films italiens (hommage-conférence à propos d'Ignazio Silone et présence de Carlo Lizzani)
- une soirée en présence de Gasiorowski et Hugues Quester pour Visage de chien
- une manifestation en compagnie des "Amis du bois", et première d'un film de Jacqueline Veuve: Armand Rouiller
- réception d'un groupe de cinéastes d'animation (notamment Kawamoto, Pojar, etc en compagnie de Nicole Salomon) au lendemain du Festival d'Annecy et présentation de plusieurs séances, dont l'une avec les films primés la veille à Annecy
- à la Galerie: Exposition consacrée au Canton de Neuchâtel inaugurée par M. René Felber, et programme de films neuchâtelois
- une série de manifestations "Plans fixes" et première de ceux consacrés à Nicole Niquille et à Benjamin Romieux: fête des dix ans de Plans fixes en présence de M. P. Duvoisin, Conseiller d'Etat, de M. le Syndic P.-R. Martin



- participation, avec le Ciné club universitaire de Genève à l'Exposition "Minotaure" du Musée Rath
- fête à Pietro Sarto
- exposition d'affiches, d'appareils, de photos à Bulle (visites commentées en conférences)
- participation, avec Pro Helvetia, à l'intégrale Daniel Schmid à Pontarlier
- participation au Festival international du film d'architecture et d'urbanisme co-organisé par la Cinémathèque suisse (21-24 oct)
- participation à quelques soirées de vidéo-danse
- grande exposition (d'octobre 87 à janvier 88) au Musée d'art et d'histoire de Fribourg (notamment appareils anciens) inaugurée le 22 octobre, officiellement, en présence, en particulier, de M. P.-R. Martin, Syndic de Lausanne et de Mme M.C. Jéquier déléguée aux affaires culturelles de la Ville de Lausanne
- participation à la Nuit de la photo du Musée de l'Elysée, avec lequel ont eu lieu diverses manifestations communes. P.ex.: la projection des films de William Klein, en sa présence (et exposition de sa femme, Jeanne Klein, à la Galerie)
- participation à la "Fête du cinéma" des salles lausannoises: programmes divers comprenant en particulier trois séances (50 films) consacrées à Georges Méliès, présentées par Madeleine Malthête-Méliès, accompagnées au piano par Eric Leguen
- collaboration avec le Comité suisse de l'Année européenne du cinéma et de la TV: préparation de deux projections de Napoléon de Gance avec l'Orchestre de Chambre de Lausanne en juin 1988 et divers autres projets en collaboration avec les organisations professionnelles suisses
- hommage à Lino Ventura (40 films) inauguré par José Giovanni
- soirée Schatten, avec accompagnement du musicien Garrett List
- collaboration avec les Etudes de lettres (conf. sur André Delvaux) et hommage à Delvaux
- collaboration avec les Festivals de Locarno (rétrospective 40 ans de Locarno) et de Vevey
- suite des cours donnés par F. Buache en collaboration avec l'Ecole d'art de Lausanne
- films en relation avec l'exposition La femme et le surréalisme du Musée cantonal des Beaux Arts
- panorama du cinéma Bulgare contemporain avec délégation et collaboration de Pro Helvetia
- panorama du cinéma Soviétique contemporain avec délégation et collaboration de Pro Helvetia
- panorama du cinéma Indien avec la collaboration de Pro Helvetia
- présentation de films de la R.P. et D. de Corée
- hommage à Zinnemann pour ses 80 ans.

#### Collections:

Nous avons acquis en 1987, par dépôts ou achats (tirages):

780 titres de longs métrages (dont env. 750 nouveaux)  
 440 titres de courts métrages (dont env. 420 nouveaux)  
 soit 1170 titres nouveaux (env. 9050 bobines de 600 m) ce qui porte nos collections de films au 31 décembre 1987 à

13'035 titres de longs métrages  
 10'555 titres de courts métrages (sans compter les anciennes actualités, la collection du CinéJournal suisse ni celle des bandes-annonces.



Nous avons enrichi la bibliothèque de

382 livres  
2'100 numéros de revues  
50 brochures diverses

ce qui porte notre bibliothèque à env. 12'500 vol. (+ revues, scénarios div.).

Nous avons classé pendant la même période

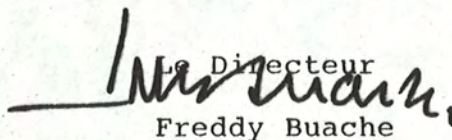
17'000 photos - 1'500 affiches - 10. appareils anciens  
ce qui porte nos collections à 725'000 photos classées,  
29'500 affiches, 276 appareils anciens.

La subvention fédérale pour 1987 fut de Fr.s. 690'000.-. A cette somme s'ajoutent Fr.s. 110'000.- pour tirages de films de production suisse ayant bénéficié d'une prime de qualité en cours d'année. La subvention du Canton de Vaud fut de Fr.s. 150'000.-, celle de la Commune de Lausanne de Fr.s. 220'000.- (+ les services, loyers, chauffage, électricité, estimés à Fr.s. 280'000.-).

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

Fondée le 3 novembre 1948 la Cinémathèque suisse fêtera donc en 1988 son quarantième anniversaire.

Lausanne, le 5 janvier 1988

  
Directeur  
Freddy Buache



**Lisboa**



CINÉMATHEQUE PORTUGAISERAPPORT 19871. Acquisitions de l'année

Dans l'année précédent, le secteur de l'Archive Filmique (qui intègre aussi l'archive photographique) a orienté son travail vers trois objectifs spécifiques: acquisition de films classiques portugais et étrangers, formation d'une collection de copies de classiques portugais pour diffusion culturelle et récupération des films en nitrat.

- a) Acquisitions: 24 longs-métrages et 47 courts-métrages portugais; 54 long-métrages et 61 courts-métrages étrangers.
- b) Copies pour diffusion culturelle: 10 longs-métrages et 2 court-métrages.
- c) Récupération du nitrat: 26 long-métrages étrangers (parmi lesquels "A House Divided", "Golgotha", "L'Éternel Retour", "A Dog's Life", "Das Flotenkonzert von Sans-Souci" etc.), 41 court-métrages portugais, 19 court-métrages étrangers. On a reconstitué le négatif et tiré une copie du long-métrage portugais de Rino Lupo, considéré comme perdu, José do Telhado (1929), photographié par l'opérateur français Maurice Laumann, et bien aussi le négatif, avec tirage d'internégatif, en France, du classique musical portugais Capas Negras (1947), d'Armando Miranda et de notre premier film en couleurs Sinfonia Ribatejana (1953), court-métrage du même metteur-en-scène.

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2. Progrès dans le domaine de la conservation

- a) Aquisition d'un terrain, 18 km au nord de Lisbonne, isolé pour l'édification d'un grand bâtiment pour l'Archive National des Images en Mouvement. Dans cette acquisition, on a été orienté par l'expert anglais Harold Brown, du NFA.
- b) Edition et distribution du manuel "Basic Film Handling".

3. Catalogage

- a) Fichage de tous les court-métrages et long-métrages existants dans l'Archive Filmique en fiches adoptées par la FIAF (continuation du travail antérieur).
- b) Recherche et recueil d'éléments pour la publication d'un "Prontuaire du Cinéma Portugais", avec tous les titres de films produits au Portugal depuis 1896.
- c) Commencement de l'inventaire des films archivés sur l'Angola et le Moçambique, avec la collaboration de délégués des deux Cinémathèques Nationales.

4. Documentation, Catalogation, Recherches

- Acquisition et traitement bibliographique de monographies, titres de périodiques, scénarios de films portugais et autre documentation;

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- Reconversion bibliographique des monographies archivés dans la bibliothèque avant l'adoption du système de classification de la FIAF;
- Indexation d'articles de périodiques antérieurs au service d'indexation de I.I.F.P.;
- Indexation d'articles qui ne sont pas couverts par le I.I.F.P.;
- Indexation de "press-sheets" de films étrangers et de programmes d'exhibition commerciale au Portugal;
- Mise-à-jour du fichier des films présentés au Portugal et continuation de la recherche retrospective des films présentés entre 1917 et 1928;
- Indexation des coupures de presse de 1987 et conversion en microfiches des coupures concernant les films portugais;
- Identification et indexation de photos de films et de personnalités de cinéma;
- Service de lecture publique.

Le Centre de Documentation a accueilli pendant 1987 1875 chercheurs. On a acquis 325 livres, 82 titres de périodiques, 122 affiches et 27 scénarios des films portugais.

### 5. Projections

554 séances ont été organisées à la Salle Félix Ribeiro et au Grand Auditorium de la Fondation Calouste Gulbenkian. 616 films ont été projetés et vus par 71.103 spectateurs.

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Nous avons considéré comme évènement majeur la retrospective "Francis Ford Coppola en contexte" (du 30 mars au 27 juin). L'intention fût de permettre une vision intégrale de l'oeuvre de Coppola mise en rapport avec les principales transformations esthétiques, techniques et de production subies par le cinéma américain depuis les années 60 jusqu'à nos jours. Dans cette retrospective 28 inédits au Portugal ont été présentés, ainsi que l'avant-première en Europe du film "Gardens of Stone". Beverly Walker, collaboratrice de Coppola depuis "Rain People" et redactrice des revues Film Comment et American Film, a été invitée par la Cinémathèque Portugaise en tant que conférencière.

Nous avons aussi présenté un très vaste panorama de deux grands cinématographies, notamment le Cycle de Cinéma Chinois qui a inclut les films les plus représentatifs de Xie Jin. Les 38 films présentés étaient inédits au Portugal. À l'occasion, la Cinémathèque Portugaise a invité le Directeur de la Cinémathèque de Pékin, M. Xu Zhuang et le spécialiste Tony Rains pour des débats avec le public. Un autre grand Cycle cinématographique à été dédié au cinéma soviétique classique, avec la présentation de 59 films où étaient incluses des sélections des oeuvres de Dovjenko, Eisenstein, Vertov et Pudovkin.

La Cinémathèque Portugaise a aussi présenté le cinéma brésilien avec une rétrospective en 3 blocs: a) le pionnier Humberto Mauro; b) le "fondateur" du Cinema Novo, Glauber Rocha; c) le cinéma brésilien contemporain.

Dans la section des "retrospectives d'Auteur", la Cinémathèque Portugaise a rendu hommage à Jacques Tati, Raoul Walsh, Claude Chabrol, Alain Tanner et à Norman McLaren., en présentant l'ensemble de leurs oeuvres. Claude Chabrol et Alain Tanner ont honoré ces re

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trospetives de leur présence à Lisbonne. La retrospective Norman McLaren a été animé avec des débats orientés par son collaborateur Grant Monro, spécialement invité.

Nous avons présenté un cycle dédié à la branche distribution, en organisant une retrospective sur Lisboa Filme/Aníbal Contreiras, deux anciennes maisons de distribution du cinéma espagnol et allemand, qui ont déjà disparu.

Nous relevons encore la visite de Claudette Colbert, une des grandes actrices du cinéma américain des années 30, à l'occasion d'un hommage rendu par notre Cinémathèque.

Finalement, la Cinémathèque Portugaise a été visitée par directeurs d'autres Cinémathèques: Freddy Buache, directeur de la Cinémathèque de Lausanne, à l'occasion de la retrospective Tanner; Robert Daudelin - Directeur de la Cinémathèque Québécoise et Álvaro Pacheco dos Santos - Directeur de la Cinémathèque d'Angola (celui-ci à l'occasion d'une semaine de cinéma angolais), aussi bien que par les directeurs des Festivals de Rotterdam et de Pesaro, respectivement M.Erik de Kuyper et M.Marco Müller, et par les metteurs-en-scène Joaquim Pedro de Andrade et Daniel Filho (brésiliens). Werner Nekes et Dore O. (allemands).

## 6. Editions

En complément des rétrospectives les livres suivants ont été publiés:

- OSCARS - 60 ANOS: Liste des oscars attribués entre 1927 et 1987 (199p.)
- RAOUL WALSH: Biographie, filmographie (85 p.)

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- JACQUES TATI: Biographie, filmographis (50 p.)
- FRANCIS FORD COPPOLA: Biographie, filmographie (223 p.)
- CINEMA BRASILEIRO: Metteurs-en-scène brésiliens, profils, bio-filmographies (189 p.)
- CINEMA CLÁSSICO SOVIÉTICO: Développement de la cinématographie soviétique, 1917-1945; réalisateurs, profils, bio-filmographies (117 p.)
- CINEMA ANGOLANO: Développement de la cinématographie angolaise réalisateurs, profils, bio-filmographies (31 p.)
- CLAUDETTE COLBERT: Biographie, filmographie (48 p.)
- CINEMA CHINÊS: Développement de la cinématographie chinoise: réalisateurs, profils, bio-filmographies (319 p.)
- LISBOA FILME: UM SONHO VENCIDO: Histoire d'un studio portugais, filmographie (104 p.)
- ANIBAL CONTREIRAS: Biographie (56 p.)
- CLAUDE CHABROL: Biographie, interview, filmographie (157 p.)
- ALAIN TANNER: Biographie, interview, filmographie (93 p.)
- O MUSICAL: Essais sur le genre, analyse de films, filmographies biographies, 2 vols. (I vol. 234 p.; II vol. 555 p. édité à l'occasion de la retrospective réalisée em 1986).

### 7. Administration et Budget

Les prix ont stabilisé un peu pendant l'année 1987, mais il faut considérer la taxe d'inflation qui a fait augmenter notre budget

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de 23.105.000 escudos (1 US Dollar = 142 escudos).

B U D G E T

- Personnel .....	29 705 786.00
- Acquisition de publications .....	1 816 428.00
= Acquisition pour le Musée et Archive	
Photographique .....	1 500 000.00
- Programmation et Retrospectives .....	24 100 000.00
- Edition de livres .....	2 429 000.00
- Récupération de films de nitrat et vieux films portugais .....	28 000 000.00
- Tirage de copies de classiques portu- gais .....	4 412 000.00
- Acquisition de films étrangers .....	3 780 000.00
- Acquisition d'un terrain .....	10 000 000.00
- Administration et manutention .....	31 735 786.00
	<hr/>
	137 479 000.00

(Cent trint sept millions quatre cent soixant dix neuf mille escudos)

8. Relations internationales

Il faut souligner la collaboration de la F.I.A.F. et des Archives fédérés, car nos Retrospectives seraient impossibles sans leur contribution.

Nous avons aussi collaboré à l'organisation de plusieurs cycles de cinéma portugais à l'étranger comme la grande retrospective en Chine (Cinémathèque de Beijing) et à Macao, sans oublier plusieurs

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participations significatives (retrospectives de Cannes, Locarno, Bayonne, Cartagena) et les retrospectives organisées à Lubango (Angola) et à São Tomé. Des films d'Orson Welles et John Ford ont été envoyés à la Filmoteca Española (Avril/Mai) et la section "Trésors des Cinémathèques" a accueilli deux films classiques anglais. a Pio.

Une sélection de nos films a accompagné aussi la visite du Président de la République au Brésil, au mois de Mars. Dans ce pays, on vient de trouver une copie nitrate d'un long-métrage considéré comme perdu O Trevo de Quatro Folhas (1936), de Chianca de Garcia.

Avec la collaboration de l'Ambassade de la République Fédérale Allemande et des Archives de Koblenz, on a étudié le travail de récupération du nitrate de quelques long-métrages allemands du muet, archivés dans nos cofres.

### 9. Divers

Notre Musée a été enrichi par quelques appareils historiques: une camera Debie 35 mm des années vingt, un projecteur Continsouza 35 mm de la même époque, un projecteur AEG, blindé, 35 mm. des années trente et deux consoles de son "Reevesound". Nombreux documents historiques (photos, calendriers, posters, livres rares, lettres personnelles, etc) ont été offerts pour nos collections.

Il faut aussi signaler que la Cinémathèque Portugaise, a été désignée pour intégrer la Commission Nationale de l'Année Européenne du Cinema et de la Télévision.

Finalement, la version portugaise des Statuts et du Règlement de la FIAF a été établie en Decembre et envoyée aux archives des pays d'expression portugaise.



**London**



## FIAF ACTIVITIES REPORT 1987

NATIONAL FILM ARCHIVE, LONDON

The Archive's landmark for 1987 and for many years to come is undoubtedly the opening of the J Paul Getty Jnr Conservation Centre at Berkhamsted, which took place on 15 June, after a construction schedule of just eighteen months. This achievement is largely due to the work of Rex Belgrove, Head of Conservation, and his staff, who managed the project throughout, working closely with NKD Architects of Aylesbury and the site contractors to ensure that the construction was completed on time and not a penny over budget.

By mid-1988 the building will be fully commissioned and the film processing plant fully operational. At long last the Archive has a purpose built and stable environment in which it can now fully commit itself to rescue, by the year 2000, some 170 million feet of deteriorating nitrate film by copying it onto safety film. The Getty Centre also houses two huge repositories for acetate film, a video store - attached to the already existing Video Unit - and a cold storage unit for colour film masters. The Photographic Laboratory of the Stills Department and the Posters and Designs collections have also moved into the new Centre.

Even at this early stage, the Centre has been the subject of two news items on ITV and BBC2. Several key personalities closely involved with the Archive's work in both the film and television industries have also visited the Centre. The Minister for the Arts, the Rt Hon Richard Luce MP, was the first official invitee to the Centre in the spring of 1987 when he spent much time discussing its merits with staff, architects and contractors.

Our sponsor, J Paul Getty Jnr KBE, visited the Centre in the summer and delighted the staff with his keen interest in all the technical operations in which they were engaged.

Phase Two of the Berkhamsted development has already been drawn up and will be finalised this year. It includes a new office block and a third acetate store, similar in size to the other two stores, and forming an extension to the Centre. Finally, Ernest Lindgren House, an Elizabethan listed building in whose grounds the Getty Centre now stands, will be refurbished to become a study centre.

Just as we were appraising the impact of the Getty Centre development, our planning took another turn with the impending move in November of our central London offices to Stephen Street (21 Stephen Street, London W1P phone 01 255 1444, Facsimile 01 436 7950), together with all other BFI divisions, except the Production Board.

1. In this period of transition and change, all three Acquisition sections have surpassed themselves not only in numerical records but also in establishing new contacts with the film and television industries in order to seek the preservation of major collections.



The Features section acquired nearly 1000 titles and received special donations from the Academy Cinema, BFI Distribution, the Children's Film Foundation, Leon Clore, producer, HandMade Films, Sandy Lieberman, producer, as well as the usual main distribution companies. Non-Fiction acquisitions numbered 3178 titles with a variety of collections gathered such as ACTT, British Coal, Dunlop, the French Institute, International Review Newsreel, the Open University, and J Walter Thompson (advertising). Television acquisitions by direct recording amounted to well over 4400 programmes (Independent Television and Channel 4) and some 3000 programmes were received by donations and purchase.

The Stills, Posters and Designs Department acquired several large collections - from the Academy Cinema, Contemporary Films and Connoisseur, and also acquired stills spanning the career of Russell Westwood (stills photographer) illustrating work from Warner Bros Teddington Studios. Costume designs were acquired from the Ernest Dryden Archive, including designs from THE GARDEN OF ALLAH and DEVIL'S PLAYGROUND.

2. Despite the major development outlined in the introduction above, the Preservation section carried on its major task which is to copy deteriorating nitrate films onto safety stock as well as to undertake special restoration and to maintain high standards of preservation for the safety and video collections.

The new Calder film processing plant and the Sigma prototype printer are undergoing thorough tests and both are performing satisfactorily.

The nitrate copying programme is now tackling particularly difficult collections such as short films and newsreels, all of which require lengthy preparatory work prior to printing. Access requests increased greatly during the year and this put extra pressure on corresponding areas in the preservation section. The restoration of British Technicolor films continued with Paul de Burgh as consultant, located temporarily at Rank laboratory - see section 4.

Work is continuing on the stills preservation programme. Vic Fenner (Senior Photographer) took early retirement in November and has been replaced by Colin Rattee.

Kodak's microbiological section was called in to investigate a fungal infestation found in safety material housed at Aston Clinton to ensure that it will not spread in the new Acetate 1 block (Berkhamsted). Several tests to measure the spore levels in Acetate 1 have since been undertaken and have proved satisfactory.

The research on the degradation of tri-acetate film base, undertaken at Manchester Polytechnic and sponsored by the NFA and Kodak, continued throughout the year and the first part of the research will shortly be published, although a second phase has now been planned for 1988.

3. As collections are finally being moved from temporary storage into their rightful space, an overall review of all our records is being undertaken. Old or incomplete records are being polished up and corrected and the Pres-

ervation section's technical database is undergoing several 'cleaning' programmes with the help of the Cataloguing section. The advent of SIFT, the BFI database, will provide us with the badly-needed additional hardware to tackle these tasks and we shall benefit from records already kept by other BFI departments, principally Library Services.

This year, the database held at Berkhamsted will be linked with SIFT, bringing about a revolutionary change in the way we communicate and retrieve information.

Cataloguing work on Topical Budget newsreels (approx 7500 items) started and so far approximately half of the collection has been indexed. Indexing by subject of the television programmes acquired by direct recording has also begun.

4. A new grant from the National Heritage Memorial Fund allowed the Archive to continue its work on restoring British Technicolor films, two of which, HENRY V and THE RED SHOES, were screened to packed houses at the National Film Theatre. On his 82nd birthday, Michael Powell agreed to introduce THE RED SHOES and delighted the NFT audiences who at the end of the film burst into a chorus of 'Happy Birthday To You'. The special NFA screening at the London Film Festival was the restored print of THE BIG TRAIL, which we acquired by exchange from the Museum of Modern Art, New York. This was programmed together with our own seasonal discovery, one reel of the two strip Technicolor film GOLD DIGGERS OF BROADWAY (1929) which we had restored with added sound. It was the first screening at the LFF to be fully booked...

Two 'Made In London' seasons were mounted at the Museum of London, with attendances at their highest ever. Many screenings were full and late visitors disappointed. These Museum screenings are making a tremendous cultural impact and many British films are being reassessed and subsequently programmed on television.

Our profile abroad was extremely high last year with British films being sent to New York for a third year running and to Athens, Avignon, Brussels, Pordenone, Lisbon, Vienna, Munich, Jerusalem, San Sebastian, Antwerp, Stockholm, Tokyo, Helsinki, Frankfurt and East Berlin. Preparations and negotiations to mount a major British retrospective in Paris were finalised.

5. Material from the collection of Stills, Posters and Designs was loaned to exhibitions including A PARADISE LOST (Barbican Art Gallery), MAN AND HIS ENVIRONMENT (De Beyerd, Netherlands) and EXOTIC WORLD - EUROPEAN FANTASIES (Stuttgart).
6. At the request of the Office of Arts and Libraries, a submission to provide funds for a comprehensive television archive was drafted and is currently being considered by the Home Office.

The BFI and NFA were also active throughout the year in lobbying Parliament to include within the newly drafted Copyright Act several clauses which



would facilitate or improve public access to film and television generally and give more prominence to the national role played by the NFA in terms of preservation and access functions.

The Annual Grant for 1987-88 rose to 13% after several years of standstill.

The NFA continues to receive a special grant from the National Heritage Memorial Fund for the restoration of Technicolor films.

1987-88 sees the final year of the Stills Department's much appreciated grant from the National Heritage Memorial Fund to produce preservation negatives of valuable British stills.

7. Visitors from FIAF Archives and others sent by the British Council from the following countries were received and hosted: Australia, Bangladesh, Belgium, France (C.F.), Hong Kong, Italy, Japan, New Zealand, Poland, Portugal, USSR, Yugoslavia.

8. A pressure group called Nitrate 2000 has been formed, gathering commercial film libraries as well as National and Regional Archives to lobby Government on the question of deteriorating nitrate collections held in the main privately. Throughout the year, the NFA held discussions and put forward proposals to some of these major private libraries (Pathe and Movietone News) with a view to resolving this problem.

Rachel Daley left the NFA after several years; Kathy Mossman is now David Francis' Personal Assistant, and Kathleen Dickson is Secretary to Michelle Snapes.

**London**



DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

ANNUAL REPORT 1987

Acquisitions

Some of our most interesting acquisitions in 1987 came from television rather than film sources. These included "Struggles for Poland" a remarkable series on the history of Poland in the twentieth century, a three part series on the Greek Civil War entitled "Greece the Hidden War" and an Australian Broadcasting Corporation production. "The Burma Railway". In each case master one inch transmission quality material was acquired. For "Struggles for Poland" we also received extensive documentation on the whole background to the production which should prove an invaluable source of information for students in the field of media studies. A wide range of British official film dealing with defence topics was also acquired.

Preservation

Full preservation has been completed on 400 thousand foot cans of our Second World War nitrate collection. Yet again these figures are down on the previous year's performance reflecting the fact that our Preservation allocation from the Government continues to fail to keep pace with inflation.

Among the nitrate material copied using our own in-house facilities were 43 complete issues of the First World War newsreel "The Topical Budget" which were acquired from a private collector and were in an extremely fragile state.

Cataloguing

During 1987, the Museum acquired a number of Apricot Xen-i (IBM AT compatible) personal computers, which are now being used, among other purposes, for the data entry of film catalogue and technical information. Compared to the machinery previously available the new equipment has greatly enhanced facilities, and in conjunction with the MODES data-entry software offers film cataloguers a significant improvement.

The major achievement of 1987 in the cataloguing area has been the completion of the final overhaul of the catalogue to the Museum's holding of film from the First World War period. Complete microfiche catalogues and indexes to this material will be available within the Department in 1988 and the Museum will be investigating possibilities for publishing this important body of work.

Current cataloguing effort continues to concentrate on the Museum's holding of British naval film and of German newsreel material from the Second World War period. The cataloguer concerned in the second project, Kay Gladstone, wrote an article entitled "British interception of German export newsreels and the development of British combat filming 1939-1942" which was published in the second issue of the Imperial War Museum Review.

#### Film Showings

In January and February 1987 we arranged a season of British feature films dealing with aspects of National Service to complement an exhibition on the same subject mounted in the Museum's galleries. Films shown included "A Hill in Korea" (Julian Aymes 1956), "The Bofors Gun" (Jack Gold 1968), "The Virgin Soldiers" (John Dexter 1968) and "Privates on Parade" (Michael Blakemore 1983).

Our main summer season was a programme of British comedy films produced during the Second World War, featuring many household names from the period, including Tommy Trinder, George Formby, Will Hay, Arthur Askey, Tommy Handley, Elsie and Doris Waters and the Crazy Gang. Among the many titles shown were, "Let George Do It" (1940), "Sailors Three" (1940), "Hi Gang!" (1941), "Its' That Man Again" (1943) and "Fiddlers Three" (1944).

A wide range of classic First and Second World War films was also shown throughout the year including Humphrey Jennings' "Fires were Started", William Wyler's "Memphis Bell", Harry Watt's "Target for Tonight" and Thorold Dickinson's "The Next of Kin".

#### Publications

In 1987 the Department made its first venture into the video marketing field issuing the official film "The Battle of the Somme" (1916) on video cassette. This was accompanied by the simultaneous publication of a 28 page viewing guide to the film, comprising an authoritative description and explanation of each sequence, together with an introduction giving the background to the production, as well as maps and indexes.

Also published during 1987 was our first general guide to the film collection. Entitled "A Working Guide to The Film Archive" its purpose is to enable researchers and



interested members of the public to find their way around our holdings. The major areas of the collection are listed and some information given about their subject matter, their cataloguing status, and their accessibility. We hope it will provide users of the collection with a useful introduction to the great range of the Imperial War Museum's film holdings.

#### Public Services

The collection continued to be heavily used in 1987 and the Department supplied footage to over 297 different film and television companies worldwide in the course of the year. Many research viewings were also arranged for members of the public and for students and historians.

#### International Relations

In March Clive Coultass attended a special international meeting of IAMHIST arranged in Moscow through the initiative of the Film Art Institute. The theme of the conference was "War and Peace in Post-war Cinema".

Roger Smither participated in the FIAF Cataloguing Commission Meetings in Berlin (DDR) last May and in Brussels last October, while Anne Fleming attended the 43 FIAF Congress and Joint Technical Symposium in Berlin (West).

# Los Angeles



## FIAF 1987 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.

### ACQUISITIONS OF THE YEAR

In 1987, 509 titles were acquired for The American Film Institute Collection. Of this total, 106 were features and 403 were shorts. Over 85 per cent of the films were on nitrate stock.

In early April, the University of Toledo in Ohio asked the Center to take over 300 cans of nitrate that had been kept in a Michigan barn for over forty years. This acquisition generated a great deal of local and national publicity and prompted several other film donations, including 87 cans of nitrate from another area resident. Highlights of these collections included:

- THE FIRST CIRCUS (1921), Chapter One in the animated series "Tony Sarg's Almanac"
- THE HAWK'S TRAIL, a 1920 serial (fourteen episodes)
- ITALIAN (1915), a variant copy of the Thomas Ince production
- YOUTH'S ENDEARING CHARM, an early twenties re-release version of the 1916 Mary Miles Minter film
- FILLING HIS OWN SHOES (1917, Essanay)
- THE RUNAWAYS (1913, Vitagraph)
- SCENES IN ICELAND, a 1916 Vitagraph travelogue

In October, over 180 American features and shorts were added to The AFI Collection through an exchange with the New Zealand Film Archive. The exchange was coordinated by the Center in conjunction with the U.S. FIAF members -- the George Eastman House, the Library of Congress, the Museum of Modern Art, and the UCLA Film and Television Archive. Titles received include:

- CAPTAIN BARNACLE'S CHAPERON (1910, Vitagraph)
- ELIZABETH'S PRAYER (1914, Selig)
- IN WALKED MARY (1920, Pathe)
- JUST SKIRTS (1913, Majestic)
- THE LITTLE MATCH GIRL (1925, Prizmacolor)
- LOVE AND TROUT (1916, Vitagraph)
- A NEWSBOY'S LUCK (1911, Lubin)
- A QUEEN FOR A DAY (1911, Vitagraph)
- STUBBORNNESS OF YOUTH (1912, Lubin)
- GILDED LIES (1921, Selznick)
- MARRIED ON CREDIT (1915, L-KO Universal)
- CAUSE FOR DIVORCE (1923, Selznick)

Throughout the year a number of private individuals donated many silent films to the AFI Collection. Titles include:

- LUKE'S SHATTERED SLEEP (1917) and ASK FATHER (1918), two early Harold Lloyd shorts
- ALGIE THE MINER (1912, Solax)
- ITALIAN SHERLOCK HOLMES (1912, Yankee)
- UNDER TWO FLAGS (1912, Gem)
- WHEN MEMORY CALLS (1912, Selig)
- THE CALLING OF LOUIS MONA (1913, Powers)
- CARNIVAL NIGHT and THE CLOCKMAKER'S SECRET, two early Pathe Freres films
- THE SILENT PIANO, a tinted Ambrosio film
- THE NEWSPAPER ERROR (1910, Powers)
- GERMATIC LOVE (1916, Vogue)
- THE PARSON'S PRAYER (1909, Bison)
- STOLEN BY INDIANS (1910, Champion)

Among the non-fiction films acquired were 51 cans of newsreel and amateur footage from the twenties documenting aviation history and the career of American stunt pilot Arthur C. Goebels.

The AFI collection of television programming grew with the addition of episodes from GUNSMOKE (1957), THE MANY LOVES OF DOBIE GILLIS (1959), LARAMIE (1962), MCHALE'S NAVY (1963), NBC SPORTS IN ACTION (1965) and the ABC educational series DIRECTIONS (1962-71).



## PROGRESS IN THE FIELD OF PRESERVATION

### Preserved Titles

The Center continued to work with the UCLA Film and Television Archive on the preservation of surviving footage from Orson Welles' IT'S ALL TRUE. This year, approximately 10,000 feet of selected takes were copied for preservation. The joint NCFVP/UCLA Curatorial Committee that oversees the project is currently involved in the selection of remaining material to be copied.

Preservation was completed on surviving fragments of VEILED ARISTOCRATS, a 1932 film by pioneer black producer-director Oscar Micheaux. These segments and a trailer are apparently the only extant materials, but they give a clear indication of the plot of this lost work.

An exchange agreement has been made with the Filmoteca Espanola to acquire a print of Micheaux' WITHIN OUR GATES/LA NEGRA (1920). This film has not been available in the United States and constitutes another important addition to the extensive AFI Black Film collection.

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

### National Preservation Technical Seminar

February 25-27, the Center hosted the National Preservation Technical Seminar, which brought together representatives of the archives, laboratories and the motion picture industry from the United States and Canada for the purpose of sharing information on the state of the art of film preservation.

Peter Williamson of MoMA reported on the activities and aims of the North American FIAF Preservation Sub-committee. The seminar discussion touched upon preservation problems of nitrate and color film, soundtrack reproduction, large format film, issues concerning storage and inspection, quality control, and reconstruction practices.

Film and Television Archives Advisory Committee (F/TAAC)

The Center, in its role of Secretariat to the North American Film and Television Archives Advisory Committee, organized a meeting of F/TAAC that was held in New York, November 18-20. The meeting was hosted by the ABC News Film/Tape Library. Ninety-four representatives from sixty institutions in the United States and Canada attended.

Sessions included panels on the preservation of newsreel and stock footage libraries, copyright and tax evaluations issues, updates on new technologies and video preservation, and side-by-side comparisons of broadcast tape formats.

AFI/NEA Preservation Program

Over \$358,000 in grants was awarded to eleven institutions for film preservation projects under the AFI/NEA Film Preservation Program. The institutions receiving funds in 1987 were:

Anthology Film Archives  
Colorado Historical Society  
International Museum of Photography at George Eastman House  
Museum of Modern Art  
National Center for Jewish Films  
New York Public Library/Dance Collection  
Oregon Historical Society  
Puerto Rico Department of Education  
Southern California Library for Social Studies and Research  
Southwest Film/Video Archive  
UCLA Film and Television Archive

National Film and Videotape Storage Survey

The results of the Center's National Film and Videotape Storage Survey were reproduced in the FIAF Bulletin No. 34. Later in the year, the report was updated and appeared in the first volume of Film History, a new international journal of film scholarship.



Basic Information Survey for Regional Moving Image Archives and Archival Collections

In order to develop a more accurate representation of the field of moving image preservation in the United States, the Center distributed a comprehensive questionnaire designed to collect information on the character, activities and resources of archives across the nation. The results of this survey will contribute to the development of a national preservation plan, the creation of regional networks, sharing of technical and professional expertise, fundraising and public advocacy.

Local Television News Archives Conference

The Center organized the Local Television News Archives Conference, which was hosted by the State Historical Society of Wisconsin in Madison, October 21-23. The event was attended by 60 representatives of public and private archives, local stations, and broadcast groups.

The conference helped coordinate the preservation of locally produced newfilm and public affairs programming by developing a national network of archival institutions. The transcripts of the proceedings will provide the field with a valuable overview in confronting preservation issues in this area.

CATALOGING - DOCUMENTATION - RESEARCH

The AFI Catalog Project and the National Moving Image Database

The AFI Catalog provides definitive filmographic information on all feature films produced in the United States on a decade-by-decade basis. The Catalog project will eventually extend to the documentation of short films and television production.

