

FIAF 1989
Lisboa

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Secrétariat

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FIAF 1989 - LISBOA

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

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

Alger	CINEMATHEQUE ALGERIENNE
Amsterdam	NEDERLANDS FILM MUSEUM
Athinai	TAINIOTHIKI TIS ELLADOS
Bangkok	THE NATIONAL FILM ARCHIVE
Berlin (OST)	STAATLICHES FILMARCHIV DER DDR
Berlin (WEST)	STIFTUNG DEUTSCHE KINEMATHEK
Bogotá	FUNDACION PATRIMONIO FILMICO COLOMBIANO
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM
Bruxelles	CINEMATHEQUE ROYALE / KONINKLIJK FILMARCHIEF
Budapest	MAGYAR FILMINTEZET/ FILMARCHIVUM
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Dhaka	BANGLADESH FILM ARCHIVE
Frankfurt	DEUTSCHES INSTITUT FÜR FILMKUNDE
Frankfurt	DEUTSCHES FILM MUSEUM
Habana	CINEMATECA DE CUBA
Hanoi	VIEN TU LIEU PHIM VIET NAM
Harare	NATIONAL ARCHIVES OF ZIMBABWE/AUDIO-VISUAL DEPARTMENT
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITUSU
Jakarta	SINEMATEK INDONESIA
Jerusalem	ARCHION ISRAELI LESERATIM
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE
København	DET DANSKE FILM MUSEUM
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
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
Milano	CINETECA ITALIANA
Montevideo	CINEMATECA URUGUAYA
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN

Montréal	LA CINEMATHEQUE QUEBECOISE
Moskva	GOSFILMOFOND
München	FILMMUSEUM / MUENCHNER STADTMUSEUM
New York	DEPARTMENT OF FILM / THE MUSEUM OF MODERN ART
Oslo	NORSK FILMINSTITUTT
Ottawa	MOVING IMAGE AND SOUND ARCHIVES
Paris	LA CINEMTHEQUE FRANCAISE
Paris	CINEMATHEQUE UNIVERSITAIRE
Perth	THE STATE FILM ARCHIVES OF WESTERN AUSTRALIA
Poona	NATIONAL FILM ARCHIVE OF INDIA
Praha	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
Pyongyang	CHOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO
Quito	CINEMATECA NACIONAL DEL ECUADOR
Reykjavik	KVIKMYNDASAFN ISLANDS
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA
Rochester	FILM DEPARTMENT - INTERNATIONAL MUSEUM OF PHOTOGRAPHY
Roma	CINETECA NAZIONALE
Seoul	KOREAN FILM ARCHIVE
Sofia	BULGARSKA NACIONALNA FILMOTEKA
Stockholm	CINEMATEKET - SVENSKA FILMINSTITUTET
Tehran	FILM-KHANE-YE MELLI-E IRAN
Tirana	ARKIVI SHTETEROR I FILMIT I R.P.S. TE SHQIPERISE
Toulouse	CINEMATHEQUE DE TOULOUSE
Vaticano	FILMOTECA VATICANA
Warszawa	FILMOTEKA NARODOWA
Washington	HUMAN STUDIES FILM ARCHIVES
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	OESTERREICHISCHES FILMARCHIV
Wien	OESTERREICHISCHES FILMMUSEUM

CHRONOLOGICAL LISTING

Alger

1- Acquisition of Territory

1830 France conquers Algeria

1834 France conquers Algiers

1848 France conquers Constantine

1850 France conquers the rest of Algeria

2- Colonization

1830-1848 French settlers begin to arrive in Algeria
1848-1850 French settlers begin to arrive in Constantine
1850-1860 French settlers begin to arrive in the rest of Algeria
1860-1870 French settlers begin to arrive in the rest of Algeria

3- Development

1870-1880 French settlers begin to arrive in the rest of Algeria
1880-1890 French settlers begin to arrive in the rest of Algeria

4- Administration & Legislation

1830-1848 French settlers begin to arrive in Algeria
1848-1850 French settlers begin to arrive in Constantine
1850-1860 French settlers begin to arrive in the rest of Algeria
1860-1870 French settlers begin to arrive in the rest of Algeria

5- Economic Development

1830-1848 French settlers begin to arrive in Algeria
1848-1850 French settlers begin to arrive in Constantine
1850-1860 French settlers begin to arrive in the rest of Algeria
1860-1870 French settlers begin to arrive in the rest of Algeria

CINEMATIQUE ALGERIENNE

1- Acquisitions de l'année:

70 films de long métrage	d'URSS
30 films " " "	africains
60 films " " "	arabes
100 films " " "	de divers nationalités

2- Conservation :

en fonction des moyens, installation de climatisation dans les divers lieux d'archives. Formation continue du responsable des archives auprès de la Filmarchiv de Berlin-Est (stages de deux mois) .