Post-editorial work on the Teens volume of the AFI Catalog was completed in December 1987. This latest addition to the Catalog series contains detailed information on 5,125 American features from 1911 to 1920 and will be published in Fall 1988 by the University of California Press. This culminates more than four years of intense research resulting in the most comprehensive documentation of the American film production of the era.

Research on the decade 1931-40 is currently being conducted in Los Angeles under the direction of Editor Pat Hanson and Assistant Editor Alan Gevinson. Preliminary research has been completed and over 20% of the films of the decade have been fully cataloged to date. The Catalog project has been integrated with the Center's NAMID computer.

In Washington, Eli Savada continues research for the Pre-Teens volume, which will document American film production from 1891 to 1910. To date, this research has identified 12,676 titles. Completion of the first stage of this research is scheduled for May 1988.

Data from the AFI Catalog volumes will also be available on-line through the National Moving Image Database (NAMID), and in the future, through CD-ROM disc, magnetic tape, and other electronic forms. Eventually, NAMID will provide complete filmographic information, including holdings data, on all American motion pictures and television programs. The Center would be happy to entertain proposals from other FIAF members for the sharing of data.

The NAMID Standards Committee, comprised of representatives from American archives (including FIAF documentation Committee members Harriet Harrison and Jon Gartenberg,) is working to establish standardized documentation for moving image materials. The Committee met twice in 1987, and finalized the first edition of Moving Image Materials: Genre Terms. This guide to genre identification of film and television works (coordinated by Martha Yee of the UCLA Film and Television Archive) has been accepted as the authority for MARC field 655 and will be published by the Library of Congress Catalog Distribution Service.

In July, the Committee convened in Los Angeles to discuss the legal and financial dimensions of data-sharing, and the design of the NAMID physical holdings record. The next phase of the project will involve the loading of holdings information from archives, studios and networks.



#### FILM SHOWINGS - EXHIBITIONS

On November 3, a screening of Sergei Eisenstein's ALEXANDER NEVSKY was presented at the Dorothy Chandler Pavillion in Los Angeles with the original Prokofiev score performed live by the Los Angeles Philharmonic Orchestra. The performance was sponsored by AT&T as a benefit for the Center and the L.A. Philharmonic.

A second performance of ALEXANDER NEVSKY featuring the Cleveland Symphony Orchestra was held at Severence Hall in Cleveland, Ohio, November 17.

Films from the AFI Collection were loaned for exhibition at universities, museums, festivals and archives in the U.S. and abroad including the Pacific Film Archive, the American Museum of the Moving Image, the UCLA Film and Television Archive, the Los Angeles County Museum of Art, the San Francisco Film Festival, Le Giornate del Cinema Muto (Italy), Films de Femmes-Festival International de Creteil (France), Cinemateca Portuguesa (Portugal), and Filmoteca Espanola (Spain).

Films from the AFI/Paramount collection were featured in several retrospectives commemorating the 75th Anniversary of Paramount Pictures.

#### INTERNATIONAL RELATIONS

Susan Dalton represented the Center at the annual FIAF Congress in Berlin, May 17-19, 1987. Following the Congress, Dalton travelled to Barcelona at the invitation of the Instituto de Estudios Norteamericanos to participate in panel discussions held in conjunction with the film exhibition "Before Hollywood: Turn of the Century Films from American Archives".

FIAF archivists visiting Los Angeles during 1987 included Costa-Gavras, then-head of the Cinematheque Francaise in Paris, and Dr. Heinz Rathsack and Gero Gandert of the Stiftung Deutsche Kinemathek in Berlin. Demonstrations of the National Moving Image Database were given to all FIAF visitors, and were received with great interest.

SPECIAL EVENTS - MISCELLANEOUS

The third annual meeting of the Center's Board of Advisors took place in June in Los Angeles. Discussions focused on the National Moving Image Database and the Moratorium on the Disposal of Television Programming.

Susan Dalton was named the Center's new Archivist in February 1987. Dalton was formerly Associate Director of the Wisconsin Center for Film and Theater Research at the University of Wisconsin in Madison. Lisa Brody was promoted to the position of Archives Assistant. Gerardo Paron became Projects and Information Coordinator in June.

Gene Accas departed as the Center's Director in April 1987. Also in April, Stephen Gong resigned from the Center to take a position at the Pacific Film Archives.

Gregory Lukow and Michael Friend began serving as Acting Directors the same month.



# Los Angeles



### ACQUISITIONS

Nineteen eighty-seven was one of the most fruitful years for acquisitions in the UCLA Film and Television Archive's history.

RKO Pictures contributed over 600 16mm prints and 100 35mm prints representing every decade of that company's history since 1930. Included were prints not only of such recognized classics as CITIZEN KANE, TOP HAT, KING KONG, THE MAGNIFICENT AMBERSONS, GUNGA DIN, and ALICE ADAMS; but hundreds of the lesser-known features that comprised the bulk of the studio's production over three decades. These reference prints join with the Archive's previously acquired studio print libraries from Paramount, Twentieth Century-Fox, Warner Bros., Columbia and Republic to make UCLA the outstanding center for research in the history of the American theatrical feature film. Twentieth Century-Fox added 35 prints of recent films to its UCLA holdings, including THE BOYS OF PAUL STREET, NINE TO FIVE, THE NAME OF THE ROSE, ROMANCING THE STONE and its sequel, JEWEL OF THE NILE, ALIENS, THE FLY, REUBEN, REUBEN, and PRIZZI'S HONOR. Universal Pictures made its first significant contribution of prints from its studio library by depositing 35mm prints of such relatively recent titles as HOUSE CALLS, THE DEER HUNTER, SORCERER, ANIMAL HOUSE, SAME TIME NEXT YEAR, YANKS, BLUE COLLAR, and MOMENT BY MOMENT (plus one interesting older feature, Josef von Sternberg's JET PILOT, first released in 1957). Paramount added to its UCLA collection with over 100 16mm imbibition Technicolor prints of films produced primarily in the nineteen-fifties, including THE BRIDGES OF TOKO RI, THE COURT JESTER, DONOVAN'S REEF, ELEPHANT WALK, THE FIVE PENNIES, THE GREATEST SHOW ON EARTH, HOUSEBOAT, THE NUTTY PROFESSOR, WHEN WORLDS COLLIDE, and King Vidor's sprawling 1956 adaptation of WAR AND PEACE. Finally, Orion continued its policy of depositing 35mm prints of its most recent releases, including NO WAY OUT, ROBOCOP, Woody Allen's RADIO DAYS, HOOSIERS, and the Academy Award-winning PLATOON.

Prominent individuals in the American film industry who made donations to the Archive motion picture collection in 1987 included Hy Averbach (16mm prints of I LOVE YOU, ALICE B. TOKLAS, THE GREAT BANK ROBBERY, CHAMBER OF HORRORS, and SUPPOSE THEY GAVE A WAR AND NOBODY CAME); producer Harve Bennett (films made when he was a student at UCLA); documentary filmmaker Herbert Kline (a 35mm print of THE CHALLENGE); Delbert Mann (twelve 16mm prints, including MARTY, THE OUTSIDER, BACHELOR PARTY, SEPARATE TABLES, and A GATHERING OF EAGLES); the late Hal Wallis (35mm nitrate prints of CASABLANCA and SARATOGA TRUNK, plus 35mm acetate prints of BECKETT, TRUE GRIT, and GUNFIGHT AT THE O.K. CORRAL); Lewis Arquette (home movies shot by his father, comedian Cliff Arquette); Frank Beacham (videocassette tributes to Orson Welles, Ronald Neame, and John Huston); Chinese filmmakers King Hu (THE MOST IMPORTANT EVENT IN LIFE) and Chang Yi (KUEI-MEI [A WOMAN]); and the estate of the late Rock Hudson, which donated the actor's personal collection consisting of over 20 35mm prints, over 100 16mm prints, and over 400 videocassettes



of such well-known films as STAGECOACH, MAJOR BARBARA, OF HUMAN BONDAGE, THE DAMNED, DEATH IN VENICE, and SEVEN SAMURAI.

Films acquired to be copied for preservation included 17 U.S. short subjects and features from the silent era found in the New Zealand Film Archive (donation arranged by the National Center for Film and Video Preservation of the American Film Institute). In addition to dramatic rarities with such titles as THE CHAPERON GETS A DUCKING (Kalem, 1912), READY FOR RENO (Universal, 1915), and LOVE AND TROUT (Vitagraph, 1916), the collection included early newsreels and footage of San Francisco shot immediately after the 1906 earthquake. Northeast Historic Film of the State of Maine contributed another early newsreel produced by Hearst-Selig in 1915. Dr. Raymond Bungard and Boise State University of Idaho contributed nitrate prints of Roland West's THE BAT (1926) (previously thought to be a lost film) and Douglas Fairbanks' ROBIN HOOD (1922). The University of Southern California donated the original camera negatives and other printing materials for LA CUCARACHA (1933), the first live-action short subject photographed in three-color Technicolor. (LA CUCARACHA was produced by Kenneth Macgowan, the first Chairman of the UCLA Theater Arts Department.) The Archive has made a specialty of "behind the scenes" Hollywood footage in recent years. Nitrate acquisitions in this category in 1987 included a screen test of Belle Bennett, the star of Henry King's STELLA DALLAS, donated by her grandson, Theodore J. Brawner, and a newsreel of comedian Will Rogers' inauguration as first mayor of Beverly Hills, California, in 1926. By far the most extensive contribution for preservation last year was made by Turner Entertainment Co., which donated over 50 nitrate prints of travelogues, animated cartoons, and other short subjects originally produced by Warner Bros. and M-G-M; nearly 20 nitrate prints of features, ranging from such rarities as the 1921 SAPPHO, starring Pola Negri, and THE BELLAMY TRIAL, with Leatrice Joy and Betty Compson, to such well-known films of the thirties as HOLLYWOOD HOTEL and THE PRIVATE LIVES OF ELIZABETH AND ESSEX; and over 900 Vitaphone discs, including sound tracks for THE BRIDGE OF SAN LUIS REY, THE PAGAN, WEST OF ZANZIBAR, THE ROGUE SONG, BIG HOUSE, King Vidor's HALLELUJAH! and HIS GLORIOUS NIGHT, the 1929 feature that marked the beginning of the end of John Gilbert's career as a popular leading man.

The Archive's television collection received contributions in both film and videotape formats during 1987. Film acquisitions included 30 telefilms and kinescopes featuring Cliff Arquette in his "Charley Weaver" characterization (donated along with the home movies described above by Lewis Arquette). "Charley Weaver" was extremely popular on Los Angeles television during the early nineteen-fifties. Films from this period included in Lewis Arquette's donation included eight kinescopes of the DAVE WILLOCK & CLIFF ARQUETTE SHOW from 1950-51 and three DAVE AND CHARLEY kinescopes from 1952. Along with prints of his theatrical films, director Delbert Mann donated kinescopes of two PLAYHOUSE 90 programs (THE TUNNEL and THE PLOT TO KILL STALIN) as well as such TV movies as JANE EYRE, BREAKING UP, MAN WITHOUT A COUNTRY, FRANCIS GARY POWERS: THE TRUE STORY OF THE U-2 INCIDENT, and HEIDI. Actor-producer Norman Lloyd donated four films for THE ALFRED HITCHCOCK HOUR, four half-hour films for ALFRED HITCHCOCK PRESENTS, and the famous OMNIBUS "MR. LINCOLN" programs written by James Agee. Writer David Shaw donated three kinescopes from the PHILCO and GOODYEAR TELEVISION PLAYHOUSE

series. V. Faye Thomas donated prints of the entire run of ABC's early nineteen-sixties adventure documentary series EXPEDITION. Director Arthur Hiller donated a kinescope of NBC MATINEE THEATRE; Hy Averbach donated the pilots to the BURKE'S LAW and THE CHICAGO TEDDY BEARS series; and producer Jack Herzberg donated 52 prints from such popular series of the fifties as I LED THREE LIVES, HIGHWAY PATROL, SCIENCE FICTION THEATER, and RIPCORN. Forty-nine kinescopes and telefilms from ABC's DIRECTIONS series produced by Wiley Hance were donated through the American Film Institute's National Center for Film and Video Preservation. David Swift, creator of the classic MR. PEEPERS comedy series starring Walley Cox, donated 97 kinescopes and 12 videotapes; in addition, he is planning to assign his rights and interest in the series to UCLA.

Videotape contributions last year included over 30 HOLLYWOOD TELEVISION THEATRE productions donated by Norman Lloyd, including Bruce Jay Friedman's famous play STEAMBATH. NBC Creative Services donated 150 tapes consisting mainly of network promotional materials dating from 1980 to 1987. Milton Berle donated 15 tapes of his TEXACO STAR THEATRE series from the early years of live television, while Charlton Heston contributed 27 tape copies of episodes of his recent filmed series THE COLBYS. Over 50 National and 200 Los Angeles Area Emmy Award nominees and winners were donated by the Academy of Television Arts and Sciences.

#### PRESERVATION

Films copied from nitrate onto acetate stock by the Archive during 1987 included:

- GRANDMA'S BOY (Fred Newmeyer, 1922)
- MOVIE CRAZY (Clyde Bruckman, 1932). This film and GRANDMA'S BOY preserved from the original camera negatives and nitrate prints deposited by the Harold Lloyd Trust.
- THE LOVE LIGHT (Frances Marion, 1921). Preserved from original camera negatives, nitrate positive prints, and 16mm materials supplied by the Mary Pickford Company and George Eastman House.
- REBECCA OF SUNNYBROOK FARM (Marshall Neilan, 1917)
- THIS IS THE NIGHT (Frank Tuttle, 1932). Cary Grant's feature film debut.
- THE SOUTHERNER (Jean Renoir, 1945). Preserved from the original camera negative with cooperation by Mrs. Jean Renoir.
- DOUBLE INDEMNITY (Billy Wilder, 1944)
- A FOREIGN AFFAIR (Billy Wilder, 1948)
- DADDY (E. Mason Hopper, 1923). Rare Jackie Coogan vehicle.
- SOMETHING NEW (Nell Shipman, 1920). Preserved from the last surviving nitrate print.
- THE VIRGINIAN (Victor Fleming, 1929). Preserved from a tinted nitrate re-issue print with cut footage restored from a nitrate composite master positive supplied by Universal Pictures.
- THE BAT (Roland West, 1926). First film version of Avery Hopwood-Mary Robert Rinehart play remade as THE BAT WHISPERS (see below). Formerly thought to be a lost film.



THE BAT WHISPERS (Roland West, 1930). Early process wide-screen version. Preserved on 65mm black&white film; 35mm anamorphic projection print produced for purposes of exhibition. (35mm "flat" version preserved in 1986.)

Of the films listed above, THE LOVE LIGHT, REBECCA OF SUNNYBROOK FARM, THIS IS THE NIGHT, and THE VIRGINIAN were originally released on tinted black&white print stock. The Archive has preserved these films on black&white stock but produced prints for exhibition on low-fade Eastman Color stock in order to copy the original tints. In addition, two films photographed in three-color Technicolor were preserved from the original camera negatives:

A STAR IS BORN (William Wellman, 1937)  
SHE WORE A YELLOW RIBBON (John Ford, 1949)

Two films originally photographed in two-color Technicolor are scheduled for preservation in 1988: FOLLOW THRU (Laurence Schwab and Lloyd Corrigan, 1930) and GLORIFYING THE AMERICAN GIRL (Millard Webb, 1929). FOLLOW THRU will be preserved from the original camera negative; color sequences in GLORIFYING THE AMERICAN GIRL will be copied from nitrate prints. Other works in progress during 1988 include the preservation of black&white film originally shot in 1941-42 for Orson Welles' unfinished production IT'S ALL TRUE. Approximately two hours of original negative have been preserved to date; three more hours will be preserved this year.

Nitrate short subjects preserved in 1987 included a group of films produced by Warner Bros. in the late nineteen-twenties in the Vitaphone sound-on-disc system. Famous American performers who made their talking picture debuts in these shorts included Elsie Janis, Joe. E. Brown, Bert Lahr (best remembered today as the Cowardly Lion in M-G-M's 1939 production of THE WIZARD OF OZ), Helen Morgan, ventriloquist Edgar Bergen, and actors Spencer Tracy and Pat O'Brien. The shorts were preserved from the original camera negatives and Vitaphone sound discs deposited by Warner Bros.

One hundred and thirteen thousand feet of nitrate film from the Hearst Metro-tone Newsreel Collection was copied during 1987, primarily from the years 1930-1940. In addition, special attention was paid to isolated items from the silent era which were too badly shrunken or deteriorated to go through a normal printer. This footage was copied "in house" by the Archive using the special camera stand invented for the paper print copying program (see below).

The Archive worked on several preservation projects not involving nitrate film during 1987. The 35mm acetate negative for the original, 174 minute version of Sidney Lumet's LONG DAY'S JOURNEY INTO NIGHT (1962) was reassembled from material saved by Republic Pictures when the film was shortened to 136 minutes 25 years ago. The restored negative is being held in the Archive's preservation vault with Republic's permission. A television preservation program has been inaugurated whose first major projects, the restoration from the original master tapes of the late Fred Astaire's classic television specials AN EVENING WITH FRED ASTAIRE (1958), ANOTHER EVENING WITH FRED ASTAIRE (1959), and ASTAIRE TIME (1960), are now under way. In addition,

old two inch tapes of Los Angeles area news events (such as the assassination of Robert Kennedy and the 1971 earthquake) have been recopied onto modern one inch tape along with a 1961 special, REMEMBER HOW GREAT, that starred comedian Jack Benny. Finally, the Archive continued its program of rephotographing paper prints of early motion pictures onto 35mm film during 1987. Approximately twenty thousand feet of paper owned by the Library of Congress was copied last year.

Preservation funding was received from the American Film Institute-National Endowment for the Arts Film Preservation Program, the David and Lucile Packard Foundation, and other sources, including monies earned by the Archive's Commercial Services division (see below).

#### CATALOGUING - DOCUMENTATION - RESEARCH

As of February, 1988, the Archive had 15,141 MARC format records for titles and 2,079 MARC format authority records for names 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 "minimal level" inventory records, providing title access only. In September, 1987, a library assistant was hired to work full-time inputting these minimal level records. We expect that by the end of 1988 ORION will contain at least basic inventory information for every title in the film and television collections. In the meantime, we are continuing to create full cataloguing records for films of the thirties, both features and short subjects, and for the Hearst Collection newsreels and other films preserved by UCLA. The Archive does full authority work on 20 to 30 names per cataloguing record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion 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 Research Center provided access to researchers, students, and film and broadcast industry personnel in 35mm (both nitrate and acetate) and 16mm film formats and in 3/4" and 1/2" videotape and videodisc formats. In addition to providing individual research access to our collections on the UCLA campus, the Archive's Curricular and Research Laboratory (which is dedicated to exploring the use of new technologies for film and video education) houses the Interactive Technologies Analysis Project. As part of this project, videodiscs are being created of the Archive's restored version of Orson Welles' MACBETH (1948) and Chinese filmmaker Xie Fei's A GIRL FROM HUNAN (1986). A critical, historical, and theoretical analysis of each film will be created on computer software to accompany the videodiscs.

The Archive's Commercial Services unit provided research access and materials from Hearst newsreels and other collections to the producers of over 500 television programs, theatrical films, and educational and home video cassettes during 1987. Revenue from approximately \$300,000 in license fees helped fund the preservation program and other Archive activities. Over



300 3/4" videocassette submasters produced by the Commercial Services unit were added to the film and television research collections.

#### FILM SHOWINGS

Nineteen eighty-seven marked the 75th anniversary of Paramount Pictures. In cooperation with Paramount and Universal Pictures (which now owns the rights to most Paramount films produced between 1929 and 1948), nearly 200 titles from the Archive's Paramount studio print library were screened in retrospectives mounted at UCLA, Berkeley, the Los Angeles County Museum of Art, the Museum of Modern Art in New York, and film festivals in Seattle, Miami, Chicago, and other venues. Other programs presented in the Archive's Melnitz Theater at UCLA included surveys of new Chinese film, black independent cinema in Britain and America, Asian cinema, young French directors, Jewish filmmakers, and new Soviet directors; retrospectives honoring Cary Grant, French filmmaker Nelly Kaplan, Hungarian director Gyula Gazdag, and American screenwriter-director Ben Hecht; and tributes to the Cinematheque Francaise, the Italian studio Cinecitta on its 50th anniversary, the Kinemathek Berlin, and the UCLA Department of Theater, Film and Television on its 40th anniversary. As it has in past years, the Archive also hosted the annual Whitney Biennial Film Exhibition in Los Angeles and an extensive survey of contemporary documentary filmmaking presented in cooperation with the Academy of Motion Picture Arts and Sciences. The year ended with two notable Los Angeles area film premieres: Judy Chaikin's documentary feature LEGACY OF THE HOLLYWOOD BLACKLIST and Chilean director Raul Ruiz's MAMMAME.

#### INTERNATIONAL RELATIONS

During 1987 the Archive welcomed guests from the People's Republic of China, Japan, France, the Soviet Union, the Federal Republic of Germany, Mexico, Australia, Great Britain, and elsewhere. Archive Director Robert Rosen attended the FIAF congress in Berlin where the Archive was voted to full membership in the Federation and Mr. Rosen was elected to the Executive Committee. Mr. Rosen also travelled to Tokyo for a conference with Japanese broadcasters on establishing a national television archive in Japan, and to Havana for the FIAF Executive Committee there. Head of Programming Geoffrey Gilmore travelled to Seoul to plan a major program of Korean films to be presented in Los Angeles in 1988. In June, Preservation Supervisor Robert Gitt introduced screenings of FOR WHOM THE BELL TOLLS, TOLL OF THE SEA, and other color films preserved by the Archive at the Vancouver, British Columbia, Film Festival. Motion Picture Archivist Charles Hopkins introduced a screening of the Archive's restored three-color version of BECKY SHARP at the Cinema e Innovazione exhibition in Bologna, Italy, in November. Archive restorations and prints were loaned for screenings at FIAF archives and film festivals in London, Paris, Berlin, Florence, and Amiens, France.



**Luanda**



CINÉMATHEQUE NATIONAL DE L'ANGOLA

RAPPORT DES ACTIVITÉS CONCERNANT

L'ANNÉE 1987

1. Acquisitions de l'année

- 17 films de production international en 35 mm, dont 10 documentaires et 7 long - métrages de fiction.
- 5 films de production international en 16 mm, dont 3 documentaires, 1 long - métrage de fiction et 1 animation.
- 6 documentaires de production national, dont 5 en 35 mm et 1 en 16 mm.

2. Progrès dans le domaine de la Conservation

Malheureusement, nous sommes obligés à rapporter, une fois encore, que 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.

3. Catalogage, Documentation et Recherche

Le travail de catalogation et indexation de la documentation imprimée poursuit dans ce secteur, rendu facile une fois résolu la question de la renouation des abonnements des plus importantes revues de cinéma.

.../...

4. Projections

- Semaine de cinéma Angolais au Congo
- Semaine de cinéma Français
- Cycle Grande Otelo, hommage a cet acteur brésilien.
- Semaine de cinéma des pays du CAME

Nous profitons toujours ces opportunités pour poursuivre 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 bi-mensuel à la télévision et un autre aussi bi-mensuel à la radiodiffusion.

5. Expositions

La Cinémathèque National de l'Angola a organisé une exposition aussi bien des affiches de la cinématographie national que des prix remportés par des films angolais dans des festivals et d'autres concours internationaux pendant les activités commémoratives de la journée nationale de la République Populaire de l'Angola (11 Novembre).

6. Administration et Budget

Le budget accordé à la Cinémathèque a été, comme dans le passé, de 12.236.000 Kwanzas (1 USD = 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. Relations Internationales

Les rapports de coopération avec d'autres Cinémathèques membres de la FIAF, se sont poursuivies pendant l'année 1987, surtout avec la Cinémathèque Portugaise.

Nous avons participé dans notre qualité de observateurs au 43<sup>e</sup> Congrès de la FIAF, réalisé à Berlin, R.F.A.

# Luxembourg





## Cinémathèque Municipale

Ville de Luxembourg

28, place Guillaume 1648 LUXEMBOURG G.-D. de Luxembourg Tél. 47 96 - 26 44 et 47 96 - 27 28

### RAPPORT D'ACTIVITES 1987

#### 1. Acquisitions de l'année

nombre de longs métrages 35 mm déposés pendant l'année: 172  
nombre de longs métrages 16 mm déposés pendant l'année: 347  
nombre de courts métrages (35 et 16 mm) déposés pendant l'année: 88  
nombre de bandes-annonce déposés pendant l'année: 50  
nombreux livres, revues, affiches et documents divers  
6 appareils de projection de collection

#### 2. Progrès dans le domaine de la conservation

Les travaux d'aménagement de nouveaux locaux étant toujours en cours, l'administration communale a mis à notre disposition un entrepôt supplémentaire de 1000 m<sup>2</sup> spécialement aménagé pour archiver convenablement notre stock 35 mm.

#### 4. Projections

L'année 1987 s'est déroulée sous le signe du 10e anniversaire de la Cinémathèque Municipale.

janvier: Billy Wilder/Carlos Saura/Jean-Paul Belmondo/  
Trésors de la Cinémathèque Française

février: 40 acquisitions nouvelles à l'occasion du 10e anniversaire/  
Live Cinema: "Flesh and the devil" de Clarence Brown  
accompagné par un orchestre symphonique de 80 musiciens  
sous la direction du compositeur Carl Davis/ projection  
en 70 mm de la version intégrale de "Heaven's gate"/  
la Cinémathèque accueillait: Samuel Fuller, Claude Chabrol,  
Bertrand Tavernier, Fredi Murer.

mars: Billy Wilder/nouvelles acquisitions et inédits



10<sup>e</sup> anniversaire



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- avril/mai/juin: Douglas Sirk/Cary Grant/Randolph Scott/Danny Kaye/  
Yves Allégret/programme spécial animé par Manfred  
Lichtenstein (Staatliches Filmarchiv DDR)/nuit du  
burlesque animée par Petr Kral, historien de cinéma
- juillet/août: "Summer Follies" (50 comédies et musicals)/  
"100 bougies pour Sherlock Holmes", semaine animée  
par William K. Everson, historien de cinéma/  
cinéma en plein air (15 séances)
- septembre/octobre: Joseph L. Mankiewicz/Robert Bresson/Cinéma Français-  
années 80/Andrzej Wajda/Fred Astaire/  
la Cinémathèque accueillait: Joseph L. Mankiewicz  
et Jean-Charles Tacchella
- novembre/décembre: Budd Boetticher/Cinéma italien/Claude Chabrol/  
John Huston/Lee Marvin/Pola Negri/Cinéma Français-  
années 70/  
la Cinémathèque accueillait: Budd Boetticher,  
Bertrand Tavernier, Nino Manfredi, Luigi Magni

### 5. Expositions

Organisation au mois de février de l'exposition "90 ans de cinéma-10 ans de cinémathèque" qui montrait:

- les procédés et l'évolution des techniques cinématographiques des origines à nos jours
- la mémoire du cinéma à travers l'affiche de cinéma
- les portraits de grands cinéastes

### 6. Administration et budget - relations avec les autorités nationales

Installation d'un système informatique, dans un premier temps uniquement pour les besoins de la comptabilité.  
Augmentation du budget pour l'acquisition de films, qui passe à 4.000.000.-Flux.  
Budget administratif total:17,5 millions Flux.



10<sup>e</sup> anniversaire





## Cinémathèque Municipale

Ville de Luxembourg

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Au Luxembourg, la Cinémathèque Municipale est considérée comme institution d'intérêt national et entretient d'excellents rapports avec le Ministère de la Culture qui n'hésite pas à solliciter la collaboration de la Cinémathèque.

### 7. Relations internationales

Rapports suivis avec presque toutes les archives européennes. A l'Institut Lumière à Lyon, la Cinémathèque Municipale a fait l'objet d'une carte blanche au "Festival des Cinémathèques" (40 films programmés).

### 8. Divers

L'un des événements les plus importants de l'année 87 fut la création à Luxembourg en présence des délégués des principaux archives de la Communauté Européenne, de l'U.C.E. (Union des Cinémathèques de la Communauté Européenne) qui, tout en proposant de nouvelles structures de collaboration plus étroites entre les archives des pays de la Communauté Européenne, permet d'envisager des projets communs ambitieux.

**Lyon**



## Musée du Cinéma de Lyon

Membre de la Fédération Internationale  
des Archives du Film

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

Au cours de l'année 1987, l'activité du Comité de Fondation du Musée du Cinéma de Lyon a été faible. Toutefois sur le plan juridique, les statuts ont été modifiés. Le Comité de Fondation du Musée du Cinéma de Lyon est devenu: MUSEE DU CINEMA DE LYON (même siège social - parution au Journal Officiel du 18 novembre 1987).

Le Conseil d'Administration du Musée a aussitôt demandé des subventions, en prévision de la célébration du Centenaire du Cinématographe, à divers organismes: Mairie de Lyon, Conseil Général du Rhône, Conseil Régional Rhône-Alpes, Centre National de la Cinématographie, et renouvelé son souhait d'attribution d'un local.

Le Musée a eu de fréquents contacts avec le Service des Archives du Film de Bois d'Arcy à propos du tirage en cours des quelques 2000 originaux "Lumière" déposés par le Musée. Opération de sauvetage complet puisque, après restauration des originaux, il y a établissement de négatifs (Marrons) puis tirage de copies 35 et 16mm. Actuellement près de dix heures de films "Lumière" ont été visionnés.

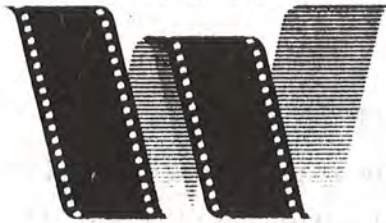
Par ailleurs, le Musée a fourni de nombreux documents pour l'édition de diverses publications.

Des projections de films Lumière ont eu lieu, soit avec l'appareil original, soit à partir des cabines, avec le montage réalisé par le Musée sur le voyage des Opérateurs Lumière, en 1896, en Palestine et en Egypte (Périple de Constantinople au Caire par l'équipe de Eugène Promio).



**Madison**





Administrative Offices: 6040 Vilas Hall, 821 University Avenue  
(608) 262-9706

Film and Photo Archive: 412 Historical Society, 816 State Street  
(608) 262-0585

Manuscripts Archive: 418 Historical Society, 816 State Street  
(608) 262-3338

Annual Report to FIATF

MADISON, WISCONSIN 53706

Jan-Dec 1987

I. ACQUISITIONS OF THE YEAR

- The Nicholas Rzhevsky Collection, representing over 300 Soviet films from the period of the 1950s to the 1970s, was acquired.
- Fifteen cubic feet of film, video and manuscripts made up the additions to the collection of Richard Kaplan, an independent filmmaker who established a collection at Wisconsin in 1986.
- Two films and sample scripts came in from Alex Rose Productions, with whom we have established an on-going deposit program.
- Seven films and kinescopes were deposited as part of the American Film Institute Collection.
- Ten cartons of out-takes and research footage from a British film biography of Maya Deren were received.
- Thirty videocassettes of contemporary American dramatic programming and 20 cubic feet of documentation comprised the additions to the Loring Mandel Collection.
- Eight cubic feet of photos and manuscript materials came in as additions to the John Kobal Collection.
- One carton of still photographs documenting Columbia Pictures was received from WHA-TV, the local public television station.
- Over fifty cubic feet of manuscript additions were made to the collections of Emile de Antonio, Ruth Goodman Goetz, MTM Enterprises, Otto Preminger, Reginald Rose, Daniel J. Travanti, and Amos Vogel.
- A mint condition run of Film Daily 1922-1970, totalling 49 cubic feet, was acquired from Nathan Zucker. The Center will distribute this important journal through Harvestor Microforms.

An archive of the University  
of Wisconsin-Madison and  
the State Historical Society  
of Wisconsin

## II. PROGRESS IN THE FIELD OF PRESERVATION

The Wisconsin Center for Film and Theater Research (WCFTR) has no facilities for laboratory restoration of prints on-site. Instead, we cooperate with established preservation archives. This year, two collections of nitrate films discovered in Wisconsin were successfully transferred to The American Film Institute (AFI) by the WCFTR. Center personnel promoting the cause of film and photo preservation have been featured in several newspaper articles and television programs. The possibility of a major preservation project for 1988-1989 is being explored with a Wisconsin corporation and the Smithsonian Institution.

## III. CATALOGUING - DOCUMENTATION - RESEARCH

Through a grant proposal submitted to IBM and the University of Wisconsin, WCFTR was awarded computer equipment, software and program development funds for a stills cataloguing project. Over the next 12 months, we will be generating an optical data file containing digitized images from an optical disc drive. Three data entry stations will be installed, including a scanner and laser printer. All film cataloguing information now stored in State Historical Society of Wisconsin (SHSW) card files will eventually be transferred to the new PS/2 generated database.

Cataloguing of films, still photos and related manuscripts has slowed considerably due to a lack of cataloguing personnel. To supplement existing personnel, a poster cataloguing grant proposal was submitted to the National Endowment for the Humanities. Unfortunately, it was not funded. Documentation continues to be administered through the SHSW Archives-Manuscripts Division, who report that WCFTR collections are the most heavily used by researchers.

Research activity at the Film and Photo Archive remains high. 2194 films were viewed at the Film Archive by 1154



researchers. Three hundred seventeen of our films were shown off-site during 1987, and over fifteen hundred off-site film and photo reference requests were answered. 1176 photo files were paged, resulting in stills from our collections being published or broadcast on more than fifty-five occasions, including Katharine Hepburn's book, The Making of the African Queen, film biographies of Bing Crosby, Orson Welles, and John Huston, and ceremonies at the Kennedy Center for Performing Arts in Washington, DC.

#### IV. FILM SHOWINGS

As part of our Hollywood Glamour Exhibition, a six week film series using features and cartoons from the WCFTR Warner Bros. Collection took place at the Elvehjem Museum of Art. The 300-seat auditorium was filled each week, which convinced us that the Madison community will support another film exhibition program.

In 1987, over three hundred films were loaned for public exhibition. WCFTR films were loaned to the Library of Congress, the American Film Institute, Le Giornate de Cinema Muto in Pordenone, the Cinetech Portuguese, and Turner Entertainment Company.

#### V. EXHIBITIONS - PUBLICATIONS

On 29 August 1987 an exhibition of photos titled "Hollywood Glamour, 1924-1956: Photographs from the Collections of the Wisconsin Center for Film and Theater Research" opened at the Elvehjem Museum of Art. The exhibition, made up of sixty original large format glamour portraits from our personality files, showed through the end of October. For the next two years, it will travel to five different venues in the midwest.

In conjunction with the exhibition, a 75-page catalogue with three essays, photographer biographies, photos of portrait photographers at work, and laserscan reproductions of all the

photographs in the show, was published by the University. A poster, featuring Gloria Swanson, also was designed for the show.

The exhibition, which received much favorable publicity, was one of the most popular in the history of the museum. This photo exhibition is the first for the WCFTR and we plan to continue utilizing the museum as a showcase for our stills and graphics holdings.