3- documentation :

mise sur pied d'un service catalogage avec aide de l'informatique.

4- projections ; publications :

Notre salle ayant été détruite par un incendie en décembre 1986, doit rouvrir en avril prochain.
Publication d'un ouvrage intitulée "NIAR QATIATO"

6- programme d'un cycle de films de la R.D.A. en échange d'un programme de films algériens avec la filmarchiv.

MEMORANDUM
TO: [illegible]
FROM: [illegible]
SUBJECT: [illegible]

MEM

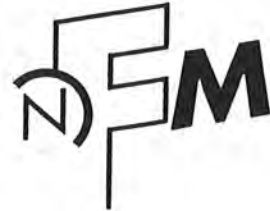
Amsterdam

Introduction

The year 1974 has been a turbulent year for the publishing industry. A total inventory of all publications which is not quite finished) brought out a lot of surprises. The industry as a whole has been computerized and the process is now in progress in the data. The total material has been reduced to one volume, the public expenditure has been increased by approximately five times and the number of employees has increased from 10 to more than 20. April 1974 this country's work recordings for books and journals was started and the distribution of books, journals, newspapers, from 1974 to 1975. The industry now has the right to the use of this distribution system. The industry has not yet decided whether to accept that together 100 titles are added. In the meantime the important work of preparation, especially printing and distribution, has been done with full force, so one can say that the publishing industry never had a full report.

Acquisition of material

The publisher now has agreements with most distributors to take the opposite of more than one print of titles that have finished, mainly even that will be taken and used for distribution. Both Dutch and foreign titles are taken and some private publishers are willing to accept their titles. However, one must not forget the exchange with other titles. There is a lot of new acquisitions, many of them were donated and several other titles, also the paper copies of the union of publishers in the Netherlands (1974).



Datum
14-2-1989

Kenmerk
FIAF

ANNUAL REPORT 1988

Introduction

The year 1988 has been a turbulent year for the Nederlands Filmmuseum: a total inventory of all collections (which is not quite finished) brought out a lot of surprises like the "discovery" of many unique nitrate-prints (mostly foreign), the catalogues of all collections have been computerized and good progress is made in putting in the data, the safety-material has been moved to new vaults, the public screenings have been increased by approximately five times and the number of employees has increased from 34 to more than 60. Apart from this, educational work (screenings for schools and courses) was started and the distribution collection was expanded from 421 to 566 titles whereas now the Filmmuseum has got the new task of also distributing recent foreign film (on non-commercial basis), which means that another 300 titles are added. In the meantime the important work of preservation (mostly nitrate) and cataloguing has gone on with full force, so one can say that the Filmmuseum-employees never had a dull moment.

1. Acquisitions of the year

The Filmmuseum now has agreements with most distributors about the deposit of more than one print of films that have finished circulating (both Dutch and foreign). Apart from this more and more private collectors are willing to separate from their treasures and last but not least the exchange with other FIAF-members is a source of new acquisitions. Many posters were donated and amongst other items also the paper-archives of the union of commercial filmtheatre-enterprises (NBB).

2. Progress in the field of preservation

Amongst the films that were preserved in 1988 were quite a few very early hand-coloured short fiction films. In general the colour comes out very well, almost as beautiful as the nitrate itself. Of one particular film (the oldest Dutch feature-length film that's left: WEERGEVONDEN, 1914), that was preserved 10 years ago a new preservation was made of the still good nitrate because the images were shaking. The new preservation has resulted in a perfectly stable image.

3. Cataloguing - Documentation - Research

These three things have been going hand in hand this year since a lot of research and consequently cataloguing and documentation had to be done in order to identify films and make the preservation program. One of the bigger jobs in this field for instance was the research on a large amount of films made in the East-Indies (formerly a Dutch colony) between 1912 and 1940.

4. Filmshowings, Exhibitions, Publications

The filmshowings are based on three "principles": themes (international), repertoire (international) and Dutch film. Amongst the themes were: Gainsborough-productions, music and film, the Western, Italian cinema (silent and neo-realism), productions of the Dutch Hollandia studios (1912-1924), Souvenirs d'Enfance (films that reflect on the childhood of their makers), German cameramen, art-directors, scriptwriters and composers in exile, Hommage for Jacques Ledoux (films "flamboyantes") and Dickens-interpretations. During the year exhibitions of posters accompanied the screenings; shortly before Christmas a permanent exhibition (modest in size) showing pre-cinema items, early apparatus, posters and studio-items was opened. Many posters, photos, apparatus and original documents were lend out for exhibitions all over the country, amongst which a survey of the history of cinema in Nijmegen and an exhibition on the Hollandia studios in Haarlem were the biggest enterprises.