#### **VI. BUDGETING MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES**

The relationship between the University of Wisconsin and State Historical Society of Wisconsin in terms of providing support for WCFTR personnel and storage is undergoing some close scrutiny.

#### **VII. INTERNATIONAL RELATIONS**

See IV above.

#### **VIII. SPECIAL EVENTS - MISCELLANEOUS**

The WCFTR, American Film Institute, and the State Historical Society of Wisconsin co-hosted a conference funded by the National Historical Publications and Records Commission on local television newsfilm. The WCFTR archivist delivered a paper at the conference.

In 1987, the archivist also sat on the National Endowment for the Arts film preservation panel, was asked to join the National Moving Image Database (NAMID) standards committee, and provided on-site consultation for the Florida State Department of Commerce film and photo collections.

Maxine Fleckner Ducey  
Donald Crafton  
Madison, Wisconsin

February 22, 1988



**Madrid**



RAPPORT D'ACTIVITES 1987

En dépit de nos efforts, et indépendamment de la réussite apparente de quelques activités très partielles- notamment dans le domaine de la programmation et de la coopération avec d'autres organismes- il faut considérer 1987 comme une autre année perdue, aussi bien du point de vue des travaux de collecte et restauration des films- tâches absolument prioritaires- que du point de vue des progrès dans les domaines de la conservation, du catalogage, et de l'informatisation qui accusent un retard notable et souffrent de graves déficiences.

A partir du 31 Décembre 1986, date de la retraite du seul technicien capable de diriger et contrôler les travaux de reproduction du matériel détérioré ou délicat, il fallut chercher une formule qui permit de continuer de compter sur sa collaboration extérieure; il fallut attendre sept mois pour lui passer un contrat, mois pendant lesquels la machine de lavage dut rester inactive, ce qui entraîna la paralisation ou le ralentissement des travaux de transfert des nitrates et de la pellicule qui ne peut pas être traitée par les laboratoires commerciaux. De plus, après l'obtention de ce contrat, notre technicien se retrouva pendant un certain temps sans assistants, vu qu'il n'existe pas de tels postes parmi le personnel de la Filmoteca, on a habituellement recours à la formation de chômeurs engagés à temps partiel pour un intérim de six mois par an .

Le manque d'espace de magasinage sera bientôt un problème additionnel qui sera provisoirement palié par l'installation de "compactus" permettant une meilleure utilisation des mètres cubes d'entreposage, dans l'attente de pouvoir obtenir un nouveau siège pour la Filmoteca et de pouvoir alors implanter, avec un minimum de rigueur, de meilleures conditions de conservation.

Il est aussi regrettable que la plupart des fonds destinés à la Filmoteca a été engagée, comme pour 1988, à la réhabilitation et à l'équipement de l'ancien cinéma "Doré" pour le convertir en salle de projections. Il sera très difficile d'obtenir, avant l'achèvement de ce local, un nouveau bâtiment aménagé et climatisé pour nos dépôts et bureaux.

La position de la politique économique actuelle du Gouvernement espagnol, dont l'objectif est de contenir le déficit public, ne permet pas non plus d'augmentation de budget raisonnable pour 1988, ce qui implique qu'il sera pratiquement impossible, au cours du présent exercice, d'obtenir de moindres progrès quantitatifs ou dans les investissements de tirage de copies.



## 1. - ACQUISITIONS

Films: 523 nouveaux titres et 799 copies ont été enregistrés.

longs métrages espagnols: 196  
courts métrages " : 340  
longs métrages étrangers: 194  
courts métrages " : 69

Parmi les acquisitions les plus importantes, on peut signaler un lot de films soviétiques et documentaires espagnols filmés pendant la Guerre Civile, des films produits par la Phalange espagnole, le négatif du long métrage de Maximiliano Thous "Moros y cristianos" (1926) et le matériel filmé par le correspondant de la TV allemande ZDF sur l'Espagne post-franquiste.

Cette année le dépôt obligatoire des films espagnols a été réduit à 31 longs métrages et 78 courts métrages (environ la moitié par rapport à 1986). Mise à part la légère baisse de la production des dernières années, la réduction des nouveaux titres espagnols en 1987 obéit à une lagune législative du Décret ministériel du 28/12/1983 sur les subventions de l'Etat à la production cinématographique, en vertu duquel les films qui obtiennent l'avance sur recettes ne sont tenus de donner à la Filmoteca une copie en parfait état que lorsqu'ils ont compensé l'avance avec le pourcentage correspondant, issu des recettes de l'exploitation commerciale, ce qui peut être très long - quand cela aboutit - si la quantité avancée est élevée ou si le film n'obtient pas un gros succès commercial. En conséquence, nombreux sont les films depuis 1984 en suspens d'exécuter la formalité légale de remise obligatoire d'une copie à la Filmoteca.

Musée: Au nombre des appareils acquis, nous devons signaler un praxinoscope théâtre d'Emile Reynaud de 1878, une caméra Gaumont-Demeny du début du siècle, un "Edison Home phonograph", une chambre claire, et un zoographe de 1800. Nous avons acheté à la famille du pionnier espagnol Ricardo de Bañes une importante collection d'appareils anciens (projecteurs et caméras) et d'objets divers.

Bibliothèque: Ont été enregistrés:

1836 livres  
268 Volumes reliés de revues  
403 Fascicules de périodiques (35 abonnements)  
885 Fascicules de revues  
200 Brochures  
50 Press-books  
1000 à 2000 coupures de presse

Photothèque:

3500 titres de photographies et négatifs  
130 affiches

Par ailleurs, nous avons acheté aux héritiers du critique de cinéma Jorge Fiestas 2795 disques de musique de films, 420 cassettes vidéo et de nombreux ouvrages.

## 2.- Progrès dans le domaine de la conservation

Nous avons continué les travaux de vérification et d'identification des nitrates acquis au cours des dernières années.

Environ 20 bobines de films documentaires des années 20 ont été transférées sur acétate.

Nous avons pu reconstruire, grâce à la collaboration de nos collègues de Prague, la bande intégrale du son de "Los jueves, milagro" (Luis G. Berlanga, 1957), dont le négatif son avait disparu. Diverses études de reconstruction et restauration de longs métrages espagnols des années 30-40 ont été entreprises.

## 3.- Catalogage, documentation, recherche

Nous avons poursuivi le catalogage des films sur la Guerre Civile 1936-39, en intensifiant les recherches et les contacts avec d'autres archives étrangères, en vue de la publication d'un catalogue aussi exhaustif que possible des documents filmés sur cette période qui est prévue pour 1989.

La salle de lecture a accueilli 524 lecteurs

Une centaine de chercheurs et étudiants de toutes nationalités ont pu visionner sur table, en projection et en vidéo plus de 600 copies.

Nous avons répondu de manière satisfaisante aux nombreuses demandes de renseignements (environ 15 par jour) par téléphone et correspondance.

Enfin, nous avons fait de notre mieux pour assister dans tous les domaines (technique, programmation et publications) les cinémathèques des diverses Communautés Autonomes qui intègrent l'Espagne, en les encourageant à la recherche et collecte des nitrates et des copies anciennes qui peuvent apparaître dans leurs régions

## 4.- Projections et Coopération

851 séances régulières ont été présentées à notre salle habituelle, sauf pendant le mois d'août. Le nombre de films a été de 417, et le nombre de spectateurs de 85.166.

La plupart des films ont été montrés en version originale avec traduction simultanée (531 séances) et 33 films muets ont été accompagnés au piano.

Par ailleurs nous avons aussi organisé 407 supplémentaires (198 films) à la salle du "Centre de Arte Reina Sofia" (180 places) de Madrid.

Principaux cycles: (les chiffres dans les parenthèses indiquent la moyenne d'assistance par cycle)

Janvier: THOMAS H. INCE (39), ERIC ROHMER LE GOUT DE LA BEUTE (190)

Février: OTAR IOSELIANI (116); LES AVANTS GARDES

Mars : EN SOUVENIR DE DOUGLAS SIRK (142); NORMAN MCLAREN (44)

Avril : ALAN RUDOLPH (299); JERRY LEWIS (108); SENNETT (29); ANTONIONI (127)

.../....



Mai: JOHN FORD (111); ORSON WELLES (135); WARHOL (101); HEYNOWSKI & SCHEUBANN (39)  
 Juin: JOHN FORD " ; FILMS FRANÇAIS (46)  
 Juillet: JOHN FORD (111); NOUVEAUX FILMS FRANÇAIS  
 Septembre: TAVIANI (162); FILMS HOLLANDAIS (48); ADOLFO ARRIETA (31)  
 Octobre: ROBERT SIODMAK (98); FILMS INDIENS; CINEMA AIME PAR LES SURREALISTES  
 Novembre: CINEMA SUISSE (89); CINEMA CHINOIS (38); EBERHARD FECHNER  
 Décembre: CINEMA CHINOIS (29); DURAS (77); CINEMA AUTRICHIEN (106)  
 Mars à Décembre: DIRECTEURS DE PHOTOGRAPHIE DU CINEMA ESPAGNOL (58)

Autres manifestations: notre département de Coopération a canalisé de nombreux prêts de films, avec autorisation préalable des ayants-droits, au bénéfice de 35 organismes officiels et culturels, dont diverses universités. Par ailleurs, les 13 programmes de films sur la Guerre Civile, diffusés à l'occasion du 50ème anniversaire, ont été présentés à Avilès, Badajoz, Alicante, Madrid, Las Palmas, Palermo, Florencia, Athènes et Paris. Nous avons également collaboré avec 18 festivals de cinéma en Espagne, et 4 à l'étranger.

#### 5.- Expositions, publications

Les efforts du Département de Publications se sont concentrés sur la préparation des ouvrages consacrés à John Ford et aux Directeurs de photographie du cinéma espagnol qui seront publiés en 1988.

A cause du manque de budget, des complications bureaucratiques et des difficultés rencontrées pour intéresser le secteur privé à des co-éditions, les publications n'ont pas pu atteindre le rythme désiré. Seule la collaboration avec certains festivals de cinéma nous a permis d'acheminer quelques projets d'édition prévus à l'occasion de cycles rétrospectifs organisés conjointement. Ont été édités en 1987:

"OTAR IOSELIANI" (brochure)

"ANTONICINI: ARQUITECTURAS DE LA VISION" (Coédition de la version espagnole avec la Cooperativa ALEF de Rome)

"ROBERT SIODMAK: MAESTRO DEL CINE NEGRO" (Co-édition de la version espagnole du livre d'Hervé Dument avec le Festival de St. Sébastien)

12 programmes mensuels et diverses notes informatives pour les cycles.

Nous avons collaboré à l'organisation de l'exposition "Antoninini, arquitecturas de la visión" avec le centre artistique "Reina Soffa".

#### 6.- ADMINISTRATION ET BUDGET

Dépenses effectuées en 1987:

(120 Pts = 1 \$US)

Acquisitions et tirages de copies.....	16.631.050, Pts
Contrat conseiller technique.....	1.792.000,-
Musée du cinéma.....	7.676.000,-
Acquisitions bibliothèque-Photothèque-videothèque.....	12.741.926,-
Recherche sur le cinéma espagnol.....	2.679.600,-
Location salle de projection.....	33.187.610,-
Projections.....	19.279.716,-
Publications.....	19.807.578,-
Transports divers.....	8.282.628,-
Frais divers.....	19.646.674,-

Construction du Cinéma "Doré"..... 255.290.082,-

Les frais de personnel et une grande partie des frais généraux sont couverts par le Ministère de la Culture. En 1987, le personnel comprenait 63 employés et 26 chômeurs intérimaires.

#### 4.- Relations internationales

Des échanges de films sous forme de prêts illimités ont été réalisés avec nos collègues de Bruxelles, New York, Munich et Luxembourg.

Nous avons collaboré, pour des prêts limités, à des rétrospectives de cinéma espagnol et de Buñuel avec nos collègues de Vienne (Filmmuseum), Mexico (Cineteca Nacional), Prague, Lisbonne et Athènes.

Par ailleurs, nous avons bénéficié de la précieuse collaboration de nombreuses archives de la Fiaf qui nous ont envoyé beaucoup de films pour nos projections. Nous remercions vivement nos collègues de Lausanne, Lisbonne, Londres (NFA), Luxembourg, Montevideo, New York, Paris (Cinémathèque Française), Pékin, Prague, Rochester, Stockholm, Toulouse et Washington.

Malgré une nette amélioration de nos relations avec l'industrie du cinéma espagnol, on ne peut pas dire que les producteurs et distributeurs espagnols soient des collaborateurs enthousiastes de la Filmoteca, surtout en ce qui concerne les autorisations de tirage pour les échanges, et même quelquefois pour les prêts limités aux membres de la FIAF.

#### Visiteurs:

Otar Ioseliani (URSS)  
Bogdan Zizic et Dušan Vukokticić (Zagreb Films)  
Jacques Champreux ("Les vampires" de Feuillade)  
Budd Boetticher (Hommage Randolph Scott)  
Paolo et Vittorio Taviani  
Taz Gallagher (John Ford)  
Eric de Kuyper (Amsterdam)  
Hubert Bals (Film Festival Rotterdam)  
Thomas Koerfer (Cinéma suisse)  
Elem Klimov (URSS)  
Ege Natenjakob (RFA)  
Sheila McLaughlin (USA)  
Walter Heynowski & Gerhard Scheumann (RDA)  
Beatrice Welles (Hommage à Orson Welles)  
Peter von Bagh (historien Finlande)  
Marsha Kinder (Critique, USA)  
Monte Hellman (Préparation tournage)  
André Gaudreault (Cinéma muet, Québec)



**Mexico**



CINETECA NACIONAL MEXICO

ACTIVITIES IN 1987

1. Acquisitions of the year

During 1987, 389 new prints were registered, 287 were Mexican and 102 foreign films. By the end of 1987, the film archive totaled 3,196 films. This number does not include nitrocellulose based material, nor special collections on deposit and/or which have been donated.

2.- Progress in the field of preservation

The Cineteca Nacional's program with respect to protection for 1987 included the copying of 28 35mm films, of which 15 were local and 8 foreign films.

As to the activities relating to the preservation of special collections on nitrate material, the difficult job of manually restoring the AFI documentary collection was completed and the preparation of acetate prints was begun. In honor of the fiftieth anniversary of the FIAF, to be celebrated in Paris in April 1988, Cineteca Nacional prepared two reels of 35mm film from the documentary collection of the National General Archive from nitrate originals.

And finally, 3,346 inspections were made of archive prints and 1,046 of other material.

3. Cataloguing - Documentation - Research

2,729 new titles were acquired including books, periodicals, unpublished scripts, posters, stills and lobby cards. Services offered to the public by the library, graphics collections and research department in 1987 came to a total of 19,288 to 7,392 users.

- Acquisitions by the library and graphics collections

	1987	Total
401 Books		3,145
732 Periodical publications		6,482
869 Published scripts		4,295
339 Posters (titles)		4,043
388 Stills and lobby card files		8,108

- Research archive

272 Files on national productions	3,130
1,135 Files on foreign productions	4,213
819 Files on individuals	2,425
338 Miscellaneous files	1,155



During 1987 research was completed on Mexican Filmography of Medium and Feature Films 1967 - 1970 and 1981 - 1985, Festival of Festivals 1958-1968 and on Mexican Film Posters.

#### 4. Film showings

During 1987, a total of 719 titles were programmed, of which 226 were Mexican films and 5 coproductions in which Mexico participated. There was an average of 14 showings a day with more than 600,000 spectators.

The main events were:

39 cycles, 14 of them dedicated to 14 different countries, 11 more on film personalities (directors, producers, script-writers and actors). Of the 14 remaining, three presented films which shared a common institution as producer (the National Indian Affairs Institute, the British Film Institute, the Center for the Production of Short Films) and the rest were of films alike in theme or genre.

As every year the Cineteca Nacional was in charge of the organization of the International Stage of the Cineteca as well as the International Film Sampler and for the first time it collaborated on the programming of the films shown at the XII International Review of Acapulco, which recommenced its activities this year.

#### 5. Exhibitions - Publications

In 1987 the Gallery of the Cineteca Nacional held five exhibitions: the Juan Orol Exposition with nine watered ink drawings by Saul Villa (Saul Villa, the painter, showed nine watered ink drawings inspired by the work of the famous director); the Homage to Raul de Anda Exposition (a sampling of the posters of his films); the Exposition of the works that participated in the contest for the design for the poster of the Seventh International Stage of the Cineteca (an exposition of posters that participated in the contest for design of the poster of the Seventh International Stage of the Cineteca); the Exposition of Posters of Brazilian Films (showing 23 posters representing the best of Brazilian movies); and the Exposition of Dolores del Rio in Films (presenting 35 photographs of Dolores del Rio, as well as some of the national and international prizes and honors awarded to this famous Mexican actress).

#### Publications

##### Books

Memoria 1986 (recounts the activities of the Cineteca during 1986).

Mexican Film Posters, by Cristina Felix and Jorge Larson, from Cineteca Nacional, (reproduces 78 posters of Mexican films and a text on the development of this art form in our country from 1932 to 1986).

Festival of Festivals by the staff of Documentation Department of Cineteca Nacional (credits and photographs of the movies that participated in the Nacional Review of Acapulco which began in 1959).

The following books are also in various stages of preparation: Miguel Barbachano Ponce - Criticas; Alberto Gout 1907 - 1966 and Cine Chicano.

#### Programs

Monthly programs numbers 37 to 48.

Program for the Seventh Internacional Stage of the Cineteca Nacional

Special Program of the 20th International Film Sampler

#### Posters

Promotion for the Seventh International Stage of the Cineteca

Promotion for the 20th International Film Sampler

#### Others

1988 Calendar "The Faces of Mexican Films" Dolores del Rio with 24 photographs of the beautiful Mexican actress.

#### 7. International Relations (FIAF and others)

- The subdirector of the Cineteca Nacional of Mexico attended as representative of the Cineteca Nacional the 43rd Congress of the FIAF which was held from the 16th to the 23rd of May in Berlin, German Federal Republic.

- Within the framework of the Cultural Interchange between Mexico and the German Democratic Republic, the subdirector of the Cineteca Nacional attended summer school held by the International Federation of Film Archives (PIAF - summer school) 1987 in Berlin, German Democratic Republic.

- The Cineteca Nacional, represented by the Director of Cinematografia, was present at the 40th Cannes Film Festival in France, at the XV Moscow Film Festival as well as the opening of the Mexican Film Week in Moscow.

During 1987 the Cineteca Nacional received the visits of distinguished personalities of the film world among whom we could mention Delphine Seyrig, French actress who appeared in Last Year in Marienbad, Libertad Lamarque and Mr. Gueorgui Ftniflavovich, Vicepresident of the Presidium of the Supreme Soviet of the USSR.



8. Special Events, Miscellaneous

Among the various special events held during 1987, were the homage to Norman McLaren, the retrospectives of the British Film Institute, the cycle entitled "Image Kitchen" (Cocina de Imágenes) dedicated to the women filmmakers of Latin America and the Caribbean and the weeks devoted to Rumanian, Polish, French, Greek, Portuguese and Belgian films. Also noteworthy was the cycle of 55 films dedicated to the working class in film and the homage to the fiftieth anniversary of the Graphic Popular Workshop with the showing of five classic Mexican films.

- The Mexican Academy of Motion Picture Arts and Sciences awarded two Golden Arieles in 1987: one to Gabriel Figueroa, the extraordinary cameraman as recognition of his outstanding work within the Mexican film industry, and another to Mario Moreno "Cantinflas" for his contribution to national films.

- For the fifth consecutive year the Cineteca Nacional awarded the "Salvador Toscano Award". In 1987 the prize went to Mr. Carlos Savage, one of the most outstanding editor in Mexican films.

**Mexico**





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## INFORME DE ACTIVIDADES 1987

DURANTE EL AÑO DE 1987 LA FILMOTECA DE LA UNAM, PASÓ A FORMAR PARTE DE UNA NUEVA DEPENDENCIA UNIVERSITARIA; LA DIRECCIÓN DE ACTIVIDADES CINEMATOGRÁFICAS A LA QUE SE INTEGRÓ COMO SUBDIRECCIÓN, EL TRABAJO PROPIO DE LA FILMOTECA CONTINUÓ DESARROLLÁNDOSE DE MANERA NORMAL, FORTALECIENDO ALGUNAS DE SUS ÁREAS AL EVITARSE LA DUPLICACIÓN DE ESFUERZOS EXISTENTE HASTA ANTES DE LA CREACIÓN DE LA NUEVA DIRECCIÓN.

### ACERVO

A PESAR DE QUE LAS DIFICULTADES ECONÓMICAS POR LAS QUE ATRAVIESA NUESTRO PAÍS SE REFLEJAN EN LA UNIVERSIDAD LO QUE LIMITA LAS POSIBILIDADES DE CRECIMIENTO DEL ACERVO, ÉSTE CONTINUÓ CRECIENDO, FUNDAMENTALMENTE A TRAVÉS DE DONACIONES Y DEPÓSITOS DE MATERIALES FÍLMICOS, ENTRE LAS DONACIONES EL DE ESPECIAL INTERÉS LA COLECCIÓN DE LOS PRIMEROS DIBUJOS ANIMADOS REALIZADOS EN MÉXICO PRODUCIDOS POR EL DR. ALFONSO VERGARA, ENTRE LOS DEPÓSITOS DESTACA EL DE LOS NEGATIVOS ORIGINALES DE LAS PELÍCULAS PRODUCIDAS POR EL SR. J.J. ORTEGA.

EL ACERVO SE INCREMENTÓ EN 345 TÍTULOS RECIBIDOS EN DONACIÓN, 1 TÍTULO EN INTERCAMBIO, 1 HALLAZGO, 18 TÍTULOS RECIBIDOS EN DEPÓSITO, 43 PELÍCULAS COMPRADAS Y 8 PRODUCCIONES UNIVERSITARIAS, ADEMÁS DE QUE SE NOS PERMITIO COPIAR 22 PELÍCULAS. SE COPIARON A MATERIAL DE SEGURIDAD 20,815 MTS. DE PELÍCULA DE NITRATO.

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SE REVISARON, LIMPIARON Y RECIBIERON MANTENIMIENTO O RESTAURACIÓN 448 PELÍCULAS DEL ACERVO PERMANENTE, Y CERCA DE 3500 COPIAS DE CIRCULACIÓN.

EL LABORATORIO PROCESÓ 155,137 METROS DE PELÍCULA 16 MM. Y 74,582 DE 35 MM. ESTO PERMITIÓ INCREMENTAR EL CATÁLOGO DE PELÍCULAS EN CIRCULACIÓN AL SERVICIO DE CINE-CLUBES Y ENTIDADES CULTURALES.

#### CATALOGACIÓN

SE REALIZARON: 50 EXPEDIENTES DE PELÍCULAS, FILMOGRAFÍAS DE DISTINTOS ACTORES, PRODUCTORES Y DIRECTORES DEL CINE NACIONAL (MANUEL BARBACHANO PONCE, IGNACIO LÓPEZ TARSO, ALEJANDRO GALINDO, TIM-TAN, LOS HERMANOS SOLER, ETC.), 4599 FICHAS TÉCNICAS DE PELÍCULAS Y CUATRO INVESTIGACIONES, LOS TÍTULOS DE ÉSTAS SON: "REGISTRO DE ESTRENOS 1987 EN LA ZONA METROPOLITANA", CON FICHAS Y SINÓPSIS DE TODAS LAS PELÍCULAS ESTRENADAS EN EL DISTRITO FEDERAL Y SUS ALREDEDORES.

"ESTADÍSTICAS DE LA EXHIBICIÓN 1987" ESTAS DOS INVESTIGACIONES PROPORCIONARÁN EL MATERIAL PARA LA ELABORACIÓN DEL ANUARIO 1987 DE EXHIBICIÓN EN MÉXICO.

"PRODUCCIÓN DEL CINE MEXICANO 1981" Y

"FILMOGRAFÍA DEL CINE MEXICANO 1960-1980"

#### DOCUMENTACIÓN

SE CLASIFICARON: 4976 MATERIALES ICONOGRÁFICOS (STILLS, CARTELES, ETC.)

9600 RECORTES DE NOTICIAS PERIODÍSTICAS SOBRE CINE.

1345 DOCUMENTOS DIVERSOS DE CINE.

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LA BIBLIOTECA INCREMENTÓ SU ACERVO EN:

286 LIBROS  
128 GUIONES CINEMATOGRAFICOS  
450 REVISTAS  
148 FOLLETOS

DANDO ATENCIÓN A 1770 LECTORES.

PRESTAMO DE PELICULAS

SE PROPORCIONARON 5257 PELÍCULAS A CERCA DE 400 DISTINTOS EXHIBIDORES EN TODO EL PAÍS. MUCHOS DE ESTOS RECIBIERON ASESORÍA EN PROGRAMACIÓN Y OPERACIÓN DE SUS CINE-CLUBES.

SE INCREMENTÓ EL CATÁLOGO DE PRÉSTAMOS CON 375 TÍTULOS. ÉSTO SE LOGRÓ EN BUENA MEDIDA PORQUE A LA CREACIÓN DE LA NUEVA DIRECCIÓN, EL MATERIAL EXISTENTE EN LA DIRECCIÓN DE CINEMATOGRAFÍA PASÓ A FORMAR PARTE DEL CATÁLOGO DE LA FILMOTECA, PERO TAMBIÉN GRACIAS AL INTENSO TRABAJO DESARROLLADO EN EL LABORATORIO.

EXHIBICION

SE LLEVARON A CABO 4508 FUNCIONES DE CINE EN TOTAL, 207 DE ÉSTAS EN COLONIAS POPULARES, BARRIOS, ETC.

SON CUATRO LAS SALAS QUE EXHIBEN DIARIAMENTE, (JOSÉ REVUELTAS, JULIO BRACHO, FÓSFORO Y CINEMATÓGRAFO DEL CHOPO).

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SIETE LOS CINE-CLUBES PROGRAMADOS DIRECTAMENTE, CUATRO LOS CINE-CLUBES INFANTILES. ÉSTA LABOR DE EXHIBICIÓN PERMITE CUBRIR LAS DISTINTAS ZONAS DE LA CIUDAD DE MÉXICO Y UNA GRAN VARIEDAD DE PÚBLICOS DISTINTOS.

ENTRE LOS CICLOS MÁS IMPORTANTES EXHIBIDOS DURANTE 1987 SE ENCUENTRAN LOS SIGUIENTES: "EL CINE DE KUROSAWA", "CINE AFRICANO", "SEMANA DE CINE ESPAÑOL" (TODOS ESTOS CON ESTRENOS EN MÉXICO), LA XX NUESTRA INTERNACIONAL DE CINE, GRACIAS A LA COLABORACIÓN DE LA CINETECA NACIONAL, "COMUNIDADES ACADÉMICAS", UNA REVISIÓN DEL CINE REALIZADO CON EL TEMA DE LA ESCUELA, ETC.

#### CURSOS, SEMINARIOS, EXPOSICIONES

ENTRE LOS DISTINTOS CURSOS, SEMINARIOS Y CICLOS DE CONFERENCIAS QUE SE REALIZARON EN 1987, DESTACAN LOS SIGUIENTES:

- SEMINARIO "ÁFRICA UNA MIRADA INTERIOR"
- TALLER DE GUIÓN CINEMATográfico
- CURSO DE MANTENIMIENTO DE PROYECTORES Y PELÍCULAS CINEMATográfICAS.
- CURSO DE ORGANIZACIÓN Y CONDUCCIÓN DE CINE CLUBES.
- CICLO DE CONFERENCIAS "EXCESO DE MAQUILLAJE".

SE MONTARON CUATRO EXPOSICIONES EN NUESTRAS INSTALACIONES Y SE PRESTARON OCHO PARA OTRAS INSTITUCIONES.

EN NUESTRA GALERÍA SE PRESENTARON "CACARO" HISTORIA DEL APARATO DE PROYECCIÓN CINEMATográfica, CON PARTE DE LA COLECCIÓN DE PROYEC-

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TORRES ANTIGUOS DEL ACERVO, "NOCHE DE ESTRELLAS", EXPOSICIÓN DE PINTURAS DE GARCÍA HERRERA, RETRATOS DE LAS ESTRELLAS DEL CINE NACIONAL 1940-1949, Y DOS EXPOSICIONES DE CARTELES, "70 AÑOS DE LA REVOLUCIÓN DE OCTUBRE", Y "EL CINE SOVIÉTICO EN EL CARTEL ALEMÁN".

### PUBLICACIONES

SE PUBLICARON CUATRO LIBROS:

"LA CINTA DE PLATA" DE JAIME TORRES BODÉT, COMPILADO POR LUIS MARIO SCHNEIDER"

"HISTORIA DEL CINE MEXICANO" DE MOISÉS VIÑAS, CON LA ASESORÍA DE TOMÁS PÉREZ TURRENT, AURELIO DE LOS REYES Y LA COORDINACIÓN DE MANUEL GONZÁLEZ CASANOVA.

"LA MUJER EN LOS MEDIOS AUDIOVISUALES" DE VARIOS AUTORES Y "ANUAL DE CINEMATOGRAFÍA CIENTÍFICA" DE VIRGILIO TOSSI.

ADEMÁS SE PUBLICARON LA REVISTA TRIMESTRAL "PANTALLA" Y EL FOLLETO MENSUAL DE PROGRAMACIÓN "DUTACA".

SE TRASMITIERON 336 PROGRAMAS DE LA SERIE "CARTELERA CINEMATOGRAFICA UNIVERSITARIA" Y 44 DE LA SERIE "MÚSICA EN IMÁGENES".

### PRODUCCION

EN ESTE TERRENO SE FORTALECIÓ LA PRODUCCIÓN DE LARGOMETRAJES FINALIZANDO "NOCTURNO AMOR QUE TE VAS" DIRIGIDA POR MARCELA FERNÁN-

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DEZ VIOLANTE Y "LOS CONFINES" DIRIGIDA POR MITL VALDEZ. AMBAS REALIZADAS EN 35 MM. TAMBIÉN SE CONCLUYERON EL LARGOMETRAJE 16 MM SOBRE EL PINTOR MEXICANO JUAN G'GORMAN "COMO UNA PINTURA NOS IREMOS BORRANDO" Y LOS CORTOS TESTIMONIALES "OTRA MANERA DE HABLAR" Y "VERACRUZ 1914, MEMORIA DE UNA INVASIÓN", ADEMÁS DE REALIZAR 11 REGISTROS TESTIMONIALES.

#### RELACIONES NACIONALES E INTERNACIONALES

A PESAR DE LAS DIFICULTADES ECONÓMICAS QUE LIMITAN LA PARTICIPACIÓN EN EVENTOS INTERNACIONALES, A TRAVÉS DE DISTINTOS APOYOS SE LOGRÓ PARTICIPAR EN DIVERSAS REUNIONES INTERNACIONALES, ASÍ GRACIAS AL CONSEJO BRITÁNICO SE PUDO ASISTIR A LA "ASAMBLEA DE LA ASOCIACIÓN INTERNACIONAL DE CINE CIENTÍFICO" EN LONDRES; POR INVITACIÓN DE LOS ORGANIZADORES FUE POSIBLE ASISTIR AL "FESTIVAL INTERNACIONAL DE CINE" EN RÍO DE JANEIRO, Y POR INVITACIÓN, TAMBIÉN DE LOS ORGANIZADORES SE ESTUVO EN EL "IX FESTIVAL DE CINE LATINOAMERICANO" EN LA HABANA, EN ESTE ÚLTIMO SE ASISTIÓ A REUNIONES DE LA UNIÓN DE CINEMATECAS DE AMÉRICA LATINA Y DE REVISTAS LATINOAMERICANAS DE CINE.

SE ESTUVO PRESENTE TAMBIÉN EN EL "CONGRESO ANUAL DE LA FEDERACIÓN INTERNACIONAL DE ARCHIVOS FÍLMICOS" EN BERLÍN, REPÚBLICA FEDERAL ALEMANA.

LAS RELACIONES CON DISTINTAS ENTIDADES ESTATALES, PARAESTATALES Y REPRESENTACIONES DE OTROS PAÍSES EN EL NUESTRO, TUVIERON UN GRAN DESARROLLO, LO QUE PERMITIÓ EL FORTALECIMIENTO DE LA ACTIVIDAD CINEMATOGRAFICA EN NUESTRA UNIVERSIDAD. LOS APOYOS BRINDADOS POR LOS SERVICIOS CULTURALES DE LA EMBAJADA DE FRANCIA, EL INSTITUTO GOETHE Y

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LAS EMBAJADAS DE DISTINTOS PAÍSES FUERON DE UN VALOR INAPRECIABLE DURANTE 1987. DURANTE EL PASADO AÑO, SE CELEBRARON CONVENIOS Y ACUERDOS CON UN BUEN NÚMERO DE ENTIDADES PÚBLICAS DE NUESTRO PAÍS, DESTACAN LOS ESTABLECIDOS CON LA DIRECCIÓN GENERAL DE PROMOCIÓN CULTURAL DE LA SECRETARÍA DE EDUCACIÓN PÚBLICA, EL INSTITUTO DE CULTURA DEL ESTADO DE TABASCO, EL BANCO NACIONAL DE CRÉDITO RURAL, ETC.

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# 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.

## RAPPORT D'ACTIVITE' POUR 1987

### 40 ANS DE LA CINETECA ITALIANA

La vie de la Cineteca Italiana de Milano en 1987 a été marqué par un évènement important, c'est a dire la 40<sup>ème</sup> année de la fondation.

En effet la Cineteca Italiana a été fondée le 22 mars 1947 et depuis cette date les activités culturelles se sont poursuivies, soit dans le domaine de la recherche, de la conservation des films, soit dans la diffusion de la culture cinématographique.

Nous désirons souligner aussi que la Cineteca Italiana est un des anciens membres de la F.I.A.F., car s'est en 1948 que date l'adhésion à membre effectif.

Pour fêter le 40<sup>ème</sup> anniversaire la Cineteca Italiana a organisée à Milan du 9 au 19 juin 1987 un important festival du cinéma avec les trésors de l'archive. Une cérémonie officielle a eut lieu également le 22 mars avec la distribution d'une spéciale médaille d'argent que nous avons l'honneur de remettre au Congrès de Président de la F.I.A.F.

### ACQUISITION DE L'ANNEE

Films: 153 longs métrages, 61 courts métrages. La Cineteca Italiana a acquis également des copies de conservation (tirées du négatif original) et des stoks de copies nitrates, en cours d'identification. Parmi les longs métrages il faut signaler des films de: Michael Curtiz, Marco Ferreri,



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Mario Monicelli, John Milius, Tinto Brass; Luis Bunuel, Bob Rafelson, John Huston, Pupi Avati, Pier Paolo Pasolini, Roman Polanski, Samuel Fuller, Paolo et Vittorio Taviani, Brian De Palma, Ettore Scola, Nanni Moretti et beaucoup d'autres auteurs.

Des échanges et prêts illimités ont été conclus avec différentes archives. Les travaux de restauration se poursuivent sur les copies nitrates (80% des travaux).

## CATALOGAGE, DOCUMENTATION, RECHERCHE

En 1987 un grand travail a été fait pour le classement et la mise en fiche des films de l'archive. Pour la recherche nous signalons l'identification de films italiens des années 1910 (Production Pasquali Film, Ambrosio, Aquila, Cines), une copie marqué "Star Film" de Georges Méliès, un des premier films de dessin animé marqué "Messter Film" (Allemagne), un Max Linder "Jongleur au restaurant", un film de Griffith sur la guerre nord-sud, une comédie américaine marqué "Thomas Edison, copyright 1911".

## PROJECTIONS

Quelques centaines de séances ont été organisée par la Cineteca Italiana en 1987 en Italie avec des films rétrospectifs pour des programmes culturels dans les Universités, les Ecoles, les Centre Culturels. Au mois d'aout la Cineteca Italiana a participé à la manifestation "Italian Festival Arts" à



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Melbourne (Australie) avec des films du cinéma muet italien. La Cineteca Italiana a aussi participé au Festival de Montpellier ("Venise au cinéma").

## MUSEE DU CINEMA

En 1987 des cours sur l'histoire du cinéma pour les élèves du "Cineseminario 1987" ont été réalisés au "Musée du Cinéma" à Palazzo Dugnani à Milan. Le Musée, qui est ouvert depuis 1986, a été visité par un nombreux public, avec une bonne fréquentation d'étranger (étudiants et chercheurs).

Parmi les projections du Musée il faut signaler un "Homage à Norman McLaren", le "Gag Film Festival", la projection du film "Thais", l'oeuvre futuriste de Anton Giulio Bragaglia (en collaboration avec la Cinémathèque Française de Paris), un panorama "Le monde des archives" (en collaboration avec la Cineteca Nazionale de Rome).

## RAPPORT ENTRE MEMBRES DE LA F.I.A.F.

La Cineteca Italiana doit signaler que, encore une fois, il s'est vérifié en 1987 que des Archives membres de la Fédération ont envoyées des films à des organisations en Italie (même à Milano) non membres de la F.I.A.F. et sans l'autorisation préalable de l'archive italienne. Il y a eut des problèmes, surtout sur l'utilisation des films (projections payantes). Pour éviter dans le futur



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la répétition d'une situation analogue, le 1<sup>o</sup> septembre 1987 une lettre circulaire a été envoyé aux membres et nous pensons utile l'écrire dans ce rapport:

"La Cineteca Italiana de Milano prie tous les membres de la Fédération qui ont l'intention d'envoyer des films à des organismes non F.I.A.F. de Milano et de la Régions Lombardie, de demander au préalable l'autorisation écrite de la part de la Cineteca Italiana. En application du texte de l'art. 102 du Règlement intérieur, la Cineteca Italiana souhaite d'être informé d'avance et directement par l'archive membre qui est en train d'envoyer des films sur Milano et région. Cela facilitera un meilleur contrôle et une meilleure coopération entre membres de la Fédération".

## ADMINISTRATION

Le fonctionnement de la Cineteca Italiana a été assuré en 1987 par des contributions de l'Etat (loi sur le cinéma), la Région Lombardie et la Municipalité de Milano. L'aide accordée n'est toutefois pas suffisante pour garantir toutes les activités de l'archive. Nous espérons d'améliorer cette situation pour les exercices futurs.

## LE CONSEIL D'ADMINISTRATION

Milano, 1<sup>o</sup> février 1988





**Montevideo**





SERVICIO OFICIAL  
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

**SODRE**

ARCHIVO  
NACIONAL  
DE LA  
IMAGEN

Activities report 1987

Having firmly established the main lines of work of our archive and re-structured our organization intending to undertake tasks which had to be layed aside, preservation continues to be our biggest concern and main area of work, with documentation following close behind. Our achievements, modest if compared with big archives, were satisfactory on our scale.

Acquisitions - Again, not significative in number, we were able to recover twenty uruguayan documentary films made prior to 1966, and have trailed other sources which hopefully will enlarge our collection of national films in 1988.

Preservation - Slowed down due to budget and raw stock shortages, in 1987 our archive processed 24.855 metres of positive film and 5.980 meters of negative. More than fifty percent of the work was devoted to uruguayan films. Among 12 short and 13 feature films, we recovered "Dos destinos", the first sound feature made in Uruguay in 1936.

We are particularly glad to report that thanks to the efforts of Mr. Jiri Levy and the kind cooperation of Mr. Wolfgang Klaue, Ceskoslovensky Filmovy Archiv sent us 15 recovered prints of old primitive nitrates which belonged to our archive. Many years ago we had sent 58 original nitrate prints of primitive films to Prague, for a seminar of Film Identification sponsored by FIAF coinciding with it's congress. Seemingly, the prints arrived late and eventually were misplaced and forgotten. Through Mr. Levy's effort we have now recovered fifteen, and still hope to recover a few more, although on first notice they are lost.

In the area of videotape preservation, at the time whe our archive was taking the very first steps to start work in this area, we received unexpectedly 7.200 films on video confiscated by the authorities from illegal operators. So far, this collection was placed under our care by order of the Justice, until a final decision is reached.



Cataloguing - Documentation - Research - Our Service of Documentation and Information, under the direction of Miss Graciela Dacosta, has edited our first catalogue of periodic publications, and has been steadily moving forward in various tasks such as cataloguing, indexation, etc., of printed material as well as photos. Our librarian completed a training program for Micro-Isis users, and spent several days in Buenos Aires, with Cinemateca Argentina, in order to coordinate our mutual work in documentation.

Added to the uruguayan filmography of feature films and historic noted now being printed, we also intend the edition of a filmography of short subjects, which was prepared by another team of librarian.

Film showings - Our official season extended for about nine months, with screenings every Thursdays. It was mainly devoted to "Music, dance and cinema", plus a short retrospective of Laurence Kasdan. The total attendance for the 37 programs was 7.043 spectators. Besides, we showed six filmed operas, four classics of silent cinema, and cooperated with screenings organized by Cinemateca Argentina in Buenos Aires and the Latin Union in Paris.

Exhibitions - Publication - No exhibitions were organized through 1987. The archive's publications were limited to the normal program notes for the season's screenings, following our normal standard of four pages per program. Our "Filmography of Uruguayan Feature Films", research ed and prepared by our librarian Graciela Dacosta, is waiting turn for printing in a commercial editorial. Although delayed, we expect to have it ready for the 50th. FIAF Congress.

International relations - Within our distance and economic limitations, we have been as active as possible in our relations with members of the Federation.

Our Deputy Director Mr. Juan José Mugni, represented our archive during the last Congress held in Berlin. Following the meeting, he spent almost a month in Germany, invited by the Federal Government, visiting all the german archives and organizations related to our activities. A few exchange projects were born as a result of the contacts made, which we hope to complete this year.

Following earlier contacts, we were able to send on an exchange basis, a print of "Lahter durkh trern" (Laughter through tears, directed by G. Gricher-Cherikover. USSR, 1928), to the National Center for Jewish Films, in Brandeis University, USA.



Both our Director and Deputy Director were invited by Cinemateca Argentina for a visit to Buenos Aires, where our colleagues were celebrating twenty years of film screenings in the San Martín Theater. Our archive contributed to the occasion with three feature films. During the visit, practical steps were adopted to increase the cooperation between both archives.

In 1987 we were pleased to receive the visits of María Rita Galvao, Director of Cinemateca Brasileira in Sao Paulo, and Joanne Leduc, from the National Film Board of Canada.

Special events - Miscellaneous - Our free loan service of documentary and educational films (16 mm.), which is being used mainly by schools and cultural organizations in the whole country, has been busy as usual. Through 1987, a total of 1.647 loans were made, with an attendance of 127.245 spectators.

Eugenio Hintz  
Director

February 1988

**Montréal**



## LA CINEMATHEQUE QUEBECOISE

Musée du cinéma

### 1. ACQUISITIONS DE L'ANNEE

Films: 820 longs métrages  
460 courts métrages  
25 séries de télévision  
60 vidéos

Des copies de conservation (tirées du négatif original) ont par ailleurs été tirées de 28 longs métrages et de 17 courts métrages québécois de production récente.

Nous avons reçu le dépôt des éléments de tirage de 15 longs métrages et de 22 courts métrages québécois ou canadiens.

Malgré le moratoire sur les chutes (out-takes et autres éléments de cette nature), nous avons néanmoins accepté le dépôt de chutes de 10 productions récentes - essentiellement des documentaires.

Enfin, l'un des plus anciens laboratoires de Montréal ayant fermé ses portes au cours de l'année, la Cinémathèque a récupéré son inventaire complet qui comprend principalement des éléments de tirage de productions canadiennes et parfois même étrangères.

Appareils anciens: Les acquisitions principales consistent en deux projecteurs Simplex semi-portatifs (modèle SPS) et en plusieurs appareils de laboratoire (densitomètre, sensitomètres, lireuses, etc.).

Photos, affiches, disques: Quelque 5,500 photos ont été données à la Cinémathèque par des journalistes montréalais.

Nous avons fait l'acquisition de 5,000 négatifs originaux (photos de plateaux, événements cinématographiques des années 60, etc.) d'un photographe québécois et d'une petite collection (300 photos) de photos d'acteurs.

750 affiches se sont ajoutées à nos collections, notamment une centaine d'affiches soviétiques.

Une centaine de microsillons (bandes sonores de films) ont également été acquis.

### 2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

Les travaux d'agrandissement de nos entrepôts de conservation ne sont pas encore commencés, ce qui nous a imposé de louer un second entrepôt temporaire pour les copies de projection et autres éléments qui ne sont pas à proprement dit des éléments de conservation.

Ce retard chronique de l'agrandissement de nos entrepôts de conservation nous aura par ailleurs permis de réévaluer le projet: la plus récente version, préparée à la demande du Ministère des Affaires culturelles, est fort précise et nous sommes impatients de voir tout cela enfin se réaliser.

Enfin, il y a eu progrès important au chapitre de la conservation en ce sens que nous avons récemment réussi à créer un poste de technicien aux entrepôts. Ce nouvel employé assiste désormais notre responsable technique dans les tâches courantes d'évaluation des copies, de réparation et de restauration.

### 3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation de la Cinémathèque a accueilli plus de 4,000 lecteurs en 1987. 1,500 personnes ont fait appel à notre service téléphonique pour des recherches ponctuelles et 61 dossiers ont été traités par la poste. Enfin, 43 projets de recherche ont utilisé le centre comme base de travail.

Le service des documents d'archives (scénarios, documents légaux, etc.) a accueilli 40 chercheurs et la vidéothèque de consultation (un service récent et encore, délibérément, peu publicisé) a reçu 130 visiteurs.

Les acquisitions de l'année se présentent comme suit:

- 692 livres
- 28 périodiques nouveaux (s'ajoutant au quelque 400 abonnements anciens)
- 30 cassettes vidéo

Le centre de documentation a également reçu au cours de la même période 145 cartons de documentation diverse (press kits, livres, revues) et 21 dépôts d'archives. 756 monographies ont été cataloguées et 782 numéros de périodiques indexés.

Enfin, grâce à une subvention de recherche du Conseil des Arts du Canada, nous travaillons depuis quelques mois à la mise en place d'un secteur télévision et vidéo: nous avons déjà fait l'acquisition d'un certain nombre d'ouvrages, dont des thèses et des sondages.

Le transfert des dossiers de coupures de presse sur microfilms est maintenant commencé et plus de 1,000 dossiers ont déjà été transférés. L'ensemble de l'opération s'étendra sur trois ans.

Nous avons terminé la traduction des vedettes-matière de la FIAF pour le cinéma et la télévision. Le répertoire cinéma est déjà publié et nous comptons publier celui se rapportant à la télévision au cours de 1988. Nous avons de plus entrepris la normalisation des termes utilisés dans nos fichiers sujet.



#### 4. PROJECTIONS

La salle de projection de la Cinémathèque compte 193 places et présente normalement 13 séances par semaine. Nous faisons relâche en juillet et nous accueillons plusieurs manifestations au cours de la saison, notamment: le Festival international du nouveau cinéma, le festival international de films et vidéos de femmes, Vues d'Afrique, le Festival international du film sur l'art, les Rendez-vous du cinéma québécois et le Festival international du film super-8. La Cinémathèque est par ailleurs responsable du volet cinéma du Festival international du jazz de Montréal dont les projections ont lieu dans notre salle.

En 1987, en dehors de ces diverses relâches, la Cinémathèque a présenté 478 séances régulières:

<u>mois</u>	<u>cycle principal</u>	<u>séances</u>	<u>spectateurs</u>	<u>moyenne</u>
1/87	JAZZ, NOIR & BLANC	47	3,407	72
2/87	FASSBINDER	39	2,672	69
3/87	JOUVET, SIRK	31	2,559	83
4/87	ADAPTATIONS, ALLEGRET	42	2,250	53
5/87	A LA DEMANDE GENERALE	59	4,589	78
6/87	DREVILLE	23	794	35
8/87	BARDOU-MOREAU	52	5,485	105
9/87	JUTRA, ROUMANIE	53	3,167	60
10/87	PREMINGER	41	2,718	66
11/87	ITALIE	52	4,311	83
12/87	ACQUISITIONS, FRANJU	39	2,012	52
		478	33,964	70

De nombreux invités ont rehaussé de leur présence ces projections publiques, notamment:

Jean DREVILLE, cinéaste français  
Madame Otto PREMINGER  
Jean GILI, historien et critique français  
Jean-Thomas BEDARD, animateur québécois  
Youri NORSTEIN, animateur soviétique  
Gaston HAUSTRATE, critique français  
Fernand Dansereau, cinéaste québécois  
Feodor HITRUK, animateur soviétique  
Normand ROGER, compositeur québécois

#### 5. EXPOSITIONS, PUBLICATIONS

Cinq expositions majeures ont marqué cette année:

MICHEL BRAULT, PHOTOGRAPHE: les expériences photographiques de l'un des plus célèbres directeurs photo du cinéma québécois.

COLLECTION JEAN DREVILLE: photos et affiches de la collection personnelle du cinéaste français retraçant sa longue carrière.

BARBOT MORIAU: 25 affiches et 50 agrandissements photographiques pour illustrer les carrières croisées de Brigitte Bardot et Jeanne Moreau.

PORTRAITS DE CINEASTES: 60 portraits (de Robert Frank à Wim Wenders) du photographe québécois Jake Dufresne.

NORMAN McLAREN: Une exposition-hommage à McLaren préparée par ses amis Guy Glover et Don McWilliams et insistant sur ses activités non-cinématographiques (dessin, peinture, inventions).

PORTRAITS DE CINEASTES QUEBECOIS: Les cinéastes du Québec vus par une dizaine de leurs confrères photographes.

Les publications suivantes sont parues en 1987:

- DIALOGUE (Cinéma canadien et québécois), actes du colloque des Etudes cinématographiques canadiennes publiés en co-édition avec la maison montréalaise Mediatexte.

- RESISTANCE ET AFFIRMATION; LA PRODUCTION FRANCOPHONE A L'ONF 1939-1964, troisième tome de l'Histoire du cinéma au Québec de Pierre Véronneau qui constitue le numéro 17 de notre collection Les Dossiers de la Cinémathèque.

- quatre numéros de notre périodique COPIE ZERO: une monographie (#31) consacré au cinéaste André Melançon; un annuaire (#32) de la production québécoise de long métrage 1986 complété par une bibliographie; un numéro-hommage (#33) à Claude Jutra, décédé récemment; une monographie (#34-35) consacrée à Denys Arcand.

- quatre bibliographies publiées à l'occasion de cycles de projections publiques: Norman McLaren, Brigitte Bardot, Jeanne Moreau, Cinéma italien.

## 6. ADMINISTRATION ET BUDGET

Le conseil d'administration de la Cinémathèque a commandé à une équipe de consultants un rapport sur la gestion de la Cinémathèque. Entre autres recommandations, ce rapport concluait à la nécessité de scinder les responsabilités de gestion et de conservation. Nous avons conséquemment institué un concours pour un poste de Directeur à la gestion; la personne recrutée entrera en fonction le 21 mars 1988. Robert Daudelin, qui a été étroitement associé à tout ce processus, conservera les responsabilités de Conservateur (en d'autres mots, de «Directeur artistique» de la Cinémathèque).

Comme déjà mentionné, notre équipe s'est agrandie du fait de la création d'un poste de technicien à la conservation. L'équipe de la Cinémathèque comprend désormais 20 employés



et 7 surnuméraires. Plusieurs personnes ont par ailleurs été recrutées pour des périodes limitées à l'intérieur de programmes d'aide à l'emploi.

Le budget de la Cinémathèque pour le plus récent exercice financier (1/4/87 au 31/3/88) s'élevait à 1,496,000 \$.

## 7. RELATIONS INTERNATIONALES

Le Directeur général de la Cinémathèque, Robert Daudelin, a participé aux travaux du Comité directeur de la FIAF et assisté au Congrès de Berlin.

Francois Auger, responsable des services techniques, a participé au symposium de Berlin.

Pierre Véronneau, responsable des recherches et publications, a participé au colloque de l'université de Stirling (Ecosse) consacré à <Québec/Scotland: Culture and Identity>. Il a profité de ce voyage pour visiter les archives de Berlin (Staatliches Filmarchiv der DDR et Stiftung Deutsche Kinemathek) pour préparer un grand cycle de projections sur Berlin.

Louise Beaudet, responsable du secteur Cinéma d'animation, a assisté au festival d'Annecy; elle a par ailleurs été l'invitée du Filmhouse d'Edinbourg et du festival d'animation de Bristol où elle a présenté une rétrospective Charles Bowers et un programme constitué de films d'animation provenant de nos collections.

Des copies ont été échangées avec la Cinémathèque de Toulouse et nous avons bénéficié de la collaboration de plusieurs autres collègues pour la préparation de rétrospectives, notamment: la Cinémathèque suisse, la Cinémathèque de Toulouse, UCLA Film Archive, Division des Archives audiovisuelles (Ottawa).

**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 1987.

#### ACTIVITE NATIONALE

En 1987 les collections du Gosfilmofond se sont complétées par un nombre considérable des films. En total on a pris en conservation illimitée 26.754 bobines de films.

On a effectué un tirage actif pour le transfert du nitrate à l'acétate. On a tiré pour ça 997.200 mètres de films.

Pour les besoins du Gosfilmofond et pour autres institutions (distribution, studios de production, la TV etc.) les laboratoires du Gosfilmofond ont tiré 7.952.800 mètres de films.

On a restauré 5.246.000 mètres de films.

On a renouvelé la bande sonore - 1.135.000 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-e SIECLE (Studios Gorki), LE RISQUE (Studios Gorki), LA PARITE (Studios Gorki), LE MARECHAL ROKOSSOVSKI (Tsentrnaoutch-film), LE DROIT A LA VIE (TsSDF), CINQ PRESIDENTS (Bielarousfilm), HALHIN-GOL (Mosfilm), LE POETE NATIONAL RAINIS (Studios de Riga), LE POEME PEDAGOGIQUE (Mosfilm), LE MARECHAL BLUCHER (Studios de la Sibérie Orientale) et d'autres.

En 1987 les cinémas d'Archives 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 16.045 bobines de films.

En cadre du XV-e Festival International du Film à Moscou on a organisé trois Retrospectives: des films créés sous l'influence des idées de la Grande Révolution Socialiste d'Octobre, des films du réalisateur Andréi Tarkovski et des films de Giuseppe De Santis. Le Gosfilmofond a prêté une grande partie des copies pour ces projections.

Le Gosfilmofond avait préparé la projection retrospective des films des genres populaires (comédies, détectives, mélodrames et d'autres)



pour la projection en cadre du Festival du film ALTERNATIVE D'ODESSA qui a eu lieu à Odessa au bord de la Mer Noire.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 1.242 bobines de films au Bureau de propagande du cinéma de l'Union des cinéastes de l'URSS, à la Société de l'instruction publique ZNANIE et aux autres.

On a prêté pour projection 36.253 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 d'autres.

Pour les Catalogues des films soviétiques et étrangers on a annoté 322 films en conservation au Gosfilmofond.

En 1987 les Archives du Gosfilmofond ont établi 919 nouveaux dossiers y compris 116 dossiers sur les films de fiction soviétiques, 30 dossiers sur les dessins animés soviétiques, 135 dossiers sur les films de fiction étrangers, 188 dossiers de photos des films soviétiques et étrangers et d'autres. On a enregistré 415 nouvelles affiches de films.

A notre regret on n'a pas réussi à finir la construction du 12-e block-haus de 135.000 bobines. On compte l'emplir en 1988.

On a continué 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 1987 le Gosfilmofond de l'URSS 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 115 films et en prêt limité 137 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 129 films et en prêt limité - 19 films.

On a aussi effectué les échanges des livres de cinéma, des affiches, des photos et des matériaux d'information.

Le Gosfilmofond a assuré par les copies des films les projections des films soviétiques aux cinémas d'Archives de la BULGARIE, de la FINLANDE, de la GRANDE-BRETAGNE, de la HONGRIE, de la POLOGNE, du PORTUGAL, de la RDA, de la RFA, de la ROUMANIE, du VIETNAM et de la Yougoslavie.

Avec l'aide de CINETECA NAZIONALE à Rome le Gosfilmofond a fait la Retrospective du réalisateur Roberto Rossellini dans son cinéma ILLUSION à Moscou.

Avec l'aide de NATIONAL FILM ARCHIVE of INDIA le Gosfilmofond a fait la Retrospective du réalisateur Satyajit Ray dans son cinéma



d'Archives ILLUSION à Moscou.

C'est avec plaisir que le Gosfilmofond a accueilli ses collègues, les collaborateurs de BULGARSKA NACIONALNA FILMOTEKA et de la JUGOSLOVENSKA KINOTEKA.

Pendant le XV-e Festival International du Film à Moscou on a mené les pourparlers avec les représentants des Archives du Film étrangers et avec d'autres instituts cinématographiques.

**München**



FILMUSEUM / MÜNCHNER STADTMUSEUM

F.I.A.F. Activities Report, Fiscal Year 1987

1. Acquisitions

During 1987 the Munich Filmmuseum acquired prints of 30 long and 45 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 15 long and 8 short films.

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

DRACHENFUTTER  
EISZEIT  
JOE POLOWSKY  
SIERRA LEONE

DER TOD DES EMPEDOKLES  
VERMISCHTE NACHRICHTEN  
VILLA AIR BEL

Among other productions acquired in 1987 were:

AUF DER SUCHE NACH EINER  
PRAKTISCH-REALISTISCHEN  
HALTUNG  
BOLWIESER  
DAS BROT DER FRÜHEN JAHRE

DIE EHE DER MARIA BRAUN  
FAUSTRECHT DER FREIHEIT  
HENKER TOM  
LEHRER IM WANDEL  
LILI MARLEEN

2. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on NOSFERATU, METROPOLIS, DIE SPINNEN. 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 1987 the Filmmuseum showed about 600 different programmes in 802 screenings.

The main series shown in 1987 were:

CLASSICS OF THE WESTERN FILM (continued)  
DANCE/FILM/AVANTGARDE  
HARD BOILED: LITERATURE INTO FILM  
FILMLAND GEORGIA (USSR)  
NEW YORK, NEW YORK  
CINEMA OF THE REVOLUTION - REVOLUTION OF THE CINEMA  
BERLIN PICTURES  
FRENCH FILM HISTORY: LE SILENCE EST D'OR

Retrospectives with films by:

JOHN CASSAVETES  
KEISUKE KINOSHITA  
AGNES VARDA  
JOSEF VON STERNBERG  
WIM WENDERS  
RAINER WERNER FASSBINDER  
JEAN-MARIE STRAUB / DANIELE HUILLET

### 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 1987:

For screenings and other events: 300.000 DM

For acquisitions and restauration: 175.000 DM



**New York**



THE MUSEUM OF MODERN ART DEPARTMENT OF FILM  
11 West 53 Street, New York, NY 10019  
Founded 1935, private, founder member of FIAF

#### I. ACQUISITION

- a) Statistics: 983 film titles, including 210 feature films in the original gauge, 205 short films in the original gauge, 26 videotapes, 364 features and 230 shorts in substandard gauges. These statistics include collections received but not inventoried in previous year.
- b) Collections: The producer Edward R. Pressman donated nine of his productions, including Terence Malick's *BADLANDS* (1974), and the producer Albert Broccoli donated fourteen films from the James Bond series. In the latter case, new prints were struck from the original camera negatives, resulting in extraordinary quality. Thirty-two films by Stan Brakhage made between 1954 and 1984 were purchased as a collection and the films of Bruce Conner are being acquired as part of a project to preserve his films. The distributor Janus Films continued to deposit large quantities of preprint materials as well as prints for many important foreign films, sometimes with English titles but also some materials without any subtitles: Orson Welles' *CHIMES AT MIDNIGHT*, Laurence Olivier's Shakespearean films, Akira Kurosawa's *THE LOWER DEPTHS*, *THRONE OF BLOOD*, and *STRAY DOG*, and many others. The American Film Institute donated a group of early American nitrate prints, including a film that was identified after printing as a rare Emile Cohl film from his American visit to Eclair in 1913-1914, *HE POSES FOR HIS PORTRAIT* from The Newlyweds Series. The other films in this series disappeared after a fire at the Eclair studio in New Jersey. Forty-two silent American films in the form of nitrate prints were acquired as part of the return by the New Zealand Film Archive, organized by the American Film Institute/NCFVP: a number of these are Paul Terry cartoons from the Aesop's Fables Series. We acquired originals and preprints from independent filmmakers Yvonne Rainer and Susan Kougell/Ernest Marrero. Clint Eastwood added films to his collection. A print of the new film *THE WHALES OF AUGUST*, directed by Lindsay Anderson and starring Lillian Gish, was purchased with the Richard Griffith Memorial Fund, as well as a film from Sri Lanka, *ARUNATA PERA* (1982) and one from Ecuador, *THE ICEMEN OF CHIMBORAZU*.

Film stills acquired in 1987 reached a total of 22,336, in addition to more than 1,000 color transparencies, 312 television stills, and 36 production design sketches from the Stan Johnson Collection. Exchanges were made with NFA/London. The Martin Scorsese poster collection was deposited on indefinite loan, consisting of about 3,000 posters, and 40 other posters were given as gifts.



## II. PRESERVATION

- a) Statistics: \$226,800 was expended in laboratory costs, including preparation work, editing and printing; 45,720 metres of nitrate were transferred to acetate; 120,701 metres of 35mm acetate and 2,804 metres of 16mm were manufactured. 134 film titles were preserved in whole or in part, of which 15 were features and 119 were short subjects.
- b) Narrative: The American slapstick comedy project based on nitrate materials recovered from European archives, with special thanks to the Ceskoslovensky Filmovy Ustav, continued to be a major preservation project in 1978. The restoration of INTOLERANCE also continued into this year. The John E. Allen Collection provided some striking Pathe hand-colored prints for color preservation. As we have reported elsewhere, a short film copied from deteriorating nitrate as FOXY HOBOES, a Selig film, was identified after printing as one of the lost films of Georges Melies, known as ROBERT MACAIRE ET BERTRAND (1906). This kind of discovery adds a lot of excitement to our film preservation program. In addition to these projects, we have made new and improved preservation materials of two of Douglas Fairbairn's features and two of the Buster Keaton features, films which were preserved in the early years of triacetate stock. Now our laboratory work is much improved and we decided to recopy some of the most vital films of our collection while we still have the nitrate. At present we have no financial problem with our preservation program, but we continue to have serious problems in getting enough work through the laboratories. We continue our search for a new vault location and more storage space.

## III. CATALOGUING - DOCUMENTATION - RESEARCH

The cataloguing by computer slowed to almost nothing during 1987. The staff was cut to only one permanent person, with part-time help, and during the last quarter the cataloguer was on maternity leave. However, the decision to concentrate on inventory control led to the hiring of a firm of consultants to make recommendations for revising our system, upgrading both hardware and software, to make it more possible to reach our goals with reduced staff.

The Pinewood International Film Study Center was visited by over 2500 researchers, writers and filmmakers, using the documentation sources as well as viewing films in the collection. 250 books were acquired, 110 periodical titles acquired. Cataloguing of the Artkino Collection was nearly completed in 1987. This is a very rich source of information about Soviet films shown in the United States, and contains title sheets and dialogue lists in several languages. About 1700 pressbooks were catalogued and made available for the first time for scholarly use. Special collections have now been cross-referenced by title, subject and personality to make them more accessible to the user. The Photoplay clipping files dating from the teens through the forties have been brought out of storage and are now being integrated into the Study Center's collections. New microfilming equipment has been installed, with the aim of copying our clipping files. About 75 film titles in 16mm prints have been acquired for the Study Collection.

The department continued to host the Columbia University Seminars in Cinema once a month during the academic year, bringing together

graduate and post-graduate scholars to discuss work in cinema studies.

#### V. FILM SHOWINGS

The Titus I and II cinemas held two to four daily screenings, six days a week, with an average daily attendance of about 1000. The following special film series were organized:

FRENCH FILMS 1955-1965, January 9 - February 1  
THE FILMS OF RUDY BURCKHARDT, February 6 - 24  
PERSPECTIVES ON FRENCH CINEMA, February 20 - March 3  
OSCAR NOMINATED SHORT AND DOCUMENTARY FILMS, February 26 - March 12  
AMPAS, BEST FOREIGN LANGUAGE FILM NOMINATIONS, March 5 - 12  
NEW DIRECTORS/NEW FILMS, March 13 - 28  
PEOPLE'S REPUBLIC OF CHINA: THE NEW GENERATION, April 3 - 12  
TOHO GIFT TO THE ARCHIVE, April 9  
GYULA GASDAG, April 10-21  
FOCUS: A SELECTION OF AWARD-WINNING STUDENT FILMS 1986, April 13  
FILMS WITH A PURPOSE: A PUERTO RICAN EXPERIMENT IN SOCIAL FILMS, April 23, 26  
AMPAS 60: TREASURES FROM THE ACADEMY FILM ARCHIVE, April 24, May 12  
THE CIRCULATING FILM LIBRARY: RECENT ACQUISITIONS, May 1 - 9  
ROBERTO ROSSELLINI, May 7, 8  
RECENT ACQUISITIONS: FROM THE ARCHIVE, May 10 - June 7  
A MAJOR GIFT: COLUMBIA PICTURES, May 15 - 30  
THE HORSE OF PRIDE (with the Museum's Print Dept.), June 1 and July 3  
25 YEARS OF JAMES BOND: GIFT OF ALBERT R. BROCCOLI, June 5 - 23  
BERLINART: 20 FILMS (with the Museum's Painting and Sculpture Dept.),  
June 11 - September 5  
MANOEL DE OLIVEIRA'S THE SATIN SLIPPER, June 28-30  
PARAMOUNT PICTURES: 75 YEARS, July - January 4, 1988 (exhibition organized  
together with UCLA Film Archives, The Library of Congress, and George  
Eastman House)  
AWARD-WINNING COMMERCIALS: BRITISH ADVERTISING BROADCAST AWARDS 1987,  
October 1 - 5  
CIRCULATING FILM LIBRARY: NEW ACQUISITIONS, November 5 - 30  
BEST OF ANNECY 87, November 6, 7  
SOVIET ANIMATION: NORSTEIN, HITRUK AND YOUNG ARTISTS, November 8  
SUPERMAN, November 12  
NEW VOICES FROM THE SOVIET CINEMA, November 10 - 17  
BERLIN: FROM THE ARCHIVES, November 20 - 26  
KINOSHITA: SEVEN FILMS, November 27 - December 8 (with Japan Film Library)  
RECENT FILMS FROM WEST GERMANY, December 10 - 17  
STZ: THE FILMS OF SCOLA, TAVERNIER, AND ZANUSSI, December 18 - January 31,  
1988 (with Pacific Film Archive)  
In addition, the continuing series included: Cineprobe, What's Happening,  
Survey of Film History, Films from the Archive.

#### EXHIBITIONS

COLUMBIA PICTURES (from September 26, 1986 to May 12, 1987)  
42 film stills enlargements honoring Columbia Pictures

25 YEARS OF JAMES BOND: GIFT OF ALBERT R. BROCCOLI (June 1 - July 5)  
37 film stills enlargements, six posters, nine production design  
sketches, sixteen props used in many of the Bond films, and a video  
display of the pre-credit action sequences and title credits.



PARAMOUNT PICTURES: 75TH ANNIVERSARY (July 1987 - February 1988)  
15 posters and 39 film stills enlargements celebrating Paramount's  
75 years.

#### VI. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The National Endowment for the Arts, while continuing to fund film preservation at the same level, has considerably increased its support of the Film Study Center and the Circulating Film Library. 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. The generosity of donors and private foundations made up the rest. The departmental budget increased slightly to accommodate annual salary increases and additional vault storage.

#### VII. INTERNATIONAL RELATIONS

About 63 films were lent to FIAF archives in Montreal, Madrid, West Berlin, Bangkok, London, Munich, Poona, Washington, Los Angeles and Rochester, and 22 films to other institutions abroad, including the Musee D'Orsay in Paris, the Salsamaggiore Film Festival, the National Film Board of Canada, and the Pordenone Silent Film Festival. Exchanges were arranged with the New Zealand Film Archives, the National Film Archive/London, Ceskoslovensky Filmovy Ustav, Cinemateca Brasileira, National Film Archive of India. Films were provided to National Film Center/Tokyo. The FIAF 50 Years Touring Show was organized.

Staff members participated in the work and attended meetings of the FIAF Cataloguing Commission, Documentation Commission, Preservation Commission, and the Executive Committee. Staff members also participated in symposiums in Barcelona for the American Federation of the Arts touring show, Before Hollywood, as well as in the Pordenone Silent Film Festival.



**Oslo**



## NORSK FILMINSTITUTT

Grev Wedels Plass  
P.O. Box 482 Sentrum  
0105 OSLO 1

## REPORT FOR 1987

## General remarks,

Our Video Register was in full operation from January 1st. 1987. Started in 1985 the Register is a division of the Norwegian Film Institute covering all video cassettes in commercial distribution. At the end of 1987, 8000 titles ( 2 000 000 cassettes). 200 general agents and 1700 dealers was registered. The register is fully computer based ( Norsk Data - FICS ). The other main division of the Institute ( Archive, Library, Cinemateque ) will little by little be using the same computer system.

Head of the Video Register is Mr. Per Morten Løchsen.

1. Acquisitions of the year.

This year 219 feature films was deposited, including 17 Norwegian features ( 1986 : 864 and 27 ). All foreign features are in 35 mm with english subtitles. 82 short films was deposited, including 66 Norwegian ones both in 16 and 35 mm copies. Unfortunately the Institute still has a great number of non registered films. Our first priority is Norwegians films on Nitrate base. There is also a great number of non-registered foreign features.

2. Progress in the field of preservation.

The capacity of the Norwegian laboratories is still too small and most of the restoring is done at "Printer Effects AB" in Stockholm, Sweden. In 1987, 43 239 m Nitrate film was restored, including 5 Norwegian features.

Head of the Film Archive is Mr. Arne Pedersen.

3. Cataloguing - Documentation - Research.

The library Consists of 12 222 volumes. We subscribe to 134 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 probably use the system suggested by FIAF, based on computers.

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.

Head of the library/documentation section is Ms. Sidsel Meyer.