5. Budgetary matters

The budget of the Filmmuseum, supplied by the central government (Ministry of Culture) was not increased as much as was originally promised. As a result of this fact the technical equipment could not be renewed as fast as necessary. Nevertheless the budget is sufficient to survive for the time being.

6. International relations

During the year the Filmmuseum has had many contacts with archives abroad, mainly about preservation and sometimes about programs. Since there is still much unique foreign nitrate in the collection, the willingness of archives in Britain, France, Germany, U.S.A., Italy and other countries to cooperate in the preservationwork is of very great help. This cooperation takes place on an exchange basis, which also enables the Filmmuseum every now and then to acquire "missing classics".

7. Special events - Miscellaneous

Amongst the special events the lectures given in the Filmmuseum by Jeanne Moreau, Anthony Burgess and Carl Davis were very special indeed. Another joyful event was the opening of the Filmmuseum-café/bar (also serving simple meals) "Vertigo" at the end of September by which occasion during the whole night very short films (at most 5 min. long) were shown outside on the big terrace. Finally, between Christmas and new year a magic lantern festival was held, which attracted many people (also children).

Athinaí

CINEMATHEQUE DE GRECE - MUSEE DU CINEMA

RAPPORT 1988

I) Acquisitions

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

4 Films Grecs de longue metrage

10 Films Etrangers de longue metrage

10 Films Grecs de Court metrage

25 Affiches du Cinéma Grec

30 Affiches du cinéma étranger

400 Photos du Cinéma Grec

500 Photos du cinéma International

2 Appareils de Projection de 35m.m. de 1925

12 scenarii du Cinéma Grec

Plusieurs Livres et Périodiques de cinéma

Mme Mitropoulos a donné à la Cinémathèque de Grèce une copie d' une pièce de Theatre inédit de Abel Gance

- 2) En 1988 nous avons fait la restauration du film " Kinoniki Sapila" de Stelios Tatassopoulos (nous avons tiré une copie du vieux négatif et Mr Tatassopoulos avec nos techniciens a refait le montage du film en ajoutant aussi les sous titres-)

Nos techniciens ont aussi identifié les noms de réalisateurs de plusieurs Court Metrages et Comedies du cinéma Grec entre 1923 - 1928. Mais le manque de fonds ne nous a pas permis de tirer de copies de ces films.

Le manque de fonds n' a pas permis à la C.de Gr. de continuer son travail de restauration au rythme désiré, et toujours nous attendons les fonds nécessaires pour le transfer en safety de 50.000.- environ de film nitrate qui constituent une partie considérable du patrimoine du Cinéma Grec.

- b) En 1988 nous avons commencé les travaux pour la transformation des Salles du premier étage de l' immeuble de la Rue Canari I, en Salles de Musée pour installer une partie de nos collections.

3) Catalogues - Documentation - Recherches

En 1988 la Cinémathèque de G. a continué le caraloguage des films de sa collection.

La Cinémathèque de Gr. a aussi publié:

Des Filmographies, des Programmes et des Essais sur

différents sujets, Ecoles de Cinéma, Evenements Historiques, Les Cinéastes etc.

- a) Un Essai sur Luigi Pirandello
- b) Un Essai sur Akira Kurosawa
- c) Une Etude sur les Documents de la Guerre Civile Espagnole
- d) des Essais sur Jean Renoir et Jean Vigo
- e) Un Essai sur Elio Petri
- f) Une Etude sur le Cinéma Français de l'après Guerre
- g) Etude sur l'Adaptation de la Tragedie Classique et de la Comedie Grecque au Cinéma
- h) Une Présentation de Décorateurs et Scenographes du Cinéma Grec
- i) Un Essai sur Serge Mihailovits Eisenstein
- j) Une Etude " Les Bourgeois et le Cinéma"
- k) Notes sur Le Musical
- l) Une Etude sur Alfred Hitchcock

4) Projections de Films

- a) La Cinémathèque de Grèce avec le concours précieux de la Cineteca Nationale di Roma, a pu présenter pour la première fois en Grèce un "Hommage" a l'oeuvre de Luigi Pirandello avec six films de plus représentatives de l'art du grand Sicilien:

" Il Fu Matia Pascal" (1937) de Pierre Chenal,
 "La Canzone dell' amore" (1930) de Gennaro Righelli,
 " La Terra di nessuno" (1939) de Mario Baffico,
 " Enrico IV " (1943) de Giorgio Pastina
 " Questa é la Vita" (1953) de Aldo Fabrizi
 " Vestire gli ignudi" (1955)

Cette manifestation a été complétée par d' autres films Italiens (12 films caractéristiques des années entre 1951 - 1980.