#### 4. Film Showings.

In cooperation with the "Friends of the Norwegian Film Institute" and Oslo Film Society, app. 500 showings have been given in our Cinemateque. Special programmes have dealt with films from The Soviet Union, DDR, Cuba and USA. The Cinemateque has 2000 members. The 4th. Summer Film School was held in June 1987 dealing with "Horror and Comedies". The arrangement was held in cooperation with the National Centre for Screen Studies. As usual Prof. Ørjan Roth-Lindberg of the University of Stockholm was lecturing. Head of the Cinemateque is Mr. Kjell Billing.

#### 5. Exhibitions - Publications.

We have published the booklet "Norwegian Films 1987", the Annual Short Film Register and Catalogues of registered video - cassettes, -dealers and -producers.

#### 6. Budgetary matters, relations with governmental authorities.

The grants for 1987 was higher than earlier years, which enabled us to preserve a substantial amount of nitrate film. Provided the grants for next five years will be on the same level, we will solve the nitrate problem. The Institute constantly holds an open dialogue with the Ministry of Cultural and Scientific Affairs on developing the Institute and the field of Film Culture in Norway.

#### 7. International relations.

We thank our colleagues in Berlin (DDR), West-Berlin, Copenhagen, Helsinki, Koblenz, London, Stockholm and Wiesbaden for supporting us with films for the Cinemateque.

#### 8. Special events - Miscellaneous.

Director Jon Stenklev retired late autumn 1987. The new director Jan Erik Holst took over this winter. He is former head of the National Centre for Screen Studies, short film producer and film critic. Both the Video Register and the Film Division are now situated in the beautifully restored Old Military Hospital in the centre of Oslo City. The main archive is situated at the studios of Norsk Film A/S outside Oslo.



**Ottawa**



## MOVING IMAGE AND SOUND ARCHIVES DIVISION (MISA)

OTTAWA

### REPORT TO FIAF 1987

The major event in 1987 was a proclamation of the National Archives of Canada Act. Its section 8 (Deposit of Certain Recordings) gives the National Archives the authority (delegated to MISA) to request a copy, at laboratory cost, of any audio-visual recording produced or distributed in Canada. Though the legislation did not influence greatly our film acquisition practice (MISA has always enjoyed full co-operation from the industry), it had a very positive impact on the video acquisitions. For it allows us to record directly off air via cable (for monitoring purposes and reference copies) or satellite (for conservation purposes).

#### ACQUISITION

The acquisition of the year was undoubtedly the Richard Sterling Finnie Collection consisting of some 90 films (mainly nitrate and 16mm originals) and spanning from late 1920's till 1950's. R. Finnie's eminent position as an explorer and pioneer motion picture producer makes this collection an exceptionally rich resource for study of Canadian North.

Through other acquisitions, MISA continued to safeguard the productions of major Canadian producers in the private as well as in the public sector (the Canadian Broadcasting Corporation and the National Film Board being again the two main depositors). In all, during 1987, MISA accessioned 25,716 hours of moving image and sound recordings, among them early film (nitrate) collection of an Alberta film exhibitor, a Toronto publisher and newsreel pioneer and preservation masters of many recent Canadian feature films. Thanks to the contractual collaboration with the Telefilm Canada, MISA was able to acquire many of these titles also in subtitled versions, usually on video, making thus this unique collection accessible for study in both official languages.

#### CONSERVATION

MISA's Technical Operations (now under the auspices of the Conservation Branch) transferred 32,666 m of nitrate film and conserved some 170,000 m of safety film. Plans for balancing conservation and custodial activities and for coordination of operational requirements between MISA and a new Division are slowly but surely being developed.

#### DOCUMENTATION

Though the acquisition of textual documentation was considerably reduced, the intake still exceeds the capacity of the remaining staff (after the departure of both MISA's librarians only one person is left to handle both,



the maintenance and servicing of the textual documentation) and the backlog of unprocessed materials is growing at an alarming rate.

Nevertheless, despite this gloom situation, the MISA was able to arrange and partly catalogue some 900 books which we received from now disunct CBC headquarters library and approximately 250,000 production stills, again from the Canadian Broadcasting Corporation; both tasks were handled with contractual help.

#### PUBLIC SERVICE

In 1987, MISA responded to 8,096 written and telephone inquiries and provided services to 687 researchers using its viewing, auditioning and study facilities. 16,270 documents were circulated and 3,238 copies of moving image or recorded sound were provided to MISAs patrons.

#### EXHIBITIONS-PUBLICATIONS

MISA 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. Sam Kula's previous year's success with "The Open Vault" program at Toronto's Festival of Festivals was repeated in 1987 by a lavish presentation of THE THIEF OF BAGDAD (1924). Restored by Paul Killiam and accompanied by a full orchestra playing the original score by Mortimer Wilson, the film's dazzling beauty shone to its full, letting the audience that packed the theatre experience unique and unforgettable moments.

D.J. Turner's Canadian Feature Film Index was published and the total edition (1,200) was sold out in two months. A re-edition is now in print. J. Vosikovska published FIAF Member's Bibliography 1986, Ernie Dick edited the Guide to CBC Sources at the Public Archives.

#### NATIONAL AND INTERNATIONAL RELATIONS

Until his departure for a two-year leave, Sam Kula served on Executive Boards of FIAF and FIAT.



**Paris**



# cinémathèque universitaire

affiliée à la Fédération Internationale  
des Archives du Film

3, rue Michelet - 75006 PARIS

Paris, le 1<sup>er</sup> mars 1988

## RAPPORT ANNUEL D'ACTIVITES

La Cinémathèque Universitaire a eu la douleur de perdre cette année (le 18 janvier 1988) son président et co-fondateur, Jean MITRY. Divers hommages lui ont été rendus en France, auxquels nous nous sommes naturellement associés. Jean Mitry était à coup sûr l'un des derniers grands historiens du cinéma, et sa perte est par nous cruellement ressentie. Rappelons qu'il avait — parmi bien d'autres activités — réalisé pour nous un film de montage, Cinéma et langage I et II, à partir d'extraits de films de nos collections, qui reste une "bible" pour nos étudiants.

Un mois jour pour jour après cette disparition, le 18 février, s'est tenue l'Assemblée générale annuelle de la Cinémathèque, en présence des autres membres fondateurs et de la majorité du Conseil d'Administration. Le rapport moral du secrétaire général et le rapport financier de la trésorière ont été approuvés à l'unanimité. Il est apparu que la Cinémathèque Universitaire avait enfin trouvé sa "vitesse de croisière", après des années difficiles, et connaissait à présent une période relativement florissante, ceci en dépit de l'absence de subvention officielle conséquente. Quelques crédits d'équipement, et facilités d'entreposition, lui ont été heureusement consentis par les deux Universités de rattachement (Paris-I et Paris-III). Les dépôts ont afflué ces derniers mois, notamment de la part des services parisiens de l'Alliance Française, ce qui porte à ce jour l'actif net de la Cinémathèque à 7.000 copies, tous formats et métrages confondus. Le département des archives non-film (scénarios, affiches, photos, livres, revues, etc.) est également en pleine expansion.

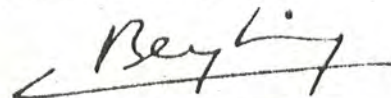
Il a été procédé à cette occasion à un renouvellement du Bureau. Ont été élus :

Eric ROHMER, président d'honneur  
Henri AGEL, président  
Marc FERRO, vice-président.

Les autres membres ont été renouvelés dans leur fonction, à savoir : Claude BEYLIE, conservateur et secrétaire général ; Michel MARIE, conservateur adjoint ; Jacques GOIMARD, secrétaire général adjoint ; Jean-Paul TOROK, chargé du département non-film ; Alain MARTIN, vérificateur ; Roland TOSELLO, vérificateur adjoint ; Dominique HAAS, trésorière.

Des projets ont été esquissés, concernant notamment la participation de la Cinémathèque Universitaire (en liaison avec le Service des Archives du Film de Bois-d'Arcy, la Cinémathèque française et la Cinémathèque de Toulouse) au cinquantenaire de la F.I.A.F. Des contacts sont en cours avec la commission parisienne de cette manifestation, et une communication est prévue, par le soussigné, sur les cinéastes étrangers ayant tourné en France à la fin du muet.

Nous nous permettons enfin de renvoyer les intéressés au texte que nous avons consacré à la Cinémathèque Universitaire, et qui a été publié dans le n° 45 de la revue française "CinémAction" (Ed. Cerf/Cfpj, 1987) consacré à "L'enseignement du cinéma et de l'audiovisuel".



Claude BEYLIE.



**Perth**



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# State LIBRARY Service

OF WESTERN AUSTRALIA.

Alexander Library Building,  
Perth Cultural Centre,  
Perth. 6000. W.A. Phone (09) 4273111  
Telex WAINF 92231

## STATE FILM ARCHIVES

A unit within the JS Battye Library of West Australian History Alexander Library Building, Perth Cultural Centre, Perth, Australia.

### ACTIVITIES REPORT FOR 1987

From July 1987 the State Film Archives reopened full service to the public after having limited public access during the humidity crisis. The number of enquiries is increasing especially now with the VHS video viewing collection on open access.

#### Acquisitions of the year

The State Film Archives seeks to collect, through donation or purchase, films and videos pertaining to Western Australia. Amongst the films purchased this year was David Noake's How the West was lost which documents a three year strike by Aboriginal stockmen in the North West of Western Australia and examines their struggle for human rights and The Last Stand, a video successfully used as a submission to the Environment Protection Authority against a proposal to establish a woodchipping project.

Western Australian writers were to the forefront in 1987 with productions on Elizabeth Jolley, Mary Durack and Albert Facey. Other subjects covered in this year's acquisitions included : the America's Cup, rock music, the disabled, energy use, sporting events, and Aboriginal culture. Also received this year was a large collection of original film [consisting mainly of advertising film] from a commercial film laboratory.

#### The Field of Preservation

The cold chamber is now operational and the preservation collection is being stored at 10°C with a relative humidity of 40%. The transfer of film on to 3/4" U-Matic video tape with color correction is still continuing on the videola telecine.

Finance has been made available to copy any nitrate in the collection that does not have an acetate copy. This will be carried out in early 1988. The State Film Archives has an ongoing project to copy all its archival film so that a separate viewing copy exists for all its preservation stock. By copying film on to video and placing the video collection on open access it is hoped that this will reduce the wear and tear on film stock.

State Film Archives



### Cataloguing - Documentation - Research

The State Film Archives has embarked on a project to automate all its cataloguing and accessioning records. By 30 June 1988 we expect to have more than 2000 accession records and approximately 900 catalogue records on-line. In keeping with the State Library Board's policy of a unified database, we will input our records on to A.W.A's Urica database. The database has an on-line public access facility and will therefore be available for clients to search.

### Film Showings

Although film showings have a relatively low priority, five film showings were undertaken in 1987. The audiences included Australian Society of Archivists, a suburban historical society, the Audio-visual Branch of the Education Department, Friends of the Battye Library and the Westralian Library Foundation.

### Budgetary Matters

The State Film Archives was given an increased budget from \$A23,000 for 1986/87 to A\$29,000 for 1987/88. The increase was given in the expectation that the State Film Archives would spend more money this financial year on copying archival film, including the nitrate stock and the newsfilm which may have been affected by humidity during 1985.

The full time State Film Archivist is supported by a part time cataloguer who works 1.1/2 days a week and technicians who work on the copying of newsfilm 3 days a week on a contract basis.

### Special Events - Miscellaneous

The State Film Archives Committee was dissolved in June 1987. Our special thanks go to the Chairman of the Committee, Barrie King who has been a member of the Committee since the outset, 18 years ago. We wish to thank the community-based members of the Committee including: Ms Lenore Layman from the University of Western Australia; Mr Guy Baskin, producer with Channel 9; Ms Patricia Summerfield from the Western Australian Museum; and Mr Warren Hart from the Australian Broadcasting Commission. Our thanks also go to all the Library Board Staff including Mr Robert Sharman, State Librarian, Miss Margaret Medcalf, Principal Librarian: Battye Library, Mr Paul Malone, Photographer, Mr David Butcher, Senior Conservator and Mr Jack Honniball State Film Archivist, for all their hard work. Kathy Norris is currently Acting 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 1987

#### THE YEAR AT A GLANCE

All set to enter its silver jubilee year, National Film Archive of India have been making steady progress in the field of film preservation, documentation, research and diffusion of film culture. The Archives' new building complex is nearing completion and the air conditioning work is in progress. The new complex will contain three basement film vaults to preserve about 40,000 cans under ideal cold storage conditions, a restoration laboratory, viewing rooms fitted with Steenbeck and other flat-bed editing tables, VCR cubicles for research workers, Book Library, Reading room, Stills/Wall posters/Audio/Video Cassette Library, Microfilming and Computer set up, a 350 seat auditorium and 40 seat preview theatre with 35mm, 16mm and video projection facilities. The Archives' existing Jaykar Bungalow premises will be converted into a Museum for display of antique equipments, costumes, draperies and other 'arti-facts' relating to the development of Cinema in India and abroad.

#### REGIONAL OFFICES

The Archives' three regional offices at Calcutta, Bangalore and Trivandrum maintain a small circulating library of world film classics for the benefit of film societies and film study groups in the respective region. The regional offices also organise weekly screenings of films from the Archive collection to film enthusiasts and liason with local filmmakers, laboratory owners, distributors and private collectors for the archival acquisition of film and ancillary material.



ACQUISITION

214 films were added to the Archive collection during Jan to Dec '87. The notable acquisitions of the year include the first Assamese film JOYOMATI (1933/Dr. Jyoti Prasad Agarwala); Satyajit Ray's short film PIKOO (Bengali/1982); Sisir Bahaduri's TALKIE OF TALKIES (Bengali/1937); Dalsukh M.Pancholi's KHANDAAN (Hindi/1942); Mrinal Sen's KHARIJ (Bengali/1982); Shyam Benegal's TRIKAAL (Hindi/1984); Shashi Kapoor's KALYUG (Hindi/1981) and UTSAV (Hindi/1985).

Among foreign films the significant titles include Tarkovsky's ANDRIE RUBLEV (USSR/1969) and Paradjanov's SHADOWS OF FORGOTTEN ANCESTORS (USSR/1964) and Dennis O'Rourke's HALF LIFE (Australia/1985) and SHARKCALLERS OF KONTU (Australia/1982).

The Archive also received 1200 cuts from Central Board of Film Certification offices at Bombay and Madras.

Apart from films, the archival acquisition include Books/Magazines on Indian and International Cinema, stills, wall posters, disc-records, audio/video cassettes, microfilms and slides.

A detailed statement of archival acquisition as on 31st December 1987 is given below:

Items	Collection as on 31-12-86	addition during Jan-Dec '87	collection as on 31-12-87
Films	10,484	*214	10698
Video Cassettes	36	28	64
Books	15,200	1411	16611
Periodicals	214	-	214
Scripts	15,024	699	15723
Pamphlets/folders	5,838	563	6401
Press clippings	22,576	7340	29916
Stills	61,239	3508	64747
Wall posters	5,251	170	5421
Song booklets	3,556	197	3753
Disc-records	1,752	67	1819
Audio-tapes	33	22	55
Slides	-	1232	1232

\* 35mm - 171 films in 1884 reels

16mm - 43 films in 97 spools

### PROGRESS IN THE FIELD OF PRESERVATION

2736 reels in 35mm and 165 reels/spools in 16mm were checked in detail and cleaned during the year. Repeat and routine checking was done in respect of 19,034 reels in 35mm 1805 reels/spools in 16mm. About 15,000 metres 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 110 subject in 35mm and 19 in 16mm both fresh as well as duplicate prints.

### ULTRA SONIC FILM CLEANING MACHINE

A dual gauge 35mm/16mm Ultrasonic Film cleaning machine was procured from Lipsner Smith Co. U.K.

### CATALOGUING, DOCUMENTATION, RESEARCH

Detailed cataloguing was done in respect of 82 films in the Archive collection. The Documentation section prepared detailed synopses of 141 films.

Completed the following two research projects:

- 1) Modern Cinema in Malayalam - A search for native visual comment
- 2) Popular devotional films in Hindi

Taken up monograph project on L.V.Prasad, the pioneer filmmaker from Madras.

Publication of two monographs - Master Vinanaka and B.N.Sircar as well as "Indian Films 1984 & 1985 " is in progress.

Under the Archive's oral history project, interviews with the following film personalities were recorded:

Vivek ( Actor), Sharad Talwalkar ( Actor), Vasant Shinde (Character Artiste), Suryakant (Actor), Mandakini Phalke-Athwale (Daughter of D.G.Phalke and child artiste of Phalke films), Ramamurthi ( Producer/Director/Editor) Vishnupant Joq (Character Actor)



#### PUBLIC SERVICES

The Documentation Section attended to 988 queries from interested persons from India and abroad, covering almost all facets of Indian and International Cinema. 587 readers availed of the book library services during the year.

#### VIEWING FACILITIES

32 Indian and 9 foreign research workers utilised the viewing facilities available with Archive. About 165 films (978 reels) in 35mm and 22 films (41 reels) in 16mm were shown in the three viewing tables available with Archive at Poona.

#### FILM SHOWINGS

About 300 films were screened during the year under Archive's "Film Circle" programme held at seven centres, Bombay, Delhi, Calcutta, Bhopal, Trivandrum, Bangalore and Pune in collaboration with State Govt set ups, Film Development Corporation, Cultural Organisations and Federation of Film Societies.

432 films from Archive collection were made available to FII for their day to day academic use. 10 Archive films were screened for showing to Members of Parliament during the various Parliament sessions.

#### COURSES/SEMINARS

The thirteenth Film Appreciation course held under the joint auspices of NFAL and FII brought together 70 candidates drawn from various disciplines from different parts of the country. Actress filmmaker Aparna Sen distributed certificates to the course participants. In addition about fifteen short courses in cinema aesthetics and sociology were organised by the Archive for specific groups which included CBFC officials and panel members at Bombay, Films Division technicians, Film Society enthusiasts at Calcutta, University of Wisconsin students studying at Varanasi, Students of Mass Communication, Gulbeesing Visual Arts Centre, Ahmedabad, Rural Theatre workers at Ninasam Chitra Samaj, Heggodu and interested members of the public at Madras through Chennai Film Society and at Bhopal through Madhya Pradesh Film Development Corp.

## SPECIAL PROGRAMMES AND EVENTS

"50 Years of Indian Film Music" - programme held in New Delhi in January '87 as a part of 11th International Film Festival of India. NFAL supplied 15 representative films to highlight the evolution of Indian Film Music.

"Tribute to K.A.Abbas" - programme held at Nehru Centre in collaboration with NFDC, Bombay with five films from NFAL.

"Retrospective of Telegu Cinema" - held at Hyderabad by Andhra Pradesh Govt for which 6 Telegu films from Archive collection were made available.

"Festival of Kurosawa films " at Vijayawada in March and at Bombay in September. 7 films from Archive collection were loaned for the two festivals organised in collaboration with local film societies.

"Tribute to Ingmar Bergman" -8 Bergman films shown at Calcutta in collaboration with Cine Institute, Calcutta in October - to mark the 61st birthday of Ingmar Bergman.

"Festival of Oshima films" - at Calcutta in collaboration with Federation of Film Societies of India. Four Oshima films from NFAL collection were shown.

"Homage to Ritwik Ghatak" - Special programme held at Bombay by Screen Unit for which Archive supplied 7 feature and 2 short films by Ritwik Ghatak.

## SERVICES RENDERED TO GOVT AGENCIES, PRIVATE PRODUCERS, DISTRIBUTORS AND COPYRIGHT OWNERS

NFAL assisted Films Division, Govt of India in the production of "Frame within Frame" - a full length documentary on the development of Indian Cinema containing extracts from number of old Indian films. The 160 minute documentary has been shown in the Indian Panorama section of the recently concluded Filmotsav at Trivandrum.

It has also been selected for showing in the 38th Berlin Film Festival.



27 Archive films were loaned for correcting the producers' negatives and taking fresh copies for their commercial use. About 50 films were made available for their video copying requirements during the year.

#### BUDGETORY MATTERS AND RELATIONS WITH GOVT AUTHORITIES

Important targets to be realised during 88-89 include completion of the air conditioning of the new Archive building complex and commencing its operation. 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 proposed to open regional offices of NFAI at Madras, Delhi and Hyderabad and speed up computerisation of archival data.

#### INTERNATIONAL RELATIONS

##### VISITS ABROAD

Film Preservation Officer, A.J. John participated in the FIAI Summer School held at the Staatliches Film Archive, East Berlin during April/May. He also attended the FIAI Congress at Berlin at the invitation of Deutsche Kinemathek.

Director, NFAI attended FIAF Executive Committee Meeting and 43rd General Assembly held at Berlin during May 1987. Director, NFAI was again reelected to the FIAF Executive Committee at Berlin. He also presented a paper "Experiences with Fica Box in a tropical Situation" at the Technical Symposium held at the Berlin Congress. At the invitation of Ministry of Culture, Govt of Cuba and Cinemateca De Cuba Director, NFAI attended the 9th Latin American Film Festival at Habana. He however reached late for the FIAF Executive meeting at Habana, due to travel difficulties.

##### ARCHIVAL EXCHANGES

NFAI sent three films to Bangla Desh Archive on long term loan basis.

An incomplete nitrate base silent Indian film SUKANYA SAVIRI (1922) was received on exchange basis from the Thai Archive, Bangkok. In exchange we sent them a 16mm safety print of another silent Indian film "LIGHT OF ASIA" (1925/Dr. Franz Osten)

English subtitled prints of two Satyajit Ray films were sent to National Film Archive, London and Museum of Modern Art, New York under the archival exchange programme.

IMPORiant VISITORS

Famous Czech Director Jiri Menzel and actress ~~and~~ Libuse Safranoua visited Archive when they spent a day in Poona in May '87.

Dr. Wolfgang Klaue, Director, Staatliches Film Archive, Berlin visited NFAI during October '87 under the Indo-GDR Cultural exchange programme. He viewed and selected number of Indian documentaries for inclusion in the "Retrospective of Indian Documentary" scheduled to be held at the Leipzig Documentary Festival 1988.

Director P.K.Nair

Regional Officer (Calcutta)  
A.K.Pramanick

Regional Officer (Bangalore)  
K.S.Sasidharan

Regional Officer (Trivandrum)  
M.R.S.Menon



**Praha**



# Československý filmový ústav - Filmový archiv

## The activity report for the year 1987

### 1. New acquisitions

1 360 new films were processed, classified and deposited, of which 384 prints of full-length feature films, 86 negatives of full-length films, 611 prints of short films and 279 negatives of short films;

### 2. Preservation and conservation of films

The transfer of nitrate films to acetate film stock and their preservation were continued. Half million meter of films were duplicated. Moulds was removed from 34 films.

### 3. Research

Working with the Faculty of Natural Sciences, Charles University in Prague, Film Archive continued a research into the occurrence of moulds and bacteria in depositories set in the temperate zone.

### 4. Scientific processing of films

- a/ the work of the Identification and Archiving Commissions of Film Archive was continued;
- b/ films acquired from private collectors, establishments and foreign film archives were identified;
- c/ 603 positive films and 450 negative films were identified in detail and catalogued;

### 5. The use of films

- a/ in 1,199 shows held in the Ponrepo archive cinema in Prague, 443 full-length feature films and 316 short films were screened, watched by 105,896 cinemagoers in all;
- b/ Film Archive worked with Czechoslovak television when 52 ancient Czech films were broadcast in the programme "Films for Those Remembering".



6. Foreign relations

- a/ In its Fonrepo cinema, Film Archive organized a season of Soviet films, with the help of Gosfilmofond of the USSR, season of GDR films, with the help of Staatliches Filmarchiv der DDR, and a season of Luis Bunuel films, with the help of Filmoteca Espanola;
- b/ Film Archive sent 11 prints of full-length feature films and 60 prints of short films to foreign film archives as indefinite loans and received 25 prints of full-length feature from them as indefinite loans. It sent 70 prints of full-length feature films and 14 prints of short films to foreign film archives as temporary loans and received 19 prints and 20 negatives of full-length feature films and 17 prints of short films from them as temporary loans.
- c/ Film Archive was the organizer of a meeting of cataloguing specialists from socialist film archives in Karlovy Vary.
- d/ Forty-two members of the staff of Film Archive visited foreign film archives and festivals.
- e/ Fifty-two guests from foreign film archives visited Film archive.

Documentation Department

Acquisitions:

Photographs  
/of Czechoslovak and foreign origin,  
portraits of film actors and film-makers,  
shooting stills/ 9,131 items

Publicity material 1,112 items  
/posters A 1, A 0, artist's layouts etc./

Loans:

Photographs lent 3,010 items

Posters 70 items

The Cataloguing and Bibliography Section

Acquisitions:

<u>Specialized film publications</u> /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/	1164 items
<u>Specialized film reviews</u> /published in Czechoslovakia and abroad, dailies, weeklies and monthlies dealing with cultural policy/	1750 copies
<u>Screenplays</u>	450 volumes
Bibliographical notes from the Czech press	4,820 items
" " " the foreign press	16,875 items
Cuttings from the Czech press	3,900
Cuttings from the foreign press	2,630
<u>Loans:</u>	
<u>Publications lent</u>	874 volumes
<u>Reviews lent</u>	396 volumes
<u>Screenplays lent</u>	81 volumes



**Pyongyang**



LES ARCHIVES NATIONALES DU FILM  
REPUBLIQUE POPULAIRE DEMOCRATIQUE DE COREE  
RAPPORT D'ACTIVITE 1987

Sous le soutien actif du Gouvernement, les Archives Nationales du Film de Corée ont réussi, en 1987 aussi, à mener à bien leurs activités.

Les A.N.F. de Corée ont concentré leurs efforts pour perfectionner les conditions de conservation des films dans la galerie souterraine ainsi que pour acquies-  
-onner de nouveaux documents filmiques.

1. ACQUISITIONS DE L'ANNEE

Selon le principe du dépôt légal, les A.N.F. ont reçu en donation de la part des studios de films du pays 35 longs-métrages et 150 courts-métrages produits l'année dernière. Parmi ceux-ci se trouvent les films de fiction tels que "LE SOLEIL DE LA NATION", qui parle d'une partie de la lutte révolutionnaire du camarade Kim Il Sung, grand Leader de notre peuple, et "LA CAMPANULE", Prix d'Or au Premier Festival International du Film de Pyongyang des pays non-alignés et d'autres pays en voie de développement. Les A.N.F. ont également reçu en donation une nouvelle copie pour chacun de 65 films étrangers importés par la Compagnie coréenne d'exportation et d'importation de films. Les A.N.F. ont acquisitionné, en outre, 55 titres étrangers



à travers les échanges procédés avec les archives de différents pays.

## 2. PROGRES DANS LA PRESERVATION

Les A.N.F. ont consenti leurs efforts sur deux fronts: l'un pour normaliser le fonctionnement des installations mécaniques (système central de l'air-conditionné) destinées à assurer la température et l'humidité relative constantes dans les dépôts pour les pellicules noir/blanc ainsi que dans les locaux de conservation de la couleur; et l'autre pour accélérer activement les recherches scientifiques appelées à prolonger la durée de conservation de la couleur et du noir et blanc.

La température et HR ont été respectivement  $12 \pm 1^{\circ}\text{C}$  et  $60 \pm 2\%$  dans les dépôts noir/blanc et  $-5 \pm 2^{\circ}\text{C}$  et 30-35% dans les locaux couleur.

Le personnel technique des A.N.F., en coopération avec les chercheurs de l'Institut de sciences cinématographiques, a réussi à constater que les résultats de la mesure du vieillissement naturel de la pellicule couleur coïncidaient avec ceux obtenus à la suite des expériences accélérées. Il a également commencé à procéder à des expériences destinées à étudier la stabilité de la couleur et du support.

Les A.N.F. ont entrepris des travaux d'innovation des locaux de conservation souterrains afin de créer des



condition de préservation optimales sur le plan technique et scientifique. Ainsi la galerie souterraine à une capacité de conservation de 90,000 bobines s'est vue dotée de double système d'acclimatation: système central de l'air conditionné ainsi que mise en service des conditionneurs pour assurer température et HR. De la sorte, les A.N.F. sont parvenues à utiliser ces locaux souterrains avec plus de sûreté.

### 3. CATALOGAGE

Le plan de computérisation avancé par les A.N.F. a été approuvé par le Gouvernement. Par la suite, en consultation avec les instituts concernés, les A.N.F. se sont mises à entreprendre des travaux préparatoires. A ce sujet, les collaborateurs des A.N.F. envisagent des échanges d'expériences avec les membres de la FIAF qui sont en avance sur la matière.

### 4. PROJECTIONS

En étroite liaison avec les cinémathèques de l'Union Soviétique et de Yougoslavie, les A.N.F. ont organisé des rétrospectives respectivement à l'occasion de la fête nationale de ces pays. Le Gosfilmofond a déjà tenu une rétrospective des films coréens en avril 1987, tandis que la cinémathèque yougoslave est d'accord de l'organiser au mois d'avril de cette année. Les A.N.F. font savoir qu'elles sont toujours dispo-



sées à collaborer avec tout membre FIAF désireux de tenir une rétrospective des films coréens.

L'année dernière, au cinéma des A.N.F. ont été projetés 205 titres coréens et étrangers, en 245 séances, enregistrant un total de 30,400 visiteurs.

Les A.N.F. ont prêté 1,200 films aux étudiants et spécialistes se consacrant à la littérature, art, histoire, ethnographie et au cinéma.

#### 4. BUDGET

Grâce au budget d'Etat, les A.N.F. ont pu, l'an dernier aussi, déployer leurs activités avec succès, sans aucune difficulté. Les A.N.F. envisagent de passer à la computérisation dans un proche avenir à l'aide des fonds supplémentaires assurés par l'Etat.

#### 5. RELATIONS INTERNATIONALES

Les A.N.F. ont envoyé des délégations aux cinémathèques tchécoslovaque, roumaine, vietnamienne, yougoslave et bulgare et ont reçu les délégations des cinémathèques tchécoslovaque, chinoise, yougoslave, roumaine et de l'Allemagne démocratique pour échanger des expériences obtenues dans la préservation et l'acquisition des films.



**Quito**





## REPORTE DE ACTIVIDADES CINEMATECA NACIONAL DEL ECUADOR

ENERO - DICIEMBRE 1987

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### 1. ADQUISICIONES DEL AÑO

La difícil situación económica de la Cinemateca, durante 1987, no permitió incrementar el acervo fílmico por adquisiciones. Sin embargo, limitadas pero importantes donaciones, hemos recibido de copias de filmes ecuatorianos ya registrados en nuestro archivo. Ello permite la mayor prolijidad en el resguardo de copias de archivo y una mejor fluidez en las destinadas a la difusión.

### 2. PROGRESOS EN EL CAMPO DE LA PRESERVACION

El más importante proyecto de nuestro archivo constituye el RESCATE Y PRESERVACION DE LA IMAGEN FILMICA NACIONAL, proyecto que, en Marzo de 1987 fue presentado a la UNESCO para su aprobación y financiamiento. Este organismo nos brindará entonces un valioso apoyo en infraestructura y asesoría técnica para este gran esfuerzo de significación social: el rastreo y localización física de filmes ecuatorianos producidos desde principios de siglo y aquellos realizados por extranjeros en el Ecuador y que reposan en filmotecas o laboratorios de otros países. Para lo segundo, estamos pidiendo colaboración de las Embajadas del Ecuador acreditadas en el mundo, archivos de filmes y organismos internacionales que puedan disponer de esa información y hacernosla llegar.

La importancia de este proyecto, inédito en nuestro país, nos garantiza la seguridad de que empezará a ejecutarse a partir de Marzo de 1988, ello, gracias a que la UNESCO lo ha conceptuado con la misma alta prioridad que nosotros al emprenderlo. Desde 1984, año en que empezó la investigación sobre la HISTORIA DEL CINE EN EL ECUADOR y hasta 1987, hemos recopilado toda la información cronológica y temática posible acerca del cine ecua-





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toriano lo que nos permitirá establecer mecanismos adecuados para implementar el proyecto por etapas y prioridades. Contamos ya, en 1987, con la publicación CRONOLOGIA DE LA CULTURA CINEMATOGRAFICA EN EL ECUADOR 1849-1986 realizada por el Taller de Investigaciones de la Comunicación (TIC) que constituye el primer tomo de la serie HISTORIA DEL CINE EN EL ECUADOR. Paralelamente, hemos registrado la información legal pertinente a fin de impulsar una Ley que considere al cine nacional como patrimonio cultural. Ello convertiría a nuestro Archivo en depósito legal y preservador de la imagen en movimiento ecuatoriana.

Como avances iniciales de esta preservación, disponemos ya de importantes copias de obras ecuatorianas realizadas en este siglo:

- OCAÑA FILMS ECUADOR 1929. Documentales en nitrato que fueron transferidos a positivo 35 mm. por la Cinemateca Brasileña como una colaboración que la agradecemos. Queda pendiente el respectivo trabajo de edición para estas tomas silentes como: Embajadores presentando cartas credenciales al Presidente Isidro Ayora, Ejercicios Escolares, el Hidroavión, etc.
- ORIENTE ECUATORIANO Y COLORADOS. Obra del sacerdote italiano Carlos Crespi en las zonas selváticas del país y cinculada a su actividad misionera (1927-1960). Documentales pendientes de edición.
- RETAZOS DE 35 mm. COPRODUCCIONES DE FICCION ECUATORIANO-MEXICANAS y PRODUCCIONES MEXICANAS en las que actúa el ecuatoriano Jorge Fejan (1950-70)
- ORQUERA ANIMACION PUBLICITARIA. Cortometrajes de animación 35 mm. (1960-1970).
- ECUADOR Y LA ELECTRIFICACION RURAL (1977) Documental color 35 mm.
- EXPOSICION DE ARTES MANUALES (1958) Demetrio Aguilera Malta 35 mm. color silente. Documental.
- MUSEO DE INSTRUMENTOS MUSICALES PEDRO PABLO TRAVERSARI (1962) Documental 35 mm. color, silente.
- VARIAS VISTAS DEL ECUADOR. Agustín Cuesta. Documental 35 mm. b/n.
- OBRA CINEMATOGRAFICA AGUSTIN CUESTA (1950-1970). Noticieros gráficos en 35 mm. Donación hecha pública por el autor, durante homenaje y lanzamiento de la Cronología de la Cultura Cinematográfica en el Ecuador. Pendiente la

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entrega física.

### 3. CATALOGACION DOCUMENTACION E INVESTIGACION

La catalogación y documentación se ha cumplido en concordancia con las normas sugeridas por la FIAF. El gran proyecto de Investigación de la Historia del Cine en el Ecuador, iniciado en 1984, concluyó su primera etapa el 9 de Junio de 1987 con el lanzamiento de la publicación CRONOLOGIA DE LA CULTURA CINEMATOGRAFICA EN EL ECUADOR 1849-1986. Este es el primer aporte a la Serie HISTORIA DEL CINE EN EL ECUADOR. Para ello, hasta el momento se han recopilado:

- 3000 recortes de prensa, 200 fichas filmográficas, 170 fotografías, 46 entrevistas a realizadores nacionales, 500 fichas nemotécnicas y un centenar de documentos y revistas históricas.