- b) La C.de Gr. qui a une grande admiration pour le Cinéma Japonais, a organisé un "Hommage" a AKIRA KUROSAWA, avec 10 films.-
- c) La C.de Gr. a répété la Projection des documentaires de la GUERRE CIVILE Espagnole pour un grand nombre de ses Membres qui a cause de l' espace restreint de son Ciné Club, ont manqué l' occasion de voir ces films.
- d) Un 2 "Hommage" a Jean Renoir avec six films.-

- e) L' oeuvre de Jean Vigo (Atalante, "Zero de Conduite", et " A propos de Nice ")
- f) Une serie des Films de Elio Petri (5 Films)
(du 11 a 20 Janvier)
Du 1er au 29 Fevrier
- a) En Fevrier la C. de Gr. a commencé une grande manifestation dédiée au Cinéma Français d' Après Guerre avec des films qui ont marqué la Production Française.
(30 films)
- b) Un " Hommage à Michelangelo Antonioni
- c) Un Cycle sur La Tragedie et la Comedie Classiques avec 7 films.-
- a) Du 1 Mars au 2 Avril La C. de Gr. a continué la manifestation du Cinéma Français d' Après Guerre
(36 films)
- b) Un " Hommage aux scenographes et décorateurs du Cinéma Grec (9 Films)
- c) Un Cycle dédié au " Mai 68 "
- d) " Les Films Choisis par les Membres du Ciné Club "

En Avril la C.de Gr. a participé aux manifestations pour les 90 années depuis la naissance de Serge M. Eisenstein et les 40 années après sa mort et a présenté l' oeuvre entier du grand cinéaste Russe pour la première fois en Grèce.-

- b) Une répétitions des films d' Elia Kazan demandées par les Membres.
De 2 a 7 Mai Une repetition des films d' Eisenstein.

De 1 au 30 Novembre La C.de Gr. a organisé une manifestation sous le titre " Le Bourgeois et le Cinéma" (avec 20 films caracteristiques)

De 1 au 23 Decembre on a continué la manifestation

- a) " Le Bourgeois et le Cinéma
- b) Un " Hommage au Musical"
- c) Un " Hommage a Alfred Hitchcock (30 films qui continuera an 1989.

En plus de conferences qui ont suivi les projections de la Cinémathèque, nous avons offert les projections de Samedi aux étudiants des Ecoles du Cinéma qui ont eu l' occasion de voir des films sur la création et l' evolution de l' Art Cinématographique et les enseignants des Ecoles ainsi que plusieurs cinéastes et critiques de cinéma on fait des analyses des films.

5) Expositions

La C. de Gr. a participé au Festival de Thessaloniki 1988 avec une exposition de Lanternes Magiques, Appareils de Projections, Kinetoscopes ainsi qu' une exposition de vieilles Affiches du Cinéma Grec et International.

- 6) En 1988 la C. de Gr. avec la collaboration des Ambassades Grecques et les organisations Culturelles Grecques a organisé des manifestations du Cinéma Grec (Londres, Paris, Madrid, Chicago etc.)

La Cinémathèque de Gr. a aussi collaboré avec l' Institut Français d' Athènes pour une manifestation du Cinéma Français, L' Université d' Athènes, L' Université de Patras , the American Greek Union etc.

Athènes Fevrier 1989

Aglaé Mitropoulos

Annual Report
of the
National Film Institute of Thailand

Production of Films

The first year of the first five-year plan was completed in 1960. During 1960 films were produced to the value of 100 million baht. This was an increase of 20% over the 80 million baht of 1959. The total production of films in 1960 was 100 titles, of which 70 were feature films and 30 were short films.

Bangkok

Production of a Field of Investigation

During 1960, 100 titles were produced to the value of 100 million baht. This was an increase of 20% over the 80 million baht of 1959. The total production of films in 1960 was 100 titles, of which 70 were feature films and 30 were short films.

Film Showing Conditions

The National Film Institute has been engaged in a program called "Film Week" during each weekend. This program is called "Film Week" and consists of showing films to the public. The program is called "Film Week" and consists of showing films to the public. The program is called "Film Week" and consists of showing films to the public.

Regulatory Matters

The National Film Institute of Thailand was established in 1958. It is a government agency. The budget for 1960 was 100 million baht. The budget for 1961 was 120 million baht. The budget for 1962 was 140 million baht.

The National Film Institute of Thailand was established in 1958. It is a government agency. The budget for 1960 was 100 million baht. The budget for 1961 was 120 million baht. The budget for 1962 was 140 million baht.