En el proceso, el Taller de Investigaciones de la Comunicación (TIC) devino en el Centro de Documentación e Investigación del Cine, encargado de sistematizar y ordenar en forma permanente y especializada, toda la documentación sobre cine en el país. Como una de sus tareas básicas ha registrado del Archivo filmico y documental de la Cinemateca, lo siguiente:

- 111 colecciones de revistas internacionales y 11 nacionales
- 633 folletos internacionales y 201 nacionales
- 159 catálogos internacionales y 33 nacionales
- 18 guiones internacionales y 15 nacionales
- 177 afiches internacionales y 17 nacionales
- 203 documentos internacionales y 428 nacionales
- 25 fotografías internacionales, 147 nacionales y 57 de personajes
- 137 libros sobre el cine
- 45 cassetes de video
- 40 filmes nacionales, 57 internacionales y 38 latinoamericanos

### 4. DIFUSION DE PELICULAS

La difusión de películas se la realiza por iniciativa propia o por requerimiento internacional o de instituciones nacionales en Quito, provincias y el exterior. Durante 1987, se destaca la asistencia de 114.530 personas en 231 proyecciones en las que se utilizó 475 películas del acervo de Ci-





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nemateca, Embajadas y otros organismos culturales (9 estrenos nacionales, 10 ciclos, 9 festivales, 14 muestras, 61 programas barriales, 76 proyecciones en Quito y 52 en Provincias) - Ver anexos 1 a 7 en INFORME Y PLAN ACTIVIDADES 1987-1988 CINEMATECA NACIONAL).

#### 5. PUBLICACIONES

Como lo mencionamos, un hito importante en la vida cultural del país, significó el lanzamiento de la CRONOLOGIA DE LA CULTURA CINEMATOGRAFICA EN EL ECUADOR 1849-1986, que redescubre para nuestra identidad una puntualización de hechos y autores cinematográficos desconocidos hasta el momento por una historia que marginó a la imagen filmica como una parte de nuestro reconocimiento cultural. Los ejemplares han sido enviados a la mayoría de miembros afiliados a la FIAF, Organismos culturales nacionales y extranjeros, Embajadas, personas interesadas, etc. Adjuntamos esta publicación y también aquellas de folletos impresos para las actividades programadas durante 1987: Ciclos, Muestras, Festivales, Seminarios, etc.

#### 6. RELACIONES INTERNACIONALES

El trabajo de la Cinemateca creció cualitativa y cuantitativamente. Sus vínculos internacionales se vieron fortalecidos a través de la permanente comunicación con la Federación de Archivos de Filmes FIAF, quien aportó durante el año, materiales de estudio sobre todo técnicos que pasaron inmediatamente a su análisis para la correcta aplicación del mantenimiento de filmes. La vinculación con entidades similares en el exterior creció al punto de lograr, por primera ocasión, una MUESTRA DE CINE ECUATORIANO en la capital de Brasil con motivo del Festival Latinoamericano de las Artes que organizó la Universidad de Brasilia. Otra muestra recurrió Colombia en vinculación con las Cinematecas de ese país. Igualmente, la Cinemateca colaboró con el I. Municipio de Quito para el CONCURSO IBEROAMERICANO DE FILMES Y VIDEOS DOCUMENTALES sobre el tema CULTURA Y VIDA COTIDIANA EN LOS PAISES IBEROAMERICANOS A PARTIR DE LA PRESENCIA ESPAÑOLA

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Y PORTUGUESA en el que participaron alrededor de cincuenta obras. La Cine mateca sugirió además la mayoría de nombres de miembros del Jurado.

La atención a la producción de nuestros países latinoamericanos tuvo una cúspide en la MUESTRA DE CINE LATINOAMERICANO que incluyó obras destacadas de Cuba, Argentina, Venezuela, Perú y Brasil, contando con la colaboración de las Embajadas de los respectivos países.

Durante 1987 se ha coordinado con la Cineteca de la UNAM para un intercambio fílmico de producciones ecuatorianas y mejicanas.

Una actividad trascendente en cuanto al nexo con importantes organismos internacionales, constituyó el Festival Mundial de Premios de Cine denominado: PREMIOS OCIC: DIALOGO DE LAS CULTURAS que se realizara conjuntamente con la Organización Católica Internacional de Cine, cuando el Congreso Mundial de esa entidad y la Asociación Católica para la Radio y la Televisión UNDA, tuvo como sede la ciudad de Quito. Hecho destacado de este Festival fue el estreno mundial del Documental DIOS ES UN FUEGO, sobre la Teología de la Liberación en Latinoamérica. Presentado por su propio Director Geraldo Sarno y la presencia de Mons. Leonidas Proaño, candidato ecuatoriano al Premio Nobel de la Paz. Asimismo, el estreno, por primera ocasión en el país, de filmes africanos y la presencia del Director K. Zanussi quien proyectó su filme ILUMINACION.

La Cinemateca continuó su colaboración con la Escuela Internacional del Nuevo Cine Latinoamericano, como centro de recepción de las solicitudes de aspirantes, coordinación con las comisiones seleccionadoras y cursos de nivelación de conocimientos, tanto para los estudios regulares como para Talleres y Seminarios.

Finalmente, recibimos a fines de año, la visita de una Delegación del Cine y la Televisión Cubanos, presidida por Pastor Vega Director del Festival del Nuevo Cine Latinoamericano. Con este motivo se realizó una rueda de prensa a la que asistieron cerca de cien periodistas y se propició luego la participación ecuatoriana en el Noveno Festival.

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## 7. EVENTOS ESPECIALES -MISCELANEA

Gracias a la colaboración de la Embajada de la República Federal de Alemania, el Instituto Goethe y la Asociación Humboldt, contamos con la presencia de varias personalidades: Egon Nettenjacob, Knut Hickethier, Jan Berg y Horst Shaffer quienes realizaron seminarios cinematográficos dedicados a estudiantes de comunicación, productores y directores de cine y video. Se abordaron temas de contexto histórico social y el tratamiento cinematográfico acerca de E. Feschner, E. Monk, el Tercer Reich y la temática de los jóvenes, respectivamente.

Los especialistas en Comunicación Octavio Getino y Luis Fernando Santoro, dictaron importantes conferencias en los locales del I. Municipio de Quito.

Un hecho particular en el campo educacional fue el seminario COMUNICACION DE MASAS Y MEDIOS ALTERNATIVOS, dictado por ARMAND Y MICHELLE MATTELART a cerca de quinientas personas entre ellos profesores y estudiantes de comunicación, periodistas, cineastas, literatos, trabajadores de la comunicación popular, etc. En el Seminario funcionaron además Talleres de Trabajo que enfrentaron temas de importancia vigente para la comunicación en el Ecuador: La televisión; la producción y distribución del cine; prensa escrita y radiofónica; y, la investigación y la comunicación alternativa en el Ecuador.



**Reykjavik**



THE ICELANDIC FILM ARCHIVE  
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1. Acquisitions

The Archive received a number of reels from the Southern Agrarian Society, detailing historical methods of farming in the area. Other acquisitions were minor. Negotiations are under way for the acquisition of a major private collection of films and related material in 1988.

2. Preservation

A number of reels were sent to laboratories abroad, mostly nitrate material to be copied.

3. Cataloguing

Cataloguing proceeded. Extensive re-cataloguing is under way as the systematisation for computerising is under way.

4. Film showings

Several, mostly for smaller, private groups

5. Budgetary matters

Relations with governmental authorities are improving. The Archive has enjoyed a four-fold increase in governmental subsidy over the past three years.

6. Miscellaneous

We are glad to announce the nomination of new curator for the Archive: Mr Gudmundur Karl BJÖRNSSON.

*Gudbrandur Gislason*  
Gudbrandur Gislason, director



# **Rio de Janeiro**



CINEMATECA DO MUSEU DE ARTE MODERNA  
Rio de Janeiro  
Rapport d'activités 1987

1. Suite la progression des travaux de reconstruction et d'extension des locaux de la Cinemateca, l'année 1987 a vu la reprise de plusieurs activités qui ont été supprimées l'année 1986.
2. Ainsi la nouvelle salle de projection a été mise en fonction mars 87 et 28 cycles y sont présentés, dont on peut citer LES CHEMINS DE L'AVENTURE, L'HEURE DU FANTASTIQUE ET DE L'EPOUVANTE, LE CINEMA DES SURREALISTES. Des panoramiques sur les cinémas de la République Fédérale de l'Allemagne, Pologne, Autriche, Mexique, Japon, France, y comprise la grande rétrospective 70 ANS DE CINÉMA SOVIÉTIQUE et sur l'oeuvre de Santiago Alvarez, Fassbinder, Buñuel au Mexique.
3. La Cinemateca a aussi siégé de II Festival Latinoaméricain de Cinéma des Peuples Indiens et la partie rétrospective du IV Festival internationale du Cinéma et Vidéo de Rio de Janeiro.
4. Plusieurs services publics ont été rétablis dans les nouveaux locaux: la consultation à la bibliothèque et aux archives papier en général, les projets de recherche. La reprise des services de catalogage était prévue moitié 88.
5. Les services de conservation et restauration ont été poursuivis sans arrêt, la collection s'est enrichie avec le dépôt des matériaux de plusieurs maisons de production dont Magnus Films, Mapa Films, Corisco Films, Morena Films, R.F. Farias, CINEI ainsi que des collections privées.
6. Des relations avec les autorités cinématographiques ont été poursuivies sans arrêt, des représentants de la Cinemateca siègent au Conseil National de Cinéma et au Conseil Culturel de l'Institut National du Cinéma (EMBRAFILME).

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**Rochester**



## FIAF, 1987 Annual Report

Film Department, International Museum of Photography  
at George Eastman House

### ACQUISITIONS:

The Film Department acquired almost three hundred new film titles in the calendar year 1987. This included 35mm nitrate film, as well as 35mm acetate, 16mm features and shorts, and a few video cassettes, which were donated to the museum.

The most important collection to be taken into the Department was a cache of 35mm nitrate negatives from the Charles Mogull Collection, including 29 features from a poverty row studio, RELIABLE. This company which only existed from 1933-1937, produced mostly Westerns, including such titles as AMBUSH VALLEY, FAST BULLETS, THE LARAMIE KID, NORTH OF ARIZONA, often starring cowboy star, Tom Tyler. The Mogull Collection also includes approximately fifty shorts of both American and foreign origin, as well as some foreign features, such as DON BOSCO (1936), and SAMSON AND DELILAH (1922, U.S. release version, General Film Corp.)

Another important collection, consisting of 16mm films, film stills, scrap books, scripts, production records and documents, were donated by the documentary film producer, Lothar Wolff. Wolff, who began his career in Germany as a publicist for G.W. Pabst, later worked as an editor for Paul Fejos, became a producer for THE MARCH OF TIME and Louis deRochemont Associates, and finally formed Lothar Wolff Prods. for Time-Life Films. The donated material documents Lothar Wolff's whole career.

The Film Department received from Mr. Frank LaFalce, formerly the cinema manager of a first-run Warner Brothers Theatre in Washington, DC, a substantial collection of film stills, posters, lobby cards, press books, letters, signed autographs, and other materials which exemplify the history of film exhibition in the United States during the period of the classical Hollywood cinema.

### PRESERVATION:

With the help of two grants from the National Endowment for the Arts and the New York State Council on the Arts, the Film Department at George Eastman House was able to continue its efforts in the area of nitrate preservation.



Approximately 18,000, Meters of nitrate film stock was transferred to acetate in the course of the year 1987. This included many early titles such as:

L'ANARCHIE CHEZ GUIGNOL (1906, G. Melies)  
 AVIATION IN LOS ANGELES (1910, Essanay)  
 BABY'S FIRST TOOTH (1910, Essanay)  
 LES CARTES VIVANTES (1905, Melies)  
 THE FLIGHT OF RED WING (1910, Bison)  
 GETTING SQUARE WITH THE INVENTOR (1910, Gaumont)  
 A TRIP TO MARS (1910, Edison)  
 THE WONDERFUL WIZARD OF OZ (1910, Selig)

Another collection of unique film materials preserved this year was from the Theodore Case Collection. Inventor of the Aeolight, the device that made optical sound films possible, Theodore Case conducted his pioneering film research in Auburn, New York, near Rochester. As a result the Eastman House has now preserved all of his early sound film experiments, dating back as early as 1924, including:

T.W. CASE TALKING (1924)  
 MR. SULLIVAN, AUBURN PRISON TALK (1925)  
 MA HE'S MAKIN' EYES AT ME (1925)

Other feature films preserved from nitrate include:

THE GARDEN OF ALLAH (1916, Selig)  
 THE GIRL IN WHITE (1952, MGM)  
 KINDRED OF THE DUST (1922, R.A. Walsh Co.)  
 TEN NIGHTS IN A BARROOM (1926, Colored Players)

Other preservation work involved the following titles:

THE BARRETT'S OF WIMPOLE STREET (1934, MGM)  
 THE BLUE BIRD (1919, Tourneur)  
 GONE WITH THE WIND (1939, MGM)  
 THE LOST WORLD (1925, Universal)  
 PRIX DE BEAUTE (1930)  
 TWO FACED WOMAN (1941, MGM)

#### CATALOGUING - DOCUMENTATION - RESEARCH:

The new inventory of the film collection was produced from the main-frame computer data base. Numerous titles were updated, and all the year's acquisitions were accessioned and added to the

data base. A major effort was undertaken to make the computer data base more user friendly, and steps in reprogramming were taken to that end. It was also decided that with the help of the American Film Institute, NAMID Project, the Film Department would be the first FIAF member archive to have its catalogue down-loaded into the NAMID data base. This project will begin in 1988.

Work was also begun on the cataloguing of all paper-based materials in the film collections, including film stills, posters, publicity star portraits, books and periodicals (those previously kept in the film department, rather than in the George Eastman House Library). These documents will eventually be cross-referenced with the film holdings.

Visits to the Film Collections increased for the third straight year, up to 137, while research requests by mail and phone jumped to well over 1,200. Film classes held at the museum drew 640 students, while educational groups brought in 7,386 people for screenings.

#### FILM SHOWINGS:

The George Eastman House began the year 1987 with a special weekend dedicated to STAR TREK, with Mr. James Doohan in attendance. In March the Dryden Theatre at GEH sponsored a series of three films with the Rochester Association of Black Communicators, including local premieres of PATAKIN and Med Hondo's WEST INDIES. In August/September the Film Department co-sponsored with the American Bar Association a series of screenings, celebrating the 200th anniversary of the American Constitution. September also saw the local premiere of Paradjanov's THE LEGEND OF SURAM FORTRESS, and THE WANNSEE CONFERENCE.

In October the Film Department awarded Gregory Peck a "George" Award for achievement to the motion picture field at a gala black-tie event. Audrey Hepburn presented the laudatio.

As in past years, the Eastman House continued its program of visiting independent filmmakers, bringing them to Rochester to show their latest work and discuss them with students and other interested patrons. Visiting filmmakers were: Steve Oaks, producer of PEE WEE'S PLAYHOUSE; Lance Bird with THE WORLD OF TOMORROW; Lynn Tillman with COMMITTED; Leon Marr with DANCING IN THE DARK; Brian Drew with A \$10 HORSE AND A \$40 SADDLE; Carole Langer with RADIUM CITY; Brock Maylath and Jeff Kanew with COMING ATTRACTIONS (trailers); Gene Feldman and Suzette Winter with MARILYN and INGRID; Cinematographer Fred Elmes with BLUE VELVET; Rachel Reichman with THE RIVERBED; John Lassiter with LUXO JR. and RED'S DREAM.



The Film Department began work this year on a major film exhibition, "The Dream Merchants: Making and Selling Films in Hollywood's Golden Age", which will use film stills, posters, and other documents from the Warner Brothers Collection to illustrate both the history and structure of the Hollywood studio system, exhibition and distribution. This major exhibition will open up in March 1989 in conjunction with the new archives building at George Eastman House and then travel to New York, Los Angeles, Florida, and Frankfurt, Germany, as well as other sites.

#### BUDGETARY MATTERS:

Due to the construction of a new archives facility on the grounds of the George Eastman House and the necessity to raise \$10,500,000 for the project, the budget of the film department for operating expenses was severely reduced to little more than fixed costs. As a result, we have had to decrease some of our services at a time when interest in George Eastman House from the scholarly community has increased. This situation will most probably remain critical until the end of 1988 at which time the department will move to the new archives facility and simultaneously have access to the new endowment of the Eastman House.

#### INTERNATIONAL RELATIONS:

The Film Department at George Eastman House sent films to the following institutions outside of the United States in 1987.

San Sebastian Film Festival  
 Deutsches Film Museum, Frankfurt  
 British Film Institute  
 Cinematheque Francaise  
 Stadtmuseum, Munich  
 Nederlands Filmmuseum  
 Innis College, Toronto Canada  
 Pordenonne 'Il Giornata di Cinema Muto'  
 Filмотека Espanola  
 Concordia University, Montreal

An agreement was also worked out with the British Film Institute to make available to them a distribution print of BORDERLINE.

An agreement was also made with the Staatliches Archiv der Deutschen Demokratischen Republik (Berlin, East) to begin preservation of a number of German nitrate films in the George Eastman House Collections. Preservation will begin in the Summer of 1988.



**São Paulo**





ACTIVITIES REPORT 1987

1. ACQUISITIONS

1.a. Feature films

positive materials: 83 titles (6 foreign titles)

negative materials: 35 titles (3 foreign titles)

Short films

positive materials: 56 titles (4 foreign titles)

negative materials: 12 titles

1,196 reels of film (7 reels in nitrate) have been acquired as deposit or donations, besides donations of 19 reels and other materials not included in the figures above.

The Video Department has acquired - as donation or from other sources - 144 videocassettes, concerning: 63 feature films (11 foreign titles), 84 short films (18 foreign titles), and 18 video-features (3 foreign titles), besides other materials as newsreels, tapes from the Tupi-archive (see Report 1985), and some fragments.

1.b. Acquisitions of the Documentation Department

Books .....	143
Periodicals.....	543
Posters .....	183
Photos .....	1,071
Scripts .....	95
Clippings .....	1,176
Miscelanea .....	794



## 2. PRESERVATION

From April to October all our films in nitrate have been unrolled; the whole material amounts to 3,537 reels, which corresponds to approximately 2,193 titles. This work was followed by the separation and destruction of about 160 reels (over 210 kg of film material), concerning exceeding or irrelevant items.

89 feature and 100 short films were sent to commercial labs for copying.

7 silent, 16 feature, and 6 short films (4 foreign titles) were restored, including the two rarities by Fritz Lang, Kämpfende Herzen and Das wandernde Bild (see Report 1986), whose copies were sent to the Stiftung Deutsche Kinemathek, Berlin; 5 silent and 6 feature films (4 foreign titles) were copied for exhibiting purposes; 5 Brazilian features were copied for storage in the Archive.

The Restoration Lab proceeded to the examination of 4 titles, copied from our duplicating negatives in a commercial lab, and the comparison of 5 Brazilian feature, destined for editorial restoration. Other materials referring to the early Brazilian actress Eva Nil (about whom a whole project is being developed by the Archive) were prepared for restoration. On demand of the Cinemateca Nacional del Ecuador, the lab has also restored the documentary Ecuador, two reels of which have already been sent back to that country.

The film Ganga Bruta, by Humberto Mauro, was submitted to a complete work of restoration to take part, in 1988, of the international show organized to commemorate the 50th Anniversary of FIAF.



About 1,030,275 meters of film (386 feature and 541 short films) have been examined for viewing, processing, storage and cataloguing.

### 3. CATALOGUING - DOCUMENTATION - RESEARCH

During the first half of the year, about 700 titles were incorporated to the General Catalogue. In the second half, the efforts concentrated on conferring and updating the data on Brazilian productions, whose cards were sent to the cataloguing service and put in the data base under definitive code-numbers.

Several activities have been developed concerning the INCE (National Institute for Educational Cinema) archive, deposited in our house. The informations were divided and organized in 3 parts (the INCE productions, the acquired or adapted Brazilian films, the acquired or adapted foreign films) for the cataloguing, and a special computer system has been designed in order to enclose a general INCE-catalogue. In December the checking of the first part (INCE-productions) has been concluded, being registered a total of 962 materials concerning 277 titles. From this amount, 509 reels concerning 141 titles were examined; the originals for copy and/or restorations and the unuseful materials were defined. Also bibliographic materials were organized and registered.

26 consultations to films were registered (about 170 titles manipulated). 9 film institutes or companies have consulted or used films of the Archive. 48 days were dedicated to consultations and making of parcial copies of video-tapes for researchers and different institutions.

The Photographic Lab processed 2,323 reproductions and copy-stills for visitors and for the activities of the Archive.

Several materials were gathered and copied for the research "Brazilian Cinema Pioneers". 1,433 negatives and contacts were catalogued (8,330 negatives until the end of the year).

The Documentation Department registered altogether near 200 consultations.

#### 4. FILM SHOWINGS - PUBLICATIONS

All allong the year, the Brazilian cinema received an extensive homage in Paris, organized by the Centre Georges Pompidou in close cooperation with the Archive and the Embrafilme. The program consisted in different activities, including exhibitions of film material (photos, posters, etc.), lectures and debates, various publications, and above all the showing of 250 short and feature Brazilian films, representing the whole history of our cinema. The Archive's contribution to the event was considerable: it furnished about 90% of the films showed, and part of them had to be restored specially for these presentations; for the exhibitions the Archive has also sent numerous stills and other materials. During the activities, our member Carlos Roberto de Souza gave a lecture about the Brazilian filmmaker Humberto Mauro. The whole event inspired also the conception of a book about Brazilian Cinema (Le Cinéma Brésilien), published afterwards by Cinéma/Pluriel and the Centre Georges Pompidou. The book, that belongs to the collection directed by Jean-Loup Passek, was edited by Paulo Antonio Paranaguá, and encloses textes by Brazilian critics, part of which are also members of the Archive. The quality and importance of the book was recognized by the film critics in France, who granted to Paulo Antonio Paranaguá the prize for the best film publication of the year.



A second and important tribute was paid to the Brazilian Cinema in Lisbon, where the Cinemateca Portuguesa, with the collaboration, among others, of the Archive, organized an expressive show of Brazilian films, from April to June 87. The show was accompanied by the publishing of a catalogue, which includes textes by Maria Rita Galvão and Carlos Roberto de Souza.

On the other hand, several film series have been organized by the Archive all over Brazil and in foreign lands. Among them: The Archive's Treasures (São Paulo), Polish Cinema of the 80's (São Paulo, Porto Alegre, Salvador, Rio de Janeiro, Curitiba, Juiz de Fora, Florianópolis, Vitória), Mexican Cinema - 1933-1980 (São Paulo, Porto Alegre), Swedish Cinema (São Paulo), The New Japanese Cinema (São Paulo, Rio de Janeiro, Curitiba, Brasília, Porto Alegre), Santiago Alvarez, a Cuban Filmmaker (Brasília), The New Finnish Cinema (Florianópolis, Juiz de Fora, Santos, and Caracas, Bogota), Cuban Documentaries (Porto Alegre), Retrospective Heynowsky & Scheumann (Porto Alegre), Operas and Operettas from East Germany (Florianópolis), Spanish Cinema (Porto Alegre, Florianópolis). The Archive has also collaborated on the organization of the Retrospective Vera Cruz.

In these showing activities, the Archive has put in circulation 108 films; altogether were mobilized 382 copies.

For the events New Japanese Cinema and Vera Cruz, comprehensive catalogues were made; the first one was co-edited and the second one was technically supported by the Archive, both including textes by our Executive Director, Carlos Augusto Calil.

The Documentation Department continued with its work on the Brazilian Filmography, concluding the researches and the

register of the whole silent-movie period (from 1921 to 1933), which meant the examination of about 6,000 documents of the Archive. Two volumes have already been published, and the third one (from 1921 to 1925) is ready for editing. The Department's staff, with the help of Lasar Segall Museum, has reviewed the translation and adaptation to Portuguese of the "FIAF Subject Headings", whose bilingual edition is being prepared. The Department gave also a solid support to the researches for the book History of the Brazilian Cinema, published by Art and edited by Fernão Ramos.

Maria Rita Galvão, in cooperation with José Manuel da Costa, from the Cinemateca Portuguesa, translated and prepared the Portuguese version of FIAF's Glossary of Filmographic Terms.

The Archive has furthermore prepared the edition of the selected newspaper critics by Francisco Luiz de Almeida Salles (the former President of the Archive), edited by Carlos Augusto Calil, and to be published in 1988.

#### 5. BUDGET - NATIONAL RELATIONS

The total budget in 1987 was approximately US\$ 437 thousand (about Cz\$ 18 million). A substantial part of it was destined to the payment of the staff (40 permanent and 23 temporary members: about US\$ 6 thousand/Cz\$ 250 million). The Ministry of Culture financed to the Archive about 40% of the budget, and the rest proceeded from our own resources.

From the Secretary of Culture (São Paulo), the Archive received about US\$ 73 thousand (Cz\$ 3 million), destined for preservation works enterprised for the project "90 Years of Brazilian Cinema" to be developed in the course of 1988.

Other US\$ 17 thousand were granted by the Ministry of Culture to the project "Eva Nil", which includes publications, exhibitions etc, and will also be fulfilled along 88.



We received, from the Ministry of Culture as well, financial help for the acquisition of a new 16mm projector, among other equipments.

During the year of 1987, Archive's representatives participated in several cinematographic meetings in different parts of the country and in round-tables about preservation and research works.

#### 6. INTERNATIONAL RELATIONS

Maria Rita Galvão, Carlos Roberto de Souza, João Sócrates de Oliveira and Sylvia Bahiense participated at the FIAF Congress, that took place in May 1987, Berlin. On the occasion, the former has been elected member of the FIAF Executive Committee.

Also in May the Fundación del Nuevo Cine Latinoamericano (New Latin-American Cinema Foundation), seated in Havana, Cuba, proposed the Archive, through its President Gabriel Garcia Marquez, a broad project viewing the construction of a lab destined to save the Latin-American audiovisual patrimony. The Archive responded with a first proposal for a Regional Preservation Center in Latin-America, whose implantation comprehends 3 stages. The first one has already been thoroughly aproved by the FNCL and concerns basically an evaluation of the film materials preserved in the lands envolved in the project. This first stage resulted in a convention, signed by Maria Rita Galvão, who was in Havana by the time of the Cuban Filmfestival. Besides the great importance of the project, it meant for the Archive the acknowledgement of our technical work, which demands therefore our best efforts on its improvement.



A last remark deserves João Sócrates de Oliveira, who, on request of UNESCO and indicated by FIAF, enterprised a successful technical mission to Caracas, in December 87.



**Seoul**



KOREAN FILM ARCHIVE - SEOUL

ACTIVITIES REPORT 1987

Korean Film Archive(KFA) in 1987 concentrated its efforts on the systematic rearrangement of internal administration and operations, and detailed and systematic classification of preserved films and materials in the KFA for the preparation of expansion, moving and improvement of the KFA in the near future. As a result, the films in preservation were completely categorized in alphabetical order, in the order of director, production year and production company. And prepared the documentation for making the complete feature films catalogue in English and Korean of 1988 which will be the latest catalogue with supplementations and up-to-date corrections.

And also we are extremely pleased to inform all the members of the FIAF that we set spurs to our horses in order to obtain financial resources and to modernize our facilities and equipment for the preparation of moving to the premises of SEOUL ARTS CENTER in 1989.

We take this opportunity to express our deep appreciation to all of the members of the FIAF who have rendered good advices and concerns to us. We should appreciate your continued cooperation and advices in the future.

1. ACQUISITIONS

During the year of 1987, the KFA acquired 1,163 titles of films and all kinds of film materials as follows.

Classification	Size	Quantity	Acquired from
Feature film (Negative)	35mm	47titles	Film producers and domestic members of the KFA
Feature film (Positive)	35mm	20titles	" "
Short film	16mm	8titles	" "
Poster		65sheets	" "
Leaflet		61sheets	" "
Still photo		981sheets	" "
Other		44items	" "
Total		1,163items	



## 2. PROGRESS IN PRESERVATION

Progress in preservation in 1987 was not remarkable because the KFA was just on the stage of the preparation to move into SEOUL ARTS CENTER in 1989. Two negative films and two positive films which were about to wear out were rejuvenated. And 142 titles (1,130,866 feet) of picture and sound negatives were cleaned and edited. The worn-out old film containers were replaced by 400 film containers newly made of ABS plastic. One new container can contain 2,000 feet of film.

### - PUBLICATION

In 1987, five books were published by the KFA. Four were catalogues in relation to systematic operation of classification of the informational materials of film and one was the instruction book of the method of the film handling and preservation. Those were as follows.

'87 Film Catalogue in Alphabetical Order (Negatives and Prints)	19x27Cm	130Pages	Published on Oct.22.
'87 Film Catalogue in Production Company Order	19x27Cm	152Pages	Published on Nov.20.
'87 Film Catalogue in Director Order	19x27Cm	122Pages	Published on Nov.20.
'87 Film Catalogue in Production Year Order	19x27Cm	144Pages	Published on Oct.22.
Film Handling and Preservation Method	19x26Cm	94Pages	Published on Dec.30.

## 3. CATALOGING-DOCUMENTATION-RESEARCH

The KFA made a considerable progress and its turning point in the above fields. The work results in 1987 for above fields are as follows :

- 182 titles were newly sorted out, which were not sorted out in 1986.
- Four catalogues in various orders were published for 2,363 feature films.



- The English and Korean catalogue for 1,538 film titles were documentarily completed, but this book will be published during the first half period of 1988.
- And the ledgers of all films were classified in 6 types, so precise informations and statistics of all preserved films can be easily and quickly obtained.
- And close examination were completed to 67 feature films for the preparation of future computarization and more accurate informations for preserving films. This close examination will be continued in 1988 and 1989.

#### 4. FILM SHOWING

22 times of film showings were held in 1987. Among them, the showing of five restored films was particular. Those five films were restored by duplicating negatives and duplicating positive prints. For that showing, specialists who were engaged in the same fields such as film developing, cinematography, lighting, sound recording, film directing, etc. After the showing, questioning and answering sessions were held to evaluate the restored films. And also 25 feature films and 8 short films were shown to the students of five universities for the purpose of making them understand the historical role of Korean films and introducing the historical development of Korean films. The result was very good. Directors and stars of the showing films were participated in this program. They exchanged heated discussions with audiences and criticized frankly about the films.

##### - Statistics of Film Showings

Name of Event	Period	No.of films	No.of show	Audiences
Restored Films Showing	Nov24-25, '87	5	1	500
University Tour Film Showings	Mar21-Nov21, '87	33	21	21,000

#### 5. EXHIBITION-PUBLICATION

The KFA held a still photo exhibition taken by all well known Korean cinematographers at the Exhibition Hall located at the entrance of the KFA from July 20 - December 31. 1987.



In this exhibition, 174 still panel photos about the Korean cinematographers' hard working spots from 1920's when the Korean film industry was born, to 1987 were exhibited. It was a good opportunity to look back Korean film history through photos. And also the photos of the historical development of motion picture cameras in the whole world were exhibited. The film students and the general public were much interested in photos and old cameras, and it was so informative to them. In particular, the still photo exhibition was conducted with the positive cooperations of Mr. Lim, Byung-ho who is a senior cinematographer as well as director and board member of the KFA, and of the Korean Cinematographers Association. We could find more important meaning in it that Korean senior cinematographers willingly put their energies to bring up their junior cinematographers.

It was estimated that more than 6,000 people during the exhibition such as visitors, spectators, general film loving people, etc. came and saw the exhibition. Introductory booklets were passed out, helping them understand the exhibition.

#### 6. BUDGETARY MATTERS AND RELATIONSHIP WITH GOVERNMENT

- Income in 1987 was Won 134,369,000.- and Won 129,500,000.- of it came from Korean Motion Picture Promotion Corporation. Comparing the budget of 1987 with that of 1986, that of 1987 was increased 10.75%. In 1987, in total Won 126,972,000.- was actually spent.

- In relation to the KFA's moving into the SEOUL ARTS CENTER which is under construction. We suggested that humidity and temperature control equipment, complete air circulation system, screening rooms, mobile system, etc. could be furnished by the government.

The responses is favorable until now.

#### 7. INTERNATIONAL RELATIONS

- Chairman Chung Yun-Koo with a suite participated in the 43rd annual Congress in West Berlin and discussed matters of the international relations with other delegates and participants. As a result, we tried to send Mr. Lee Moo-Sang Executive Secretary of the KFA to the DEPARTMENT OF FILM/THE MUSEUM OF MODERN ART in New York and LA CINEMATHEQUE QUEBECOISE in Montreal to observe general operations system, whole facilities, computerizing system data, etc. But important workloads in relation to the KFA facilities-moving were too heavy and it was postponed. In connection of this, we take this opportunity to express our sincere appreciation to Mrs. Eileen Bowser and Mr. Robert Daudelin and other staff members who assisted this matter.



- "HURRAH! FREEDOM!" will participate in the FIAF 50 Years Touring Show Program in celebration of the FIAF 50th Anniversary. We sent the print of "HURRAH! FREEDOM!" (Produced in 1946) preserved in the KFA to the DEPARTMENT OF FILM/THE MUSEUM OF MODERN ART in New York at the end of 1987. The last reel of this film is not perfect because of partial losses. But we presented it as the Touring Show Program being a very important event urging the international interest of the FIAF activities. This means that the KFA will actively participate in any activities of the FIAF in the future. And in 1989, the KFA will show all the films presented to this FIAF 50 Years Touring Show Program in Korea to government officials related to film archives, film people, film students and general audiences, etc. By doing so, the KFA will have them deeply understand the purposes of the film archives and the FIAF activities.



**Sofia**





BULGARSKA NACIONALNA FILMOTEKA  
CINEMATHEQUE NATIONALE DE BULGARIE

SOFIA 1000  
Rue Gourko 36

tel 8713 92  
80 2749

ACTIVITIES REPORT  
FOR 1987

1. ACQUISITIONS

In 1987 our collections were enriched by newly acquired materials as follows:

A. FILM MATERIALS

Feature length films, national production	- 45 titles
Feature length films, foreign production	- 80 titles
Short films, national production	- 221 titles
Short films, foreign production	- 17 titles

B. NON-FILM MATERIALS

Books	- 120 titles
Periodicals	- 56 bound volumes
Press-cuttings	- 3,000
Scripts of Bulgarian and foreign films	- 660
Stills	- 2,300
Posters	- 800

2. PRESERVATION

During the year 6,000 m of nitrate film were copied onto acetate stock.

500,679 m of safety film were processed.

3. CATALOGUING - DOCUMENTATION - RESEARCH

A. Volume one of the annotated illustrated filmography "Bulgarian Feature Films 1915-1948" is out of print. It covers the period from the beginning of the film production till the



nationalization of the Bulgarian cinema. The filmography includes 62 films, arranged chronologically with filmographic data, summary in Bulgarian and English and a selected bibliography for each entry. Indexes are included. It is distributed to all FIAF members. Second volume of the filmography, covering the period 1948-1970, went to the printer's in 1987. It will include 170 films with complete filmographic information, several indexes and more than 400 stills throughout the year. We began work on the third volume which will take in films from 1971 to 1975. Each of the next volumes will cover five-year periods.