Installation of Electronic System

1.3 Equipment US\$ 7,680

1.4 Materials and etc. US\$ 27,720

2) Budget from the Archaeology Fund of the Fine Arts Department (mother organization of The Film Archive) US\$ 14,100

2.1 Installation of air-conditioners US\$ 6,000

2.2 Installation of electric system US\$ 6,800

2.3 Salary of staff members : US\$ 1,300

International Relations

1. Relations with FIAF members :

1.1 Visit of Thai archivists to Swedish Film Institute :
Penpan Jarernporn, Head of the Thai Film Archive, and Dome Sukwong, Technical Director, visited the Swedish Film Institute in May-June. Penpan Jarernporn got a scholarship from the Swedish Institute to spend 5 weeks at the Film Institute and to be trained in several departments both in Stockholm and Rotebro. Dome Sukwong was invited by the Swedish Film Institute itself to stay for 10 days. This visit of the two archivists was a continuation of the Swedish Film Institute to support the Thai Film Archive after sending a set of equipment and two experts to train the Thai technicians in Bangkok in 1985 and 1987.

1.2 Developing machine was sent to the Thai Archive by the Bundesarchiv with the support from Unesco. The machine is for developing black-and-white materials of the Thai Film Archive. In November Harald Brandes, as Unesco consultant, visited the Thai Archive, to discuss with the Thai Archivists about the regional workshop on film preservation to be held in 1989.

1.3 Visit of member of Preservation Committee to Bangkok :
Harold Brown conducted another training for the Thai technicians in Bangkok on his way back from Australia. This training was in December and was the third time by Harold himself and it was emphasized on printing and checking archival materials.

2. Others :

In March 1988, the Thai Film Archive collaborated with the Embassy of India to organize the Indian Film Festival screening 5 Indian Films, 4 films at the National Film Archive and 1 film at the National Theatre.

Special events

In 1987 and 1988, Thailand celebrated the King's 60th Birthday and his longest reign ever in the Thai history. The National Film Archive also joined in this special occasion having a project to search for, collect and preserve films concerning the Thai monarchs. The project will be concluded by showing films about Thai Kings and the Royal Family in December, 1989.



Statistisches Filmarchiv
DDR Berlin
1000

STATISTISCHES FILMARCHIV DER DDR
ACTIVITIES IN 1961

Berlin (Ost)

1. Acquisition of 1961

The Statistisches Filmarchiv der DDR received about 650 titles in its collection, primarily duplicates of the national production, received of all film news, shown in the cinema over the year, films in production by national industrial enterprises and ministries. All films made by DDR producers are handed over on the basis of a legal deposit law whereas a voluntary deposit is required in the relationship with foreign producers. Limited cinema capacity prevented a higher acquisition rate.

2. Preservation

Over the whole year the duplicating plant of the Statistisches Filmarchiv was in full operation. About 150,000 copies were made with a temperature of +5°C and a humidity of 65-70% relative humidity.

More than 40,000 copies of film material were checked as to the physical condition.

A total of 1,200,000 metres of archive material was printed, about 600,000 metres in the archive lab and 600,000 metres in other GDR labs and in Hungary.

The equipment for the video and sound department was completed by a video projector. More than 400,000 metres of film were processed on video and 100,000 metres sound from various film labs.

The reconstruction of the print-press was finished. Another old developing machine was repaired by a new one imported from Czechoslovakia.



Hausvogteiplatz 3-4
DDR Berlin
1080

STAATLICHES FILMARCHIV DER DDR

ACTIVITIES IN 1988

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. 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 40.000 cans of film material were examined as to the physical condition.

A total of 1.200.000 metres of archive material was printed, about 600.000 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 by a video projector. More than 400.000 metres of film were transferred on video and 300.000 metres sound from nitrate films copied.

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

3. Cataloguing - Documentation - Research

Cataloguing

Tests and contractual arrangements were made with a computer office for the archives EDP-project. The input of data started at the end of the year.

All new acquisitions have been catalogued. 115 fiction and 500 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. The manuscript of volume 1 was finished.

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 1987.

Research

It was decided to reorganize the group for filmhistorical research. Studies on several subjects were brought to an end. The team of 3 persons will in future concentrate on reconstruction of classical German films. The first reconstruction work on "Rasputins Liebesabenteuer" by Martin Berger was finished. Other projects are in the stage of preparation.

4. Film showings

Film clubs

In film clubs 950 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 1.029 showings in Berlin, Leipzig, Dresden, Potsdam and Halle. The number of films shown totalled 721 and the number of visitors approx. 80.000.

The number of visitors increased by nearly 15 % compared with 1987. Highlights were programmes with films from the Netherlands, Egypt, Algeria, Sweden.

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

Leipzig retrospective

"Documentary film in India" was the title of the retrospective at the Leipzig Documentary Festival. The project was prepared in close cooperation with the National Film Archive of India. 53 films were shown, a book published. It was for the first time that a retrospective on the history of documentary film in India was shown.

5. Exhibitions - Publications

Exhibitions

The archive acted as coordinator for the exhibition "Film in America" organized by the United States Information Agency. The exhibition was a spectacular success with more than 125.000 visitors in 3 weeks.

In cooperation with the Filminstitut Düsseldorf an exhibition on the director Wolfgang Staudte was shown at the Filmmuseum in Potsdam.

Also in Potsdam the archive hold an exhibition on "Film in Tadshikistan".

Publications

The Staatliches Filmarchiv published

- the Filmo-bibliografischer Jahresbericht 1985
- a documentation on "Documentary film in India"
- four programme booklets of the CAMERA film theatre
- one programme booklet on the retrospective "Documentary film in India"
- an exhibition guide on Tadshikfilm.

6. Budgetary matters, relations with governmental authorities

The Staatliches Filmarchiv was able to continue its activities in 1988 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 received 200 unlimited loans and 197 limited loans. It sent out 17 unlimited loans and 422 limited loans.

The Staatliches Filmarchiv received 205 foreign guests and visitors on its premises. Staff members went 50 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 1988, the number of persons visiting the Staatliches Filmarchiv amounted to more than 1.450. About 1.500 hours films were projected for users. The archive lent assistance to nearly 200 film and TV productions by making available roughly 140.000 metres of film material. 2.300 films were lent from the archive for information and study purposes. The total turnover of films for various purposes amounted to more than 350.000 reels. New and higher fees for the services of the archive had only a minor impact on the usage of the collections.

Berlin (West)

2) Progress in the field of preservation

For a few years now progress in projects for the reconstruction of several films could be considered as started. In 1961 the release of *AMERICA, AMERICA!* (1959) and *DER SCHWARZE STUHL* (1957) could be considered as reconstructions and their prints restored, except for some printings. In the context of the European Union and Television from 1965 and onwards the reconstruction together with their American partners Paramount (second German title: *LEICHRAD*) and Warner Bros. (first title: *DER SCHWARZE STUHL*) Munich was established. The reconstruction of prints of the film *AMERICA, AMERICA!* (1959) could be established and progress

STIFTUNG DEUTSCHE KINEMATHEK

FIAF-Report 1988

1) Acquisitions of the Year

In 1988, the stock of our archive was enriched by the production and purchase of several new prints (cf. item 2) Moreover, the Stiftung Deutsche Kinemathek received films directed by Alexander Kluge as well as the negatives of the films directed by Eberhard Fechner and Klaus Wildenhahn. Besides divers purchases for our collections several outstanding and valuable legacies and collections could be bought with the financial support granted by the Stiftung Deutsche Klassenlotterie and other patrons/patronesses. In addition, the Kinemathek received Paul Kohner's voluminous collection of documents covering the time from about 1925 - 1955 (he was Hollywood's film agent of German-speaking actors who emigrated to the USA), the legacy "Asta Nielsen", an extensive collection of original stills from German features of 1926 - 1966, film technical equipment as well as documents and scripts, among them the original script of DIE NIBELUNGEN (Fritz Lang, 1924).

The acquisition of Marlene Dietrich's well-known stage and show costume, furthermore the purchase of posters and set designs of the film architects Hans-Jürgen Kiebach (CABARET, 1971) and Walter Röhrig (DAS CABINETT DES DR. CALIGARI, 1917), increased our holdings.

For the future film museum we obtained film costumes and exhibits by directors and film producers (Ulrike Ottinger, Von Vietinghoff). Various lesser donations were handed over by private collectors and creators of films.

2) Progress in the Field of Preservation

For given reasons - and integrated in projects - the reconstruction of several films could be continued or started. In 1988 the titles of ALKOHOL (Lind/Dupont, 1919) and DAS WANDERnde BILD (Fritz Lang, 1920) could be reconstructed and their prints restored, except several printings. In the context of the European Cinema and Television Year 1988 the Kinemathek reconstructed together with the Zweites Deutsches Fernsehen (Second German Television) the German-Russian silent film DER LEBENDE LEICHNAM (Ozep, 1928/29). With the support of Taurus-Film, Munich and Atlantic Film, Zurich, a reconstructed version of the film WESTFRONT 1918 (Pabst, 1930) could be established and printed.

In autumn we began with the reconstruction of MANON LESCAUT (Robison, 1925/26), which is expected to be completed in spring 1989.

By making negatives we guaranteed the safeguarding of 200 valuable stills and 432 posters/set designs.

With the financial support of the Bundesministerium für innerdeutsche Beziehungen we could begin with the selection and registration of outlines/set designs of those DEFA (Deutsche Film-AG) film productions belonging to the Kinemathek for the purpose of their safeguarding. The negatives are produced in cooperation with the Staatliches Filmarchiv der DDR (Berlin).

The newly acquired original scripts of DIE NIBELUNGEN were restored and rendered accessible for the public.