B. The newly acquired non-film materials have all been organized. 3,000 articles from periodicals not included in the International Index to the Film Periodicals were indexed.

C. In co-operation with the Soviet Science and Culture Centre in Sofia Bulgarska Nacionalna Filmoteka organized a research seminar under the heading "October Cinema" dedicated to the 70th anniversary of the Great October Socialist Revolution in Russia.

#### 4. FILM SHOWINGS

The archive cinema had regular screenings all the year round, 430 titles of feature films and 300 titles of shorts were shown.

The most significant events were:

- A selected programme dedicated to the 70th anniversary of the October Socialist Revolution with guest-archive GOSFILMOFOND
- Complete retrospective of Jiri Trnka's works with the kind co-operation of Ceskoslovensky Filmovy Ustav.
- a programme marking the 60th anniversary of the outstanding Polish actor Zbigniew Cybulski in co-operation with Filmoteka

Polska

- Magyar Filmintezet was our guest-archive with a programme "Hungarian Filmmakers in World Cinema"

- The National Film Board of Canada - with a retrospective of Norman McLaren

The following occasions were marked by special programmes:

- 90th anniversary of the first public screening in Bulgaria

- 60th birth anniversary of the sound cinema

- the International Year of the Homeless by a cycle

"Cinema in Defence of Humanity"

- the birth anniversaries of a number of Bulgarian and foreign film-makers such as Konstantin Kissimov, Ivan Dimov, Anton Marinovitch, Leonid Trauberg, Cesare Zavattini, Guiseppe de Santis, John Huston, Fred Zinnemann, Frank Capra etc.

#### 5. EXHIBITIONS - PUBLICATIONS

A. An exhibition of posters of Never-to-be-Forgotten Soviet Films was arranged in 1987.

B. The regular issue of the annual almanac "Kino i Vreme" was prepared for publishing as well as a supplement to it.

#### 6. INTERNATIONAL RELATIONS

In 1987 Bulgarska Nacionalna Filmoteka maintained traditionally active contacts with FIAF and its members. Representatives of BNF took part in the work of the 43rd FIAF Congress and of the Cataloguing Commission. Co-workers of foreign archives participated in the international festivals which took place in Bulgaria. Collaborators of our Filmoteka visited for experience exchange archives in Czechoslovakia, DDR, FRG, Hungary, Poland and the USSR. We received guests from the archives in Czechoslovakia, DDR, FRG, Hungary, PDR of Korea, Poland and the USSR.



In 1987 outstanding film-makers from Czechoslovakia, Poland, the USSR visited Sofia. On these occasions BNF together with the Czechoslovakian, Polish and Soviet Informational-Cultural Centres carried out special activities.

During the year we sent and received on exchange lines with FIAPF archives about 160 film prints. A regular exchange of non-film materials was maintained throughout the year.

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**Stockholm**



CINEMATEKET/SVENSKA FILMINSTITUTET

Activities Report 1987

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1. ACQUISITIONS OF THE YEAR

During 1986 some 600 feature films were deposited with the archives, which now hold more than 11.200 titles. A large number of negatives have been brought in from Danish laboratories. The input has been much larger than expected and all our storage space is filled up.

Our Norwegian colleagues from Norsk Filminstitutt made the find of the year in a flea market in Norway - VINGARNA (The Wings) by Mauritz Stiller from 1916. Befor this print with Norwegian subtitles was found, no other print was known to exist. The print is incomplete, missing beginning and end - the frame story about a film in the film. The print is tinted and struck from the camera negative and in very good condition.

At an auction in Hedemora, Sweden, we acquired a number of Swedish nitrate prints - not yet restored. We also bought six German films from the silent period. They have been sent to our German colleagues for restoration and we will hopefully some day receive acetate prints in exchange. A so called Kino-box, Knirps 1926, used by a travelling film projectionist in the twenties, as well as a 9,5 mm projector from the fifties were purchased.

In September 1986, we staged the burning of some 10.000 kilos of nitrate film, in all probability the last of its kind. The event was filmed and we hope to show the finished film in the near future. Prior to the above mentioned burning of nitrate an inventory was made.



## 2. PROGRESS IN THE FIELD OF PRESERVATION

During the past year 21 sound films have been restored and viewing prints have been made. Prior to the abovementioned burning of nitrate an inventory was made. Previously not known tinted prints of NORRTULLSLIGAN (1923) and INGMARS-ARVET (1925) were found.

A private collector in England has kindly lent us a tinted nitrate print of HERR ARNES PENGAR (1919). The print quality was superior to previously known material and we have been happy to use part of it in our restoration work. The archive has started an inventory of Swedish acetate colour material. We also made a colour master print of HEMSÖBORNA (1955) as we wanted to check not only the print quality but also the cost of transferring acetate colour material into master material. Master prints of new Swedish films have according to the 1982 film- and video agreement been deposited and been FICA-treated for long time storage. A great part of previously deposited material has also been FICA-treated.

### Restored films:

Norrtullsligan (colour)	1923	Släkten är värst	1944
Ingmarsarvet (colour)	1925	Vändkorset	1944
Vi som går scenvägen	1938	Det var en gång	1945
Åsa-Hanna	1946	Dynamit	1947
Får jag lov, magistern!	1947	Lata Lena och blåögda Per	1947
De valde friheten	1948	Kung Chulalonkorn besöker Stockholm	1897
Vart hjärta har sin saga	1948	Mary och Doug besöker Stockholm	1920
Vi flyger på Rio	1949	Marknadsbilder från Enköping	1923
Mans kvinna	1945	Flottbron vid Leksand	1924
Kris	1946	Gripsholms jungfruesa	1915
Sonja	1943	Kronprinsparets Amerikafärd	1926
Vi behöver varann	1944	Med Svenska-Amerika-Linjens m/s Drottningholm	1936
Kastrullresan	1950	Chaplin-filmens premiär	1936
Hemsöborna (colour)	1955	Tumning	1946
Kärlek, solsken och sång	1948	Utrullning	1947
Spöket på Bragehus	1936	Flottning	1948
Adolf i eld och lågor	1939	Talande tråden	1951
Ah, en så'n grabb!	1939	Den moderna boken	1927
Med livet som insats	1940	Från kyffen till hälsobostäder	1928
Doktor Glas	1942	Den gamla goda tiden	1946
I brist på bevis	1943		
Fattiga riddare	1944		
Skogen är vår arvedel	1944		



## CULTURAL HISTORY ON FILM

The project concerning the inventory of Swedish short-documentary- and commercial films is progressing. Films have been deposited by different private persons plus the municipal archive in Uppsala, the municipal archive in Örebro and the Gothenburg office of Svensk Filmindustri. "Cultural History on Film" was thoroughly introduced by a series of screenings by the Film Club of the Swedish Film Institute.

Twelve films have been restored during the past year thanks to financial support from Föreningsfilmo, the maritime museum in Gothenburg, Norrbotten's museum and Leksand's cultural committee.

### 3. CATALOGUING - DOCUMENTATION - RESEARCH

The data based catalogue of the archive has been updated and the index presently covers 51 microfiches. The key word catalogue covers 32 fiches.

During the past year 2.268 (1985/86 1.949) feature films and 574 (1985/86 429) short films were lent to the Film Club, the department of theatre and film at the university of Stockholm, the Dramatic Institute, foreign archives and private researchers. Of these 508 (550 previous year) features and 111 (62 previous year) shorts have been borrowed from abroad or from Swedish distributors.

### DOCUMENTATION DEPARTMENT

The library has acquired 974 books, 748 vols by purchase and 226 vols as gifts, which means that the book collection contains about 32.000 vols. Three new accession lists have been compiled. During 1987 the library kept open to the public Monday-Thursday 10.00-21.00, Fridays 10.00-17.00 and was visited by 19.000 persons.

Unpublished script material have now been organized to 5.300 foreign films and 1.600 Swedish films. Newspaper clippings including publicity material: approximately 48.000 micro-jackets by subject, re-classified by "FIAF Classification Scheme for Literature on Film & Television". Stills: The collection contains approximately 1.400.000 stills to 28.000 films including a large collection of portraits and a minor section on subjects. Posters: the poster collection consists of approximately 30.000 items including duplicates.

#### 4. FILM SHOWINGS

The Film Club has as its purpose to screen primarily film classics, new foreign film which is not being distributed in commercial theatres, experimental films etc. and show retrospective series on different directors and genres plus arranging lectures and discussions with visiting film directors and other film personalities.

The Film Club shows films in tow cinemas in Stockholm. In the daytime at Bio 6 in Filmstaden, and in the evenings at Bio Victor at the Film House. During the past year there were 13.000 members. Six bi-monthly program sheets were distributed as well as information sheets to all films screened. A special catalogue was made for a festival of immigrant's films.

The Film Club's showing in Gothenburg have been doubled from two to four screenings per week. The members were 1.000.

We relaunched the screenings for young people in 1986 and each Saturday film classics have been shown in four cities, Umeå, Gothenburg, Stockholm and Malmö.



During the past year the Film Club has been visited by:

Jean-Christophe Desnoux and orchestra, France

Pal Erdöss, Hungary

Clyde Jeavons, Great Britain

Andras Jeles, Hungary

Malgorzata Piezynski, Poland

Vincent Pinel, France

Emmanuel Robles, Spain

Michael Weldon, USA

Janusz Zaorski, Poland

Lectures were given by:

Mårten Blomkvist (Evelyn Waugh)

Alf Danielsson (Circus Films)

Bengt Forslund (Berg-Ejvind)

Barbro Lidell (Cultural History on Film)

Approximately 40% of the films have been borrowed from fellow foreign archives and we warmly thank

Added Films (Amsterdam), Archives du Film (Bois d'Arcy), Artificial Eye (London), Atlantic Art Entertainment (London), Exportfilm Birschhoff (München), La Boite a Image (Paris), Boyd's Co (London), British Film Institute (London), Bundesarchiv (Koblenz), Castle Hill Prod. (Rahway), Ceylon Tea Centre (London), Cinémathèque Française (Paris), Cinémathèque Royale (Bruxelles), Det Danske Filmmuseum (Köpenhamn), Darvill Associates (Chesham), Deutsches Institut für Filmkunde (Wiesbaden), Film International (Amsterdam), Filmbank Distributors (London), Hiroko Gowars (Paris),

Les Grands Films Classiques (Paris), Gray City Films (New York), Harris Films (Surbiton), Hungaro Film (Budapest), Iran Broadcasting (Teheran), Iatz Konemann (München), Ministère de la Culture (Paris), National Film Archive (London), Werner Nekes Film (Mülheim), New Line Cinema (New York), Norsk Film A/S (Oslo), Norsk Filminstitut (Oslo), Post Office (London), Pro Helvetia (Zürich), Sandcastle 5 Prod. (New York), Suomen Elokuva Arkisto (Helsingfors), Statens Filmcentral (Köpenhamn), Sverbergs Filmproduktion (München), T & O Film (Oslo)

## 5. PUBLICATIONS AND EXHIBITIONS

Unfortunately we had to postpone the publication of the Swedish Filmography volume VII, covering the period 1970-1979 until 1988.

6. The budget of the Cinematheque is well following the inflation. An expert commission, appointed by the Ministry of Culture has published a book on film- and video preservation and the duties of the various archival bodies of our country. We are not very optimistic when we consider the possibilities a legal deposit law on archiving in Sweden. We have to anticipate to exist in the same manner as before, with voluntary deposit and voluntary agreements.

## 7. INTERNATIONAL RELATIONS

Rolf Lindfors, Inga Adolfsson and Anna-Lena Wibom visited the FIAF congress in Berlin. Anna-Lena Wibom travelled on a UNESCO-mission to Manila, the Philippines, where she met our colleague Ernie de Pedro. She also visited Bangkok, Thailand, and met with our colleagues Dome Suk Wong and Penpan Jarernporn. The future plans of the Thai Film Archive includes a new visit and more equipment from Sweden and Germany and a new training visit from the Swedish colleagues.

Rolf Lindfors worked in the cataloguing commission and participated in their work meetings in Bruxelles and Berlin, DDR. Anna-Lena Wibom participated in the executive committee meeting in Habana, Cuba.

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.



STATISTICAL REPORT

8. SPECIAL EVENTS - MISCELLANEOUS

No special events to be remembered, excepting maybe that the former Minister of Culture in France, Mr. Jack Lang, attributed a decoration "Officier des Arts et Lettres" to Anna-Lena Wibom.

NEW ACQUISITIONS  
NUMBER OF TITLES

Books

Periodicals

Manuscripts

Microfilm

Audiovisual

Other

Total

Percentage

Change

Remarks

Comments

Signature

**STATISTICAL REPORT ON THE ACTIVITIES OF FIAF MEMBERS AND OBSERVERS  
1 JANUARY - 31 DECEMBER 1987 (1)**

	Pre-print Material	Prints of Archival Quality	Used Prints in Original Gauge	Videotapes Videocassettes or Prints in other than Original Gauge
<b>A. NEW ACQUISITIONS (2): NUMBER OF TITLES</b>				
1. Feature length films(3), national production(4)	55	28	90	20
2. Feature length films, foreign production	142	50	350	90
3. Short films(5), national production	28	35	60	-
4. Short films, foreign production	65	10	75	-
<b>B. ACQUISITIONS OF ADDITIONAL MATERIAL FOR TITLES ALREADY HELD BY THE ARCHIVES (6)</b>				
5. Feature length films, national production	20	10	45	-
6. Feature length films, foreign production	40	15	250	-
7. Short films, national production	20	20	40	-
8. Short films, foreign production	10	5	30	-
<b>C. PRESERVATION ACTIVITIES</b>				
9. Metres of nitrate film transferred to safety stock			110.000	
10. Metres of safety film processed (7)			15.000	



**D. ACQUISITION OF DOCUMENTATION**

- 11. Number of book titles 32.000 (including 35 % in duplicates)
- 12. Number of periodical titles: 1.128  
(includes contemporary and early publications)
- 13. Number of posters approx. 30.000
- 14. Number of stills approx, 1.400.000 including 28.500 film titles
- 15. Number of scripts Many various versions of unpublished script materials to 1.600 Swedish features and to 5.500 foreign features.

**E. PUBLIC SERVICE**

- 16. Number of researchers using documentation approx. 100 visitors a day -  
20.000 a year
- 17. Number of researchers viewing films
- 18. Number of research requests by telephone and mail no statistics
- 19. Number of films loaned for research/film study purposes 1.182
- 20. Number of films loaned to archives in other countries 112
- 21. Number of film and television productions for which the archives produced, or provided support and/or material 5
- 22. Number of publications which the archives published or on which the archives collaborated (8) 3 New accessions lists from the library. 1

**F. PUBLIC EXHIBITION**

- 23. Number of screenings 1.086
- 24. Number of titles screened 543
- 25. Total number of the audience at all screenings (9) 85.673

**G. ADMINISTRATION**

- 26. Number of permanent employees 16 (Archives)
- 27. Number of part-time or temporary employees (paid and unpaid) 5 (50% archives)
- 28. Annual budget (in US dollars) includes money for salaries and film conservation, exhibition, publication, etc., from all sources (including revenue generated by the archives) 5.5 million Swedish kronor



**Tehran**



A brief of National Film Archive of Iran activities during 1987 is as follow:

#### CATALOGUING

Volume of films were reviewed and the essential information were documented.

1. 300 reels of 16mm and 350 reels of 35mm films (short, documentary and Newsreel)
2. 53 feature films of national production.
3. 90 feature, short and documentary of foreign production.

#### ACQUISITIONS

1. 53 feature films of national production and 36 foreign films were added to our collection.
2. 20 trailers of national production were added to our trailer collection.
3. Posters and stills of more than 200 feature films of national production were added to our newly stablish collection.
4. More than 400 books on art, film, literature and 150 priodicals were added to our archive library.

#### PRESERVATION

1. More than 30 feature films produced in early days of Iranian Cinema were reviewed and preliminary steps to improve their conditions and in some cases attempt to obtain additional print has been taken.
2. More than 3000 reels of film stored in the old metal cans have been removed and placed in new cans.
3. To improve preservation of old posters two slides of each is to be taken and new storage files suitable for posters have been provided.

#### PUBLICATIONS

Five publications have been issued during 1987 by NFAI with collaboration of department of cinematography under which our archive operates. The list is as follow:

1. A glossary of filmographic terms (Translated)
2. Selection of Iranian Films 1987
3. The technic of screenplay writing (Translated)
4. Making film your businness (Translated)
5. A glossary of cinematographic terms

OTHER ACTIVITIES

1. 28 feature film were loaned to Tehran International Film Festival.
2. 66 films and 30 vidiotapes were screened for individuals researchers and film students.
3. To improve NFAI Information about Iranian Films in other archives, a questionair was sent to all FIAF members and observers.
4. Two catalogues of selected Iranian Feature Films were send to all FIAF members and observers.

Yours sincerely,,



M.H. Khoshnevis  
Director

FILM-KHANE-YE MELLI-E IRAN  
(National Film Archive of Iran)



**Torino**



RAPPORT D'ACTIVITE' 1987

Acquisitions

Le numéro des nouveaux titres est à peu près de cent.  
Il s'agit de 80 films de long métrage, et de 24 de court métrage.  
Pour le format il y en a 50 9½mm.; 23 16mm.; 31 35mm.

Catalogage, documentation, recherche

Les travaux d'inventaire et de catalogage poursuivent. L'enregistrement des données pour le programme élaboré pour ordinateur pourra se terminer dans 1988.

Projections

Au mois de novembre le Museo a organisé une projection publique du film restauré de R. Rossellini "Giovanna d'Arco al rogo". Diverses collaborations et prêts ont eu lieu avec

Centro Studi del Teatro Stabile	Torino
Cineteca Comunale	Bologna
Cinemadart 87	Barcelona
Centro Cinema	Cesena
Università La Sapienza	Roma
Ufficio Att. Cinematografiche	Venezia
Centre Culturel Français	Milano
WDR	Köln
Filminstitut	Dusseldorf



MUSEO NAZIONALE DEL CINEMA

10122 TORINO - PALAZZO CHIABALESE  
PIAZZA S. GIOVANNI 2 - TEL. (011) 510.370  
CODICE FISCALE: 8008880012

Divers

Dans le 1987 on a terminé un project pour l'ouverture d'une nouvelle salle multiple de projection,obtenue en intervenant sur une grande salle ferméé depuis quelques années,placée au centre ville. Ce project se présente comme solution définitive pour les activités de projection du Museo et permettra de réaliser des programmes diversifiés pour la diffusion et la promotion de la culture cinématographique,et pour l'étude et la recherche sur l'histoire du cinéma.

(1)



**Toulouse**



# CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

3, Rue Roquelaine - 31000 TOULOUSE - Téléphone : 61 48 90 75

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## RAPPORT D'ACTIVITE DE 1987

La Cinémathèque de Toulouse a signé, en 1987, quatre conventions :

- le 2 mars, avec la Région Midi-Pyrénées et la Ville de Toulouse,
- le 4 mars, avec les Ateliers Cinématographiques Sirventes (A.C.S.) à Labège-Inopole,
- le 7 mars, avec l'Institut Jean Vigo à Perpignan,
- le 19 mai, avec l'Université de Toulouse-Le Mirail

Ce tissu conventionnel officialise des rapports qui se sont établis, au fil des ans, de façon spontanée et amicale, mais en même temps il constitue, pour la Cinémathèque, une garantie d'avenir.

Durant cet exercice, les activités régulières se sont poursuivies en respectant les deux règles formulées dans le rapport de 1986 :

- équilibre entre le patrimoine (entretien et enrichissement des collections) et l'animation culturelle sous des formes multiples,
- équilibre entre les permanents et les bénévoles, c'est-à-dire entre la vie administrative d'un service semi-public et la vie associative.

### 1 - ACQUISITION DES FILMS

La collection de films s'est enrichie :

- longs métrages 35mm : +380 (au total : 4655)
- longs métrages 16mm : +416 (au total : 2141)
- courts-métrages 35 et 16mm : +120 (au total : 7250)
- cassettes video pour la consultation : +48 (au total :

818)

statistique au 31 décembre 1987.

Ces films proviennent, pour l'essentiel, de dépôts volontaires des producteurs (Gaumont, AMLF), des distributeurs qui ont cessé leur activité (Mondial, PHT, Aquitaine Films) et du réseau Citevox-UFOLEIS-OROLEIS.

### 2 - PRESERVATION ET RESTAURATION

La construction d'un nouveau dépôt de 80m<sup>2</sup> et la couverture à neuf de nos anciens hangars sont terminées.

grâce à l'aide du Conseil Régional de Midi-Pyrénées.

Toutes les restaurations de films anciens sont menées avec le Service des Archives du Film à Bois d'Arcy, sur un crédit spécial ouvert par le C.N.C. Au programme immédiat : ARIANE JEUNE FILLE RUSSE de Paul Czinner (version française avec Gaby Morlay), CEUX DU VIKING, de René Ginot et Walter Rutmann, L'ENFANT-ROI de Jean Kemm, LES MISERABLES (version teintée) de Henri Fescourt et LE PORION de Georges Champavert.

### 3 - DOCUMENTATION

La bibliothèque s'enrichit sans trêve : achats, services, abonnements, découvertes chez les bouquinistes, dépôts d'affiches, de press-books et de photographies par les distributeurs de Bordeaux, les exploitants de Toulouse et les journalistes.

Au 31 décembre, l'inventaire donnait en nombre arrondis :

- ouvrages, index, scripts : 10.500
- collections de périodiques (complètes ou incomplètes) 590
- dossiers de films, de personnalités, de pays et de thèmes : 34.200
- affiches : 38.500
- photogrammes (tirés sur les films) : 5.800
- photographies : 400.000

Cette bibliothèque est ouverte, à jours fixes, aux étudiants et aux chercheurs.

### 4 - CATALOGAGE

Les longs métrages sont catalogués. Le retard persiste sur les courts-métrages et l'exploration de ce fonds révèle des trésors. Claudette Peyrusse s'occupe, au sein de nos collections, des "Archives du cinéma méridional" qui prennent une heureuse extension. Enfin les recensements sont mis progressivement sur ordinateur.

### 5 - ENSEIGNEMENT DU CINEMA, RECHERCHE

Les rapports avec l'Education Nationale se sont poursuivis aux différents niveaux :

- les U.V. de 1<sup>o</sup> et 2<sup>o</sup> cycle,
- le DEUST
- et le D.E.A. à l'Université de Toulouse-Le Mirail
- les options cinéma au Lycée Pierre de Fermat à Toulouse et aux Lycées de Valence et de Sarlat.

Les rapports avec les options cinéma sont assurés par deux enseignants, membres actifs de la Cinémathèque,



Carole et Francis Desbarrats.

## 6 - PROJECTIONS A TOULOUSE

Tout ce secteur est sous la responsabilité de l'Administrateur, Jean-Paul Gorce. A Toulouse la Cinémathèque a donné :

- 201 séances régulières, ouvertes au public et centrées sur des thèmes

- 69 séances destinées aux adhérents de l'Entité Cinéma de la Ville, aux spectateurs du 3<sup>e</sup> Age et aux Economiquement faibles.

Deux constantes reviennent dans nos programmes : l' "Anthologie du cinéma", avec des films classiques, et "Théâtre et Cinéma" avec le Sorano et son Directeur, Jacques Rosner. Un bon exemple de collaboration a été la présentation de STRANGE INTERLUDE de Robert Z. Leonard et de ANIMAL CRACKERS de Victor Heerman, quand le Sorano montait la pièce de Eugene O'Neill, ETRANGE INTERMEDE.

Parmi les autres thèmes : l'Italie 1952-1965, Robert Bresson, Douglas Sirk, Les Juifs et Vienne, Hommage à la Gaumont, Espagne 1950-1985, Sacha Guitry, Jules Verne et le cinéma, Jean-Marie Straub et Danièle Huillet, le Cinquantième anniversaire de la Révolution d'Octobre, Jean-Pierre Mocky, Marie-Christine Barrault, Michel Boisrond, Agnès Varda (avec la Galerie du Château d'Eau, pour une exposition de photos) et le Bicentenaire de l'Edit de Tolérance.

"Berlin au cinéma", qui associe la Cinémathèque au Goethe Institut et à la Stiftung Deutsche Kinemathek se poursuivra durant toute la saison 87-88.

Enfin nous avons accueilli, du 16 au 18 janvier, les Deuxièmes Rencontres du patrimoine cinématographique, organisées par Jacques Guénée et le Groupe Cinéma.

## 7 - MANIFESTATIONS EXTERIEURES

Il s'agit de rencontres, rétrospectives et festivals, auxquels la Cinémathèque participe avec l'accord des ayants-droit :

- |                |   |
|----------------|---|
| <u>Janvier</u> | - Hommage à Armand Gatti - Montreuil  |
|                | - Le Film noir américain - Carcassonne  |
| <u>Février</u> | - Hommage à Jean-Louis Barrault et Madeleine Renaud-Festival de Berlin  |
|                | - Mémoires d'en France - Bondy  |
|                | - Regards sur le cinéma français - Rencontres de Pezenas  |
| <u>Mars</u>    | - La presse et les médias - Carcassonne   |
| <u>Avril</u>   | - Festival "Confrontation" à Perpignan, dont la Cinémathèque est un partenaire privilégié, sur le thème : Espagne 36-86 |

- "Bourlinguer" - Rencontres de Valence "Cinéma et Histoire"
- Mai - Cinémaginaire - Argelès
- "Gladiature et cinéma" - Musée archéologique de Lattès.
- Juillet - Festival du film de Cape et d'épée - Auch
- Rétrospective Ettore Scola - Festival de Prades
- Août - Charley Bowers - Festival de Vevey (Suisse)
- Septembre - Fête du cinéma - Gindou (Lot)
- Octobre - Festival du Court-métrage - Albi
- Octobre-Novembre - Hommage à Pierre Braunberger - Centre Pompidou
- Novembre - "L'Argent" - Rencontres de Carcassonne
- Animation autour de LA PASSION BEATRICE sur l'Aude et le Cinéma (films, expositions)
- Rencontres du cinéma méditerranéen à Montpellier
- Sigma - Bordeaux.

La Cinémathèque de Toulouse est saisie chaque année d'une demande du Ministère des Relations Extérieures, pour des projections à l'étranger. En 1987, elle a établi un programme de films français, muets et parlants, présenté par Francis Courtade dans les Instituts Français de Munich, Dusseldorf, Fribourg et Francfort.

Tous les films ont été prêtés gracieusement. Les bénéficiaires n'ont réglé que les frais de port et de sortie. Le montant total des manifestations extérieures a été de 21. Avec les faibles moyens dont nous disposons, il serait suicidaire d'aller au-delà.

#### 8 - RAPPORTS AVEC L'INSTITUT JEAN VIGO

Les rapports avec l'Institut Jean Vigo, définis par la convention du 7 mars 1987, se sont concrétisés de la façon suivante :

a) Deux membres de l'Institut et deux membres de la Cinémathèque font partie des associations respectives. En outre un bureau de liaison de 4 membres, de part et d'autre, travaille sur des problèmes précis.

b) L'Institut et la Cinémathèque ont collaboré pour la confrontation 1987. Cette liaison sera encore plus marquée en 1988, avec le thème "L'Europe des années 20".

c) L'Institut et la Cinémathèque ont tenu à Perpignan, du 4 au 7 novembre, un colloque scientifique sur "La petite bourgeoisie vue par le cinéma français, 1920-1950". A cette occasion, nous avons inauguré la technique des extraits de films (25 au total), c'est-à-dire des passages significatifs destinés à illustrer les communications.

d) Enfin nous avons co-édité "Archives", un bulletin de recherches historiques pour lequel nous avons obtenu une aide financière du Centre Régional des Lettres de Midi-Pyrénées. Ce bulletin est devenu mensuel depuis le 1<sup>er</sup> octobre. En 1987, les numéros suivants ont été publiés :



- 3 - Du nouveau sur Charley Bowers
- 4 - Les mémoires inédits de Francisco Elias
- 5 - En compagnie de F.W. Murnau, dans les studios de la UFA
- 6 - La Vitagraph avant Griffith
- 7 - Naissance de la Cinémathèque Française : la parole est à Jean Mitry
- 8 et 9 - Cinq ans à la maison Gaumont, avec Louis Feuillade : Souvenirs de Marcel Levesque

#### 9 - EXPOSITIONS

Trois expositions ont circulé, pour la dernière fois, en 1987 : "L'expressionnisme allemand", "L'URSS des années 20, vue par son cinéma", "Le film noir américain". Elles seront remplacées, en 1988, par une grande manifestation autour du cinéma muet.

#### 10 - PUBLICATIONS

Outre le bulletin "Archives", la Cinémathèque a collaboré à la préparation de deux ouvrages qui sont sous presse aux Editions Milan :

- "La Révolution française et le cinéma" (Roger Icart)
- "L'effet Godard" (Carole Desbarrats et Jean-Paul Gorce)

#### 11 - BUDGET - RELATIONS NATIONALES

Le budget n'est pas suffisant pour faire face aux dépenses de préservation. Les ressources se sont montées en 1987, à 1.614.587 F. Les subventions (1.350.000 F) viennent de l'Etat (CNC), de la Région, du Département et de la Ville. Mais elles ne permettent pas l'embauche de techniciens supplémentaires. L'effectif est actuellement de 4: plein temps, 3 mi-temps, un objecteur de conscience, une TUC et 9 bénévoles (représentant 2,5 emplois). Par rapport à l'importance spectaculaire du patrimoine en film et en non-film, et par rapport aux moyens de la Cinémathèque Française, ce budget est dérisoire.

Cela étant, la Cinémathèque a les meilleures relations avec l'ECRAM (études sur le cinéma régional), l'ASAMAV (sauvegarde du matériel audiovisuel), FR 3, Tele-Toulouse, les radios locales, la Dépêche du Midi, le Théâtre Sorano, le Goethe Institut, le Musée des Augustins, le Centre culturel du cinéma (ABC) et les librairies La Lune Vague et Ombres Blanches, qui sont tous des partenaires chéris.

#### 12 - FIAF - RELATIONS INTERNATIONALES

Le Président de la Cinémathèque de Toulouse, Ray-

mond Borde, a été réélu à Berlin Trésorier de la FIAF. Il participe avec le Secrétaire Général, Guy-Claude Rochemont, à la préparation du Congrès du Cinquantenaire, au mois de juin 1988, à Paris.

Durant l'exercice clos, Toulouse a collaboré avec Belgrade, Bruxelles, Lausanne, Lisbonne, Lyon (Musée du cinéma), Madrid, Montreal, Moscou et Paris (Archives du Film, Cinémathèque Française, Cinémathèque Universitaire)

### 13 - VISITEURS

Par ordre chronologique, nous avons accueilli :  
Cineastes : Jean-Claude Guiguet, John Berry, Jacques Mitsch, Roland Allard, Carlos Mira, Jean-Marie Straub et Daniele Huillet, Agnès Varda, Michel Boisrond, Roger Souza et les Ateliers Varan.

Comédiens : Laura del Sol, Marie-Christine Barrault, Roger van Hool, Jean-Claude Dreyfus, Didier Sauvegrain.

Scénaristes : Philippe Arnaud

Producteurs : Nicolas Seydoux, Martine Offroy, Guy Cagnac.

Metteurs en scène de théâtre : Jacques Rosner.

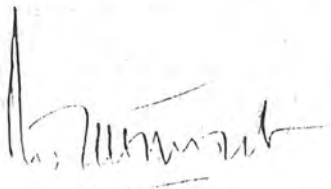
Festivals : Edith Perin (La Rochelle), Christian Baylague (Avignon), Jean-Loup Passek (Centre Pompidou), Françoise Calvez (Valence), Pierre Pitiol (Montpellier), Jacques Guénée (Groupe Cinéma).

Institut Jean Vigo : Marcel Oms, André Abet, Joseph Marty, José Baldizzone, Pierre Guibbert.

Cinémathèques : Fred Junck (Luxembourg), Freddy Buache et Christian Dimitriu (Lausanne), Vincent Pinel (Paris)

Le Secrétaire Général

Le Président



Guy-Claude Rochemont



Raymond BORDE



**Vaticano**



## FILMOTECA VATICANA. 1987

"El redescubrimiento de la imagen cristiana ayudará también a tomar conciencia de la urgencia de reaccionar contra los efectos despersonalizadores y, a veces, degradantes de esas múltiples imágenes que, a través de la publicidad y de los mcs condicionan nuestra vida. La imagen cristiana pone sobre nosotros la mirada del Autor invisible, y nos da acceso a la realidad del mundo espiritual y escatológico" (Juan Pablo II, Carta Ap. "Duodecimum Saeculum", 4.II.1988, n. 11c)

### Nuevas adquisiciones

La Filmoteca Vaticana ha enriquecido sus depósitos durante el año en curso con unas doscientas bobinas, recibidas en donación. En general, su contenido es de carácter catequético. Se han recibido asimismo unos treinta títulos en videocassette, de contenido histórico-catequético en su mayoría, y varios documentales acerca de la vida en las Iglesias locales. Mención especial cabe hacer de las videocassettes editadas por las Iglesias locales tras la visita del Santo Padre.

### Conservación

Se han celebrado varias reuniones con expertos en la conservación de material cinematográfico y audiovisual, habiéndose ultimado un proyecto en que se contemplan diversas alternativas para la salvaguarda de los depósitos de la FV, mediante tratamientos físicos y químicos, la obtención de una copia de trabajo y el recopiado de las videocassettes que lo necesiten, en standards de tipo profesional. El material de la Filmoteca espera urgentemente dicho proceso de conservación, sin el cual no podrá ponerse a disposición para su estudio o utilización pastoral.

En anexo puede verse el resumen de un informe presentado a los Superiores y que hace referencia a los posibles pasos a seguir en orden al cuidado, regeneración, conservación y copia de los fondos de la Filmoteca Vaticana. En el mismo se presentan las dos únicas alternativas posibles:



A) Realizar la restauración del material por empresas especializadas, y para ello se requiere un presupuesto aproximado de 1.600.000.000 de £ it., alternativa que ofrece un trabajo bien hecho, pero a un costo realmente prohibitivo.

B) Realizar la limpieza y algunos aspectos del cuidado del material a cargo de la misma Filmoteca Vaticana. Cosa técnicamente posible con la adquisición de algunas máquinas bastante sencillas y la capacitación de una persona que, además, podría responsabilizarse de la cabina y sala de proyección.

### Video

La conservación del video es otro aspecto importante. En este sentido la filmoteca se está planteando la adquisición del utillaje necesario no solo para la visión y estudio del material, sino para su recopiado periódico, montaje en ciertos casos y obtención de copias de trabajo así como para su utilización pastoral.

### Sala de proyecciones

El esfuerzo de renovación de las instalaciones de proyección en la sala del Palacio San Carlo se ha visto casi completado, con la puesta en marcha de utillaje óptico, mecánico y de sonido nuevos, según las últimas necesidades técnicas y de excelente calidad. Este proceso quedará completado en el momento en que pueda adquirirse un buen proyector de 16 mm. que sustituya al actual y un videoprojector.