3) Cataloguing - Documentation - Research

In the film department 713 titles were catalogued and registered and various prints were checked. The registration and cataloguing of newly received items as well as of stock material not yet itemized (posters, documents, stills) had been continued by additional workers (with short time contracts).

The data indexing of the German movie periodical "Film-Kurier" (1919 - 1944) via electronic data processor was continued with the registration and indexing of the annual sets 1936 and 1939. To improve the processing a change of the computer program was induced.

In the departments film, collections, documentation, we started working with Personal Computers in order to test a faster, more effective and more extensive data processing. The purpose of this work is the elaboration of a complex system of data processing that includes our entire stock and that will enable an input and output of data following divers criteria.

The number of all inquiries (letters and phone calls) addressed to all departments and doumentation units amounted to 5488.

As far as the inquiries concerned the library, they were referred to the library of the DFFB.

87 Visitors (1987: 173) viewed films at the Stiftung Deutsche Kinemathek. A total of 1.558 films (1987: 1612) were distributed non-commercially to film clubs, universities, communal cinemas, etc.

148 visitors (1987: 85) came to the documentation department of the Stiftung Deutsche Kinemathek for the purpose of scientific and filmhistoric research. Visiting days totalled 252.

Film historian G. Teng (Beijing/PR China) continued all through 1988 his research about the "Neuen Deutschen Film" (New German Cinema).

The following guests and visitors - among others - were welcomed by the Kinemathek: Kevin Brownlow (London), David Gill (London), Robert Gitt (Los Angeles), Davis Francis (London), George Freedland (Paris), Wolfgang Klaue (Berlin/DDR).

4) Filmshowings

January 27 to 31: Complete retrospective on Max Ophüls in the Kinemathek.

February 12 to 23: On the occasion of the 38. International Film Festival Berlin, the Kinemathek organized the retrospective "Color. Die Geschichte des Farbfilms" (Color. The History of Color Motion Picture).

September 19 to 23: On the occasion of the 50. anniversary of the FIAF, presentation of the FIAF- Touring Show with 8 programs in the cinema Arsenal.

November 24 to 27: On the occasion of the European Cinema and Television Year, the Kinemathek organized a program of 14 films restored by European television companies (BBC, Thames Television, La Sept, ZDF, WDR, NDR), partly in cooperation with film archives. We showed sound- and silent films (with live- music or with playback)
Title: Bildschirm. Kino. Geschichte. (Screen. Cinema. History).

The film showings were completed by a symposium about special themes.

5) Exhibitions - Publications

a) Exhibitions

On the occasion of the awarding of the "Deutschen Filmpreis", the Kinemathek was in charge of decorating the festive location with posters/stills .

The Kinemathek participated with the loan of film historical material and exhibits in the following

exhibitions:

- 'Medien vor 40 Jahren' (Bonn)
- 'Nibelungen' (Munich)
- 'Deutsche Stummfilmmusik' (Frankfurt)
- 'Münchhausen' (Frankfurt)

We would like to emphasize our extensive cooperation with the museums of Bielefeld /Düsseldorf and our support for the Friedrich-Wilhelm-Murnau-Exhibition on the occasion of his 100. anniversary.

b) Publications

Complementary to the retrospective for the 38. International Film Festival Berlin, the Kinemathek published

- 'Color. Die Farben des Films'
- 'Farbfilmfest 1 - 12'
- 'Color. Die Geschichte des Farbfilms'

The minutes and the summary of the lectures hold in the divers sections of the 47. FIAF congress in Berlin West (the papers) were published under the title - 'Archiving the Audiovisual Heritage'.

Pertaining the event 'Bildschirm. Kino. Geschichte' the Kinemathek published an information brochure on the restored films.

Within its "Reihe Film" edited by the Hanser Verlag in cooperation with the Kinemathek the volumes

- 'Akira Kurosawa'
 - 'Lina Wertmüller'
- were published.

The Kinemathek published the German translation of "The Technique of Film Editing by Karel Reisz/Gavin Millar". The volume was completed by a chapter about the German film and entitled - Geschichte und Technik der Filmmontage.

6) Budgetary Matters

Extraordinary donations (e.g. funds) enabled the Kinemathek to organize the project 'Bildschirm. Kino. Geschichte' on the occasion of the European Cinema and Television Year 1988 as well as to acquire the collections already mentioned above. The regular budget was extremely small and unforeseen additional expenses - the rent of new depots and their equipment, additional expenditures in several items - caused financial straits. With the consent of the Senator for Cultural Affairs we submitted a supplementary

estimate. The urgent need for additional expenditures and space were acknowledged.

The planning of rooms in the new domicile "Filmhaus Esplanade" was completed. The architects H. Hertzberger and H. Baller submitted the Senate the revised calculation of building costs. The later debate of the Berlin House of Representatives (i.e. the Berlin government) and its consent to the construction of the Filmhaus and the museum based on this calculation.