### Catálogo

La catalogación es, en absoluto, el segundo de los temas del mayor interés de la filmoteca. En estos pasados meses ha ultimado un software para la banca de datos de la misma, con un cómodo sistema de búsqueda. Del mismo se ofrecen unas muestras impresas en anexo. El mismo programa, con ligeras modificaciones, va a servir para la elaboración de la filmografía del cine religioso del que ya se informó el año pasado.

### Relaciones internacionales

La Filmoteca ha continuado beneficiándose de la experiencia y consejo de la OLIC, a la que agradece

cordialmente su continuado interés. Asimismo, la relación con la FIAF y la experiencia de la misma es de un gran valor para los trabajos que este organismo vaticano tiene planteados.

La relación con otras filmotecas ha seguido siendo fructífera, mediante el intercambio de asesoramiento y documentación. El Delegado de la Filmoteca Vaticana, Mons. Enrique Planas, estuvo presente en el Congreso de la FIAF, celebrado en Berlín el mes de mayo.

La Filmoteca Vaticana, con ocasión de cuestiones pertenecientes a su ámbito de trabajo, ha continuado el diálogo iniciado con otros Organismos internacionales, Asociaciones profesionales, Sociedades productoras, etc. Por encargo de la Comisión Pontificia, tiene en estudio la posibilidad de organizar un Encuentro con personas representativas del mundo de la producción y realización cinematográfica, así como con estudiosos del fenómeno cinematográfico, en un contexto de diálogo entre la Iglesia y este ámbito de creación artística. La fecha podría situarse en el año 1988, quizás en torno al XXV aniversario del Decreto conciliar Inter Mirifica.

\* \* \*

Lo hasta ahora programado va siguiendo laboriosamente su curso. Como ya se indicó, siguiendo las recomendaciones de la Plenaria en su pasada reunión, la FV está realizando un proyecto para la elaboración de una filmografía mundial sobre el cine religioso y otra para la formación del espectador a través de distintos ciclos. Asimismo, se están planteando los pasos necesarios para que venga instaurado un sistema de depósito legal de todas las filmaciones y registraciones electrónicas realizadas en la Ciudad del Vaticano. Finalmente se espera, en un futuro próximo, promocionar el enriquecimiento de material proveniente de las distintas Iglesias locales.



**Warszawa**



RAPPORT SUR L'ACTIVITÉ DE LA CINÉMATHEQUE NATIONALE À VARSOVIE  
POUR L'ANNÉE 1987

En 1987, deux événements de la plus grande importance ont marqué notre activité.

Le 25 juin 1987, le Ministre de la Culture et des Beaux-Arts a changé le nom de Filmoteka Polska en Filmoteka Narodowa à Varsovie. Nous attachons beaucoup d'importance à ce fait, le considérant comme signe évident de l'élévation du rang de notre institution et l'hommage pour ces mérites.

L'autre événement important de l'année 1987 est le fait d'avoir reçu l'emplacement et l'élaboration des premiers plans de construction du nouveau siège de la Cinémathèque Nationale. Nos archives, créés en 1955, se trouvaient jusqu'aujourd'hui dans des locaux de bureau qui n'étaient pas adaptés aux travaux filmographiques. À part notre cinémathèque, le même bâtiment est occupé par d'autres institutions de film. Le nouveau projet prévoit la construction du bâtiment destiné exclusivement aux besoins de la cinémathèque. Dans notre futur siège trouveront place, à part la direction, tous les autres secteurs essentiels comme: Les Services d'Éditions et de Rédactions Filmographiques, Les Services de Documentation Historico-Cinématographique, ainsi qu'une grande salle de lecture et les magasins de stockage de collections non-cinématographiques. Les Services de Distribution disposeront de deux salles de projection, d'une salle de projection de bandes vidéo etc. Dans notre futur siège on a prévu aussi deux salles de cinéma, dont l'une, plus petite, comprendra 170 places et servira exclusivement à la cinémathèque, qui pourra aussi occasionnellement profiter de l'autre salle, prévue pour 350 places.

PROJECTIONS ET ÉDITIONS

En 1987, H. Waldemar Piątek, directeur de la cinémathèque, a mis en vigueur la réorganisation de notre institution, prévue auparavant.

Les anciens Services Filmographiques, qui s'occupaient avant tout de la collection de films, ont été transformés en Services d'Éditions et de Rédactions Filmographiques, auxquels on a confié la préparation des publications scientifiques.



Ces publications ont commencé à paraître à l'occasion des manifestations de film officielles, telles que les revues des films d'éminents metteurs en scène ou bien les retrospectives de film consacrées soit aux cinématographies de certains pays, soit aux périodes choisies de l'histoire du cinéma mondial.

La plus importante manifestation de l'année 1987 était la revue des films de Ingmar Bergman, qui s'est tenue en trois villes: Varsovie, Cracovie et Gdańsk. On y a présenté presque toute l'oeuvre du metteur en scène / 38 films de fiction et 7 films documentaires/.

En même temps la cinémathèque a préparé une importante publication, contenant presque deux cents pages, traitant de l'acquis artistique de Bergman et présentant des opinions et des critiques que l'on a écrit au sujet des films du grand metteur en scène suédois.

Une pareille manifestation, organisée en coopération avec la Cineteca Nacional de Mexico, a été consacrée aux films, réalisés dans les années 1943-54, par Emilio Fernandez - grand réalisateur mexicain. Cette revue a eu lieu à Varsovie et à Łódź. Notre cinémathèque a préparé le programme d'occasion, où l'on a publié des critiques des auteurs polonais et mexicains parlant de l'oeuvre de Fernandez.

Autres revues et publications:

"L'Amour et la contestation"-la revue organisée pendant le festival "Les jeunes et le film" à Koszalin, à Kołobrzeg et à Słupsk.

"La Beauté de la tradition populaire à l'écran"-Les copies pour cette revue ont été mis à notre disposition par Gosfilmofond. On y a montré les films de différentes républiques de l'URSS. à Cracovie, pendant le Festival des Films de court-métrage on a organisé une projection des anciennes copies des actualités des années 1945-1970. Cette retrospective portait le nom de "Dix heures et demie avec les actualités polonaises".

À Głuszyn, la Cinémathèque Nationale a organisé le séminaire de film "Le Cinéma et la religion", lié à une revue des films traitants de ces problèmes. À cette occasion on a publié un livre sous le même titre où s'est trouvé un nouveau traité très intéressant du professeur Jerzy Topolitz parlant des aspects peu connus de l'oeuvre de Carl Theodor Dreyer.

Indépendamment des publications liées par leurs sujets aux revues citées dessus, notre cinémathèque a continué:

en 1987 de publier sa revue trimestrielle "Ekluzjon". Comme c'était prévu, quatre numéros de ce périodique ont paru et comportaient entre autres les monographies de Frédéric Lantier, de John Huston, de Vincenzo Minnelli et de Lenner Herzog.

#### RELATIONS AVEC LA FIAF ET LA COOPÉRATION AVEC D'AUTRES ARCHIVES

Notre cinémathèque a constamment entretenu les contacts avec le secrétariat de la FIAF à Bruxelles. En même temps nous avons réussi à augmenter les échanges internationaux de livres, périodiques, affiches, photos et autres matériaux avec des archives suivantes:

- Cinémathèque Royale de Belgique /Bruxelles/
- Bulgariska Nacionalna Filmoteka /Sofia/
- Československý filmový ústav /Prague/
- Det Danske Filmmuseum /Copenhague/
- Service des Archives du Film du Centre National de la Cinématographie /Bois d'Arcy/
- Cinémathèque Française /Paris/
- Cinémathèque de Toulouse /Toulouse/
- Nederlands Filmmuseum /Amsterdam/
- Gosfilmofond /Moskwa/
- Choson Minjujui Juminonghwaokuk Kukka Yonghwa Munhongo /Pyongyang/
- Jugoslavenska Kinoteka /Beograd/
- Cinémathèque Québécoise /Montreal/
- National Film Archives /Ottawa/
- Staatliches Filmarchiv der DDR /Berlin DDR/
- Deutsches Institut für Filmkunde /Frankfurt/
- Stiftung Deutsche Kinemathek /Berlin/
- Svenska Filminstitutet /Stockholm/
- Cinemateca Uruguaya /Montevideo/
- Magyar Filmudományi Intézet /Budapest/
- The National Film Institute /London/

#### NOUVELLES ACQUISITIONS

En 1987, notre collection de films s'est enrichie de 34 films polonais et de 107 films étrangers.



Grâce à l'aide de Services des Archives du Film du Centre National de la Cinématographie à Bois d'Arcy et l'engagement personnel de son directeur, M. Frantz Schmidt, nous avons reçu la copie d'un des premiers films sonores polonais "Cham" /metteur en scène Jan Nowina-Przybylski/-adaptation à l'écran du roman connu d'Eliza Orzeszkowa, éminente femme-écrivain polonaise du XIX siècle. Jusqu'à aujourd'hui on a été persuadé que ce film a été détruit pendant la deuxième guerre mondiale, et nous considérons son acquisition comme un des plus importants événements dans notre travail pendant les dix dernières années.

Les collections de nos Services de Documentation Historico-Cinématographique ont augmentées de 533 livres/polonais et étrangers/, 957 exemplaires de périodiques, 5023 photos, 536 affiches, 5 scénarios, 12 découpages, 9 partitions d'illustrations musicales.

#### CONSERVATION

En total, on a couru à la conservation 7 909676 mètres de bande de film, dont 2 482663 mètres de bande couleur et 499141 mètres de films nitrato.

2 271417 mètres de bande, dont 666380 mètres de bande couleur, ont été conservées pour la première fois.

Nous continuons toujours à recopier les films nitrato sur acétate. En 1987, on a recopié sur acétate 140988 mètres de bande en négatif et 142165 mètres de copies en noir et blanc, et 15829 mètres de copies en couleur.

#### CATALOGUES

En 1987, on a établi 135 fiches du catalogue général des films, contenant les génériques complets élaborés à la base de tous les matériaux possibles et les résumés des films mis au point après la projection de la copie.

En même temps les Services d'Éditions et de Rédactions Cinématographiques ainsi que les Services de Documentation Historico-Cinématographique élaboraient leurs propres catalogues.

On a aussi élaboré et préparé à publier le Catalogue des Affiches de Film Polonaises de 1986 et on a commencé à rassembler les matériaux pour l'édition suivante de la Bibliographie d'Éditions de Film Polonaises.

#### EXPOSITIONS

En 1987, on a organisé deux expositions:

- à Varsovie, une exposition consacrée à la Cinématographie Soviétique en Pologne.
- à Łódź /en coopération avec le Musée de la Cinématographie/, à l'occasion du 60<sup>ème</sup> anniversaire de la naissance du film sonore on a organisé l'exposition sous le titre "Le Son et le Projecteur", où notre cinémathèque a montré ses collections.

#### VISITES ÉTRANGÈRES

L'année dernière nous avons accueilli en Pologne:

- M. Pak Sun Tae-directeur général de National Film Archive of the Democratic People's Republic of Korea
- Mme Irina Januszowska et M. Walery Wosienko- travailleurs scientifiques de Gosfilmofond.

En plus, les représentants des archives de la Bulgarie, la Tchécoslovaquie, la RDA et la Hongrie ont pris part aux festivals de Cracovie et de Gdańsk.

Le directeur de la Cinémathèque Nationale à Varsovie, M. Waldemar Piątek et le curateur de collections de films, M. Tadeusz Pasowicz ont pris part au 43<sup>ème</sup> Congrès de la FIAP à Berlin.

Directeur Waldemar Piątek a rendu visite à China Film Archive à Beijing, où il a été très cordialement accueilli par M. Yu Zhuang.

En 1987, les employés de la Cinémathèque Nationale ont rendu aussi les visites de service en Bulgarie, Tchécoslovaquie, la RDA, Suisse, Hongrie et Viêt-nam.



**Washington**



Human Studies Film Archives  
Smithsonian Institution

Fiscal Year 1987 Annual Report

Fiscal year 1987 brought a measure of stability to the Human Studies Film Archives. The budget was increased slightly which allowed for a significant amount of preservation processing. For the first time in several fiscal years the program experienced no major crises, so the staff was able to concentrate on basic archival activities including collection processing and preservation, collection organization, and reference services.

Acquisitions

The Human Studies Film Archives accessioned 18 new collections totalling nearly 350,000 feet of film and video. Included in the 1987 acquisitions is footage shot by Susan Fanshel for her film A WEAVE OF TIME: The Story of a Navajo Family, 1938-1986; the Laura C. Boulton Collection, 55,000 feet of film shot around the world by ethnomusicologist Laura Boulton; John Bishop's 10,000 feet of film documenting life in Melemchigaon, a Helambu Sherpa village in Nepal; and 6,000 feet of film shot by Matthew Stirling in New Guinea in 1926.

Preservation

During fiscal year 1987, the Film Archives was able to safeguard nearly 175,000 feet of film. This included producing safety copies of nitrate films, producing preservation masters from seriously deteriorated acetate originals, and transferring film to video in order to produce reference materials. In addition, the HSFA responded to the growing concern about acetate deterioration by beginning to identify materials at risk and separate them from the remainder of the Film Archives collection.

Cataloguing

The addition of a cataloguer allowed the HSFA to make significant progress in the area of cataloguing. Catalogue entries now exist for 75% of the collection and item-level cataloguing has been completed for 20% of the collection. The HSFA currently is investigating new PC computer programs to use in addition to the the Smithsonian Institution system the HSFA has been involved with. Finally, the HSFA produced its first published collection list, The Human Studies Film Archives: Guide to the Collections.



### Special Projects

Film Archives staff participated in several special projects throughout fiscal year 1987. Pamela Wintle joined with staff from the Smithsonian Institution's Office of Telecommunications to produce the video THE PRECARIOUS BALANCE from footage in the collections for the exhibit "Micronesia: New Island Nations in a Vast Sea." Ms. Wintle also spoke about moving image archiving for the Smithsonian's fall Audio-Visual Seminar. Wendy Shay served on the committee planning film programs to accompany the Smithsonian's "Generations" exhibit and she participated in a panel discussion on film and video preservation for the Art Libraries Society of North America. Ms. Shay also represented the Human Studies Film Archives at meetings of FIAF, the Film and Television Advisory Committee, the Society for Visual Anthropology, and the American Anthropological Association during the year.



**Wellington**



# THE NEW ZEALAND FILM ARCHIVE

## NGA KAITIAKI O NGA TAONGA WHITIAHUA

### 1987 ACTIVITIES REPORT

1987 was active and challenging for The New Zealand Film Archive. The old problems of underfunding and a lack of permanent or adequate premises did not prevent the Archive from achieving a considerable amount. In its sixth year of operation the Archive now has a permanent staff of thirteen (nine of whom are part time) and has succeeded in establishing itself with some degree of permanence.

#### 1. ACQUISITIONS OF THE YEAR

##### Films:

Among the films received by the Archive during the year, of particular significance was the discovery of the original nitrate showing the building of the greatest New Zealand picture palace: the Civic Theatre in Auckland. Among the recent features, material was received for Roger Donaldson's SLEEPING DOGS (1977), John Reid's 1979 MIDDLE AGED SPREAD, Richard Turner's SQUEEZE (1980), and John Laing's THE LOST TRIBE (1983).

From one of the major film distributors prints were received of other recent New Zealand features including RACE FOR THE YANKEE ZEPHYR, BATTLETRUCK, SAVAGE ISLANDS, THE SCARECROW, WILD HORSES together with MERRY CHRISTMAS MR LAWRENCE (a co production with New Zealand) and SECOND TIME LUCKY (filmed in New Zealand).

Also of considerable importance was a collection of negatives and other material for some of the most impressive political documentaries made in the country by Vanguard Films. Sixty two cartons of commercials were received from one of the large advertising agencies.

##### Documentation:

Among the production records and scripts received during the year were all the ones for Gaylene Preston's feature MR WRONG. The purchase of the bound VARIETY Film Reviews was begun, as a donation from the Friends of the Film Archive. An enormous number of props and models for the new Vincent Ward feature THE NAVIGATOR were delivered at the end of the shoot. With publicity surrounding the discovery of the section from the 1935 feature THE WAGON AND THE STAR, more documentation was found including stills and music scores. The Archive also acquired two neon CINERAMA signs from the now demolished theatre in Wellington. Both are now in storage (a major problem

due to the size of the signs) awaiting restoration and suitable display space.

**Equipment:**

The most exciting equipment acquisitions were a 35mm Prestwich camera (c.1912) with wooden magazines, a Pathe Exhibition hand cranked projector with lamphouse (c.1915), a Newman Sinclair 35mm newsreel camera and a Pathe 35mm hand cranked camera. Some of the films shot with these cameras are held by the Archive.

**2. PROGRESS IN THE FIELD OF PRESERVATION**

In 1987 a total of 35,374 feet of nitrate film was preserved. Of this 8,467 feet was nitrate negative, and 26,907 was positive. These figures include 6,675 feet of full-gate preservation copies made of material already copied in academy format. We are planning to re-copy all significant films in full-gate where previously they have been copied by the Archive in academy ratio only. Nineteen 16mm access copies were also made throughout the year.

Early in the year saw the departure of Wendy Osborne, one of the two part time film repairers after a long association with the Archive. Her position has now been taken by Jane Paul.

A successful experiment was carried out by the Archive on the only surviving reel of the 1927 feature by Gustav Pauli: THE ROMANCE OF HINE-MOA (reel one). This had already been copied in academy ratio black and white but it was decided to attempt to reproduce it in full gate matching as closely as possible the original tints and tones. The National Film Unit Laboratory used as a guide the work done by Dominic Case at Colorfilm Sydney for the Australian National Film and Sound Archive.

The Laboratory had already copied successfully onto colour stock a short Pathe colour film from 1925. However THE ROMANCE OF HINE MOA proved far more difficult a job. The original tinted nitrate was first printed on to 10 colour interneg 5272 to preserve the toned scenes. Then followed the time consuming job of trying to reproduce the tinted base by a series of tests until one was found to match as closely as possible the original.

From there the colour was preflashed on to the print stock by using a series of filters and the original tinted nitrate negative image was then printed on to this. The result of course is by no means the definitive version but it was a first major step for the Film Archive in this area of colour reproduction.

Another major project has been the preservation of the only existing 35mm safety print (the negatives are lost) of BROKEN BARRIER, a feature made by Pacific Films in



1952. Of the 1st reel, 1,225 feet had been water damaged along one edge (fortunately not on the sound track) so in consultation with the film maker, the decision was made to make optical adjustments in the picture area to avoid as much of the damage as possible.

Other significant work has been on the preservation of the 1928 Rudall Hayward feature THE BUSH CINDERELLA - one of the most important examples of this pioneering film makers' work.

A series of films known as the Inkster Collection, portraying family and community life on the West Coast of the South Island in the 1920's and 30's were repaired and copied during the year also. Made locally by a non professional cameraman, many of the films were in an advanced state of decomposition.

In November all the nitrate material held by the Film Archive was wound through and examined. At the same time two recent and major deposits of nitrate were identified and organised. One of these collections proved to contain 28 valuable New Zealand titles which were previously believed to have been lost.

The new container sized temperature and humidity controlled storage unit commissioned in 1986 came into use during 1987 for master material. A further film storage area was found nearby also, primarily for access copies.

### 3. CATALOGUING DOCUMENTATION RESEARCH

The full cataloguing of the films progressed slowly throughout 1987 with priority being given to recently preserved materials. During the year Elizabeth Street returned from maternity leave to a part-time cataloguing position. Her immediate project was updating the Archive's existing cataloguing records to Library of Congress specifications.

The cataloguers prepared the information on the sixty titles which accompanied the TE MAORI Exhibition for the published catalogue of this Film Season.

Access requests have continued to increase particularly from Television and Production companies looking to the Archive for footage. Archival material was incorporated into film and television production over the period. Many more researches made use of collection for a wide range of purposes. Special screenings and lectures were also arranged during the year for classes (school, university, Maori language, music) and other interest groups.

With regard to The New Zealand Film Archive Maori material, most progress was achieved in the area of basic descriptive cataloguing. Here some experimental attempts were made at constructing content summaries and subject headings

which reflect an appropriate cultural perspective and prejudice. However the success of these initial innovations tend to suggest that this process can not be sustained in isolation and that the inability of present cataloguing philosophy and practice to acknowledge the contribution and status of indigenous people ought to become the subject of much larger and more vigorous debate.

The Archive's acquisitions officer, Alison Whyte, was able to observe the work of the National Film Archive in London during the year. In particular she spent time at the Getty Preservation Centre.

In the Documentation Section, the acquisition of mobile shelving (made available free of charge from the National Library) relieved the major storage pressures by trebling the shelf storage capacity. Use of the documentation and the library has continued to grow.

#### 4. FILM SHOWINGS

The Archive's screening programme was dominated by the Film Seasons it arranged to accompany TE MAORI: Te Hokinga Mai The Return Home. This Exhibition of Maori treasures returned to New Zealand after its tour of the United States. The Dunedin TE MAORI FILM SEASON showed nearly 40 films in 19 programmes over nine weeks. This season and the final one in Auckland were presented as a tribute to the tangata whenua (the indigenous Maori people of Aotearoa/New Zealand), to their cultural heritage, as a reflection on contemporary social issues and to honour the ancestors who live on through these moving images.

In Auckland the TE MAORI FILM SEASON had expanded to 60 films in 33 programmes shown over ten weeks. This Auckland season began with an epic first screening in that city of the McDonald Films, attended by nearly 1000 people including the Maori Queen and the Mayor of Auckland.

In March the Australian Film Institute launched KIWI KINO, a major Tribute to New Zealand Cinema, in association with the Film Archive and the New Zealand Film Commission. This season included features, documentaries and shorts and was shown in Sydney, Melbourne, Canberra, Hobart and Perth and highlighted the work of The New Zealand Film Archive. Special Archive presentations of the McDonald Films took place as part of this retrospective in Sydney and Melbourne.

The Archive curated a special short film season at the National Film Theatre in London during May called TAHA MAORI/THE MAORI DIMENSION. 21 films were shown, opening with the McDonald Films, and accompanied by the Archive's Kaumatua (elder) Witarina Harris. The McDonald Films were also shown at La Cinematheque Francaise to launch the Panorama du Cinema Neo Zealandais.



The seasons in London and Paris were followed by showings for Enno Patalas at the Filmmuseum in Munich under the title Aus dem Leben de Maori.

Still abroad, the Archive presented special screenings in Western Samoa as part of New Zealand's contribution to the 25th Anniversary of Independence there. Taking all its own projection equipment, screenings were held in Apia of early films of Samoa, copies of which were then presented to the people as part of New Zealand's official gift.

In December the Archive took a major part in the Hawaii International Film Festival showing a number of programmes in Honolulu and in the neighbouring Islands of Kaua'i, Hawai'i and Moloka'i.

At home the Archive's "Travelling Picture Shows" continued actively throughout the year with presentations in towns, cities and hui (gatherings) in Wellington, Christchurch, Hamilton, Rotorua, New Plymouth, Parihaka, Auckland, Dunedin, Gisborne, Masterton and Manutuke. The Archive again presented a special programme at Parliament, of politicians it had preserved from the past. A programme was also presented at Government House at the request of the Governor General.

During the Film Festivals in New Zealand the Archive arranged a very popular TRIBUTE TO ORSON WELLES showing THE LADY FROM SHANGHAI, TOUCH OF EVIL and sections from IT'S ALL TRUE: THREE MEN ON A RAFT. With the National Art Gallery a number of screenings were arranged of classic films and also of the Corinne Cantrill work IN THIS LIFE'S BODY. A major presentation called THE BODY/TE TINANA was prepared by the Archive of nineteen films and extracts from 1901 - 1983. As with all its silent film screenings a live musical accompaniment was provided.

The Archive is committed to continuing the process of making the moving images in its collection accessible throughout the country and in the Pacific region as one of its major priorities.

## 5. EXHIBITIONS/PUBLICATIONS

The New Zealand Film Archive and the National Art Gallery collaborated on presenting an exhibition of HOLLYWOOD PORTRAITS drawn from the Keri de Carlo Collection. Called: To John Pickles with my Kindest Wishes Jean Harlow, the exhibition was immensely popular and successful. The portraits were ones sent by the stars at the request of their fans in New Zealand from the 1920's through the early 1950's. Mostly signed, and often accompanied by letters, these photographs have been gathered by Keri de Carlo since 1979. Jonathan Dennis selected 50 images from the more than 1000 in the collection for the exhibition which is being seen in other galleries around New Zealand.

In conjunction with the Sydney film season a special

Exhibition was mounted at the Chauvel Cinema of 25 PHOTOGRAPHS BY JAMES McDONALD from the collection of the National Museum of New Zealand. The photographs, taken during the expeditions to Gisborne, Rotorua, the Whanganui River and the East Coast between 1919 and 1923, were made from the original negatives at the Museum. The Exhibition was jointly presented by the Museum and the Film Archive. It was also seen in London with the TAHA MAORI Season at the NFT.

Apart from the Archive's Newsletters (three of which were produced and circulated nationally and internationally to approximately 4500 people) and new post cards, the major publication was the catalogue of the TE MAORI FILM SEASON with information on all the 60 films shown.

#### 6. BUDGETARY MATTERS/RELATIONS WITH GOVERNMENT AUTHORITIES

In 1986 the Archive operated on grants received from various government and other organisations. Its funding came from three sources in particular: the New Zealand Film Commission, the Department of Internal Affairs and the New Zealand Lottery Board. Lesser amounts were received from Television New Zealand, the Federation of Film Societies, areas of the independent film industry and the Education Department.

An extra grant of \$40,000 was made late in the year by the Minister of Arts and Culture, a strong supporter of Archive's work.

Regular and close contact is maintained with the Film Commission and the National Film Unit studios (where the Archive's preservation centre is based) as well as with the other governmental bodies represented on the Archive's Board (Broadcasting, Education, Internal Affairs, National Archives). The Ministry of Foreign Affairs gave support to the Archive's film seasons in London, Paris, Munich, Australia and Samoa. Strong links are maintained with other national, regional and local institutions and organisations particularly through active membership of the Art Galleries and Museums Association, Archives and Records Association, Professional Conservators and New Zealand Federation of Film Societies.

Negotiations continued throughout the year to try and establish the relationship between the National Archives and The New Zealand Film Archive for the management and administration of government films. Progress on this has been slow.

Administrative matters at the Archive were considerably helped by the appointment early in the year of Judy Russell as the Assistant Director.



## 7. INTERNATIONAL RELATIONS: FIAF/OTHERS

Jonathan Dennis and the Archive's kaumatua, Mrs Witarina Harris, attended the 1987 FIAF Congress in West Berlin. They also visited and presented screenings at the National Film Archive in London, La Cinematheque Francaise and the Filmmuseum of Munich. Close links were also maintained with the National Film and Sound Archive in Canberra (and its branch offices in Melbourne and Sydney).

Prints from the Library of Congress, the National Film Archive and the National Center for Film and Video Preservation were borrowed for screenings during the year. Very close contact and friendship was maintained with many other FIAF Archives throughout the year.

In the later half of the year Jonathan Dennis was able to participate in the project to establish a moving image Archive for Hawai'i. As part of this he presented a public seminar on the work and role of The New Zealand Film Archive, and on collection criteria (together with Michael Friend from the NCF&VP). The Archive's presentations in the Hawai'i International Film Festival were sponsored by the Hawai'i Archive project.

The Archive's Documentation Officer spent time working with his counterpart at the National Film and Sound Archive in Canberra. The Acquisition Officer visited the National Film Archive and its Presentation Centre in Britain.

## 8. SPECIAL EVENTS/MISCELLANEOUS

The Friends of the Film Archive, The New Zealand Film Archive's supporters group, were responsible for preparing a number of functions during the year including the opening party for the HOLLYWOOD PORTRAITS Exhibition. They also purchased many items to add to the collection.

The Archive's composer-in-residence, Dorothy Buchanan, was presented with the Composer's Association Trust Fund Award at a special concert featuring her compositions including some for film.

Witarina Harris, the kaumatua most closely associated with the Film Archive, was given the status of Cultural Ambassador when she accompanied the Archive's film seasons in London, Paris, Munich and Hawai'i.

**Wien**





ÖSTERREICHISCHES FILMARCHIV  
AUSTRIAN FILM ARCHIVE

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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, Researche for Communication and  
Media; Austrian National Library; Volksbildungshaus  
Urania

=====  
President: Prof. Dr. Alfred LEHR  
Director: Dr. Walter FRITZ  
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A N N U A L R E P O R T 1 9 8 7

1. Acquisitions

The AUSTRIAN FILM ARCHIVE has increased its collection  
by 3.971 reels including 95 reels of nitrate material.  
Overall stock as of December 31st, 1987 amounted to  
80.081 reels.

Nitrate film stock: 11.388 reels

Safety film stock: 68.693 reels

2. Progress in the field of preservation

The reprinting of nitrate films into safety material  
was maintained in 1987. 66 films were reprinted into  
safety film. 8.204 reels - that is 72,04 % of the com-  
plete nitrate stock - are still waiting for being re-  
printed into safety film. A special project was the  
reconstruction of "Sodom and Gomorrha" (1922).

### 3. Cataloguing - Documentation - Research

Documentation materials of the AUSTRIAN FILM ARCHIVE set up in Laxenburg's Old Castle (3rd floor) and in the Vienna secretariate.

<u>Items</u>	<u>stock increase</u> <u>1987</u>	<u>overall stock</u> <u>1987 - 12 - 31</u>
still	-	220.650
documents on films	-	42.000
posters	232	5.448
negative stills	-	5.130
books (volumes)	91	8.790
film programs	350	19.230
slides	-	4.480
audio tapes	4	200
sound film scores	-	130
videocassettes	35	399

### 4. Film showings

The most outstanding retrospectives were:

Retro "Austrian Cinema in the Thirties" (Laxenburg, 26.5. - 18.10.)

Retro "Count 'Sascha' Kolowrat" with the premiere of the reconstructed "Sodom and Gomorrha" (13. - 18.10., Wels - Austrian Film Days)

### 5. Exhibition - Publications

Between May and October our 18th 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. 113a, 113b, 114a: Retro program "The Thirties" (part 1-3)



Walter FRITZ: "The Sixties. It happened in the Fifties ...", Wien 1987 (Schriftenreihe des ÖSTERREICHISCHEN FILMARCHIVS, vol. 16)

Annual Report 1987

#### 6. Utilization

In 1987 several University lectures and film funding jury sessions were held in the rooms of AUSTRIAN FILM ARCHIVE; in 67 cases students and cultural organisations were supplied with archive material on free charge. During reported year the AUSTRIAN FILM ARCHIVE supplied film material for 82 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

Gosfilmofond, Moscow

Magyar Filmintézet, Budapest

Transit-Film, München

Münchner Stadtmuseum - Filmmuseum

Bundesarchiv - Filmarchiv, Koblenz

**Wien**





ÖSTERREICHISCHES  
FILMMUSEUM  
*Wien*

REPORT OF ACTIVITIES 1987/88

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I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 211 films and 2950 newsreels. Among the films were works by Luis Bunuel, Karl Grune, Werner Nekes, Warren Sonbert, Wim Wenders, Rainer Werner Fassbinder, Markus Imhof, Helma Sanders-Brahms, Bernhard Wicki, Thomas Koerfer, Robert Dornhelm, Pierre Maradon, Jean Luc Bondy, Lukas Stepanik, Peter Hajek and Peter Patzak.

II. PRESERVATION

In 1987 Österreichisches Filmmuseum received a small grant for preservation and we are currently preserving the most important documents on Austrian history.

### III. DOCUMENTATION AND CATALOGUING

Österreichisches Filmmuseum is speeding up its cataloguing work.

One scientist and one teacher are now working in our documentation department.

Our library has also been enlarged steadily by the newest editions of film publications.

Our library is open to the public two times a week.

### IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 14.000 members. Since March 1987 about 40.000 people have attended 431 performances. 514 films have been shown.



Österreichisches Filmmuseum presented the following retrospectives:

Films with Fred Astaire

America - God's Own Country, retrospective of the Vienna Film Festival 1987

Taumel und Entstellung - Maniera im narrativen Film nach 1950, retrospective of the Vienna Art Festival  
Fred Zinnemann

Peter Kubelka on film, cooking and music (lectures)

Michael Powell and Emeric Pressburger

(in collaboration with the National Film Archive, London)

Sergej M. Eisenstein

Canada's ten best films

Werner Herzog

Johanna Heer

Der Weg nach Auschwitz - der Anschluß,  
die Machtergreifung und die Apokalypse

(a documentary series on 1938, which has been repeated three times because of the intense interest of our young members)

(in collaboration with the Imperial War Museum,  
the National Film Archive, London and

Federico Fellini - His Films and Drawings

(in collaboration with Cineteca Nazionale, Rome,  
and Deutsches Filmmuseum, Frankfurt)

The presentation of Fellini's work in Vienna was one of the most outstanding events in the history of Österreichisches Filmmuseum and the main event of this years (1988) Vienna Film Festival "Viennale". Together with the famous "Albertina" well known all over the world for its graphic collection and with the help of Galerie Keel, we were able to present a beautiful exhibition of Fellini's drawings.

**Fellini himself came to the opening night.**

In a press conference organized by the film-museum he talked about two hours to journalists and film students about his work and future plans. In the evening the retrospective and exhibition has been opened by our Minister for Education, Arts and Sports Dr. Hilde Hawlicek and her colleague of the Ministry for Sciences Dr. Johann Marte and Fellini addressed a crowd of approximately 1000 people which has come to the opening. Daniel Keel, Fellini's publisher, was also attending this event. Federico Fellini congratulated Peter Konlechner, director of Österreichisches Filmmuseum to his work and invited him to a private visit to Rome.



V.                    PROGRESS IN BUDGETARY MATTERS,  
                         RELATIONS WITH GOVERNMENTAL  
                         AUTHORITIES

In spite of the financial situation of the country, Österreichisches Filmmuseum defended its grants successfully.

VI.                    RELATIONS WITH OTHER FIAF-MEMBERS

Our relations to other FIAF members were as good as ever. We would like to express our sincerest thanks to the National Film Archive, London, Cinemateket-Svenska Film-institutet, Československý Filmový Ústav - Filmový Archiv, Deutsches Filmmuseum, Frankfurt, Gosfilmofond, The Museum of Modern Art, New York, Cineteca Nazionale, Rome, Cinematheque Suisse, Lausanne, Münchner Stadtmuseum, Filmmuseum, Deutsches Bundesarchiv, Koblenz, Imperial War Museum, London, Det Danske Filmmuseum

VII. STATISTICS

GUESTS AT THE FILMMUSEUM

Eva Beauvale

Heinz Büttler

Federico Fellini

Adele Friedman

Johanna Heer

Werner Herzog

Daniel Keel

Sergio Leone

Dott. Mario Natale

Attilio d'Onofrio

Harold Pinter

Arnold Schicker

Werner Schmiedel

Ernst Schmidt Jr.

Warren Sonbert



### COLLECTIONS

Films		6.156
Newsreels		6.443
Stills	approx.	276.000
Programs	approx.	132.000
Books		8.400

### PROJECTIONS

Spectators		40.000
Films		514
Screenings		431
Members		14.000

(This report covers the time from March 1987  
to March 1988)