The Senate bought the building site in Decembre 1988. The negotiations with several building companies are still going on in the new year. For the beginning of the construction we now fixed late summer 1989.

According to these decisions and with regard to our move into the Esplanade the Kinemathek applied for an extraordinary surplus demand in the negotiations about the budget 1989/90.

7) International Relations (FIAF and others)

The UNESCO meetings, started in 1987 subsequently to the FIAF congress, could be continued in 1988 with the financial support of the UNESCO. The Kinemathek was responsible for the preparation and organization of the meeting of the "Co-Ordinating Committee of Technical Commissions for the International Federations of Audio, Film and Television Archives (C-C)" in Paris june 16/17 as well as for the "Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives" in Berlin West October 17/18.

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

Professor Dr. Rathsack and Eva Orbanz participated in the 48.FIAF congress and the 50. anniversary of the FIAF in Paris. Eva Orbanz also participated in the session of the Executive Committee in Montreal.

In January, the Kinemathek showed in the Cinémathèque Québécoise in collaboration with the Goethe-Institute a program of films about "Berlin Film Producer".

In November, the Goethe-Institut Tokyo showed a filmhistorical program "Old and Restored Films from the Archives of the Kinemathek" on the occasion of the exhibition of original posters by the expressionist poster designer Josef Fenneker.

The Kinemathek participated in an exhibition of the American Museum of Moving Image/New York with set designs of important German silent films.

8) Special Events

An outstanding and successful event on the occasion of the European Cinema and Television Year 1988 was the showing of the reconstructed version of DER LEBENDE LEICHNAM in November in Berlin. The showing of the film was accompanied by the music compiled by Werner Schmidt-Boelke, played by the radio orchestra of the WDR (Cologne) under the direction of Kurt Graunke. The orchestra consisted of 63 musicians.

Berlin, February 2, 1988

Professor Dr. Heinz Rathsack

Bogotá

EXHIBITIONS OF THE YEAR

During the Institute's second year of operations, the acquisition of films and video materials has continued progressing at a steady pace. The first exhibition was held in Bogotá, Colombia, and was held at the National Museum of Natural History. The exhibition was held from February 1974 to March 1974.

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WORKS IN THE FIELD OF RESEARCH

In 1974, the Institute's research work was carried out in Bogotá, Colombia, and was held at the National Museum of Natural History. The research work was carried out from February 1974 to March 1974. The research work was held in Bogotá, Colombia, and was held at the National Museum of Natural History. The research work was held from February 1974 to March 1974.

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In cooperation with a private laboratory, we were able to carry out research work in Bogotá, Colombia, and was held at the National Museum of Natural History. The research work was carried out from February 1974 to March 1974.

FUNDACION PATRIMONIO FILMICO COLOMBIANO

1. ACQUISITIONS OF THE YEAR

During the Archive's second year of operations, the acquisition of film and video materials has continued progressing at a rate of approximately 400 pieces (cans, reels and cassettes) per month. The number of deposit requests and donation offers from film makers and producers demonstrate the need for such an entity in the country.

Among the acquisitions, it is worth mentioning the complete collection of newsreels, documentaries and fiction films from Casa Acevedo e Hijos, which operated during 35 years beginning in 1920 and which has already been restored and transferred to video; the archives of other six films producing companies operating after 1950, and from two official entities; a collection of film classics from Cine Club de Colombia, the oldest entity of this nature in the country, as well as many other donations and individual deposits.

The contract to receive in deposit Colombian films owned by Cinemateca Distrital has not yet been polished by Instituto Distrital de Cultura y Turismo.

Acquisition statistics according to title will be available once the cataloguing process of entry inventories is verified.

2. PROGRESS IN THE FIELD OF PRESERVATION

We began 1988 with the permanent cooperation of three technicians, two with experience in the film making industry and one in training process. A scholarship provided for in the cooperation agreement subscribed with France has been awarded to one of them to attend a three-month training program at Bois D'Arcy in 1989.

We have a shop furnished with the basic elements to review and repair films. Space is available for four working units.

We have initiated the identification, revision and cataloguing of the cinematographic collection; 101.820 meters of 35 mm film and 9.774 meters of 16 mm film were processed, including most of the nitrate material.

In cooperation with a private laboratory, we were able to adapt equip

ment to obtain work prints of nitrate negatives from the silent period; 4,000 meters were processed.

With the cooperation of Guillermo Schroeder, Colombian films equipment manufacturer, an optical sound reader to reproduce nitrate tracks was designed and constructed.

Our main problem is the lack of storage space conveniently adapted, large enough and well located. Bogotá's weather conditions are good for films, but our deposits' natural conditions ($\pm 18^{\circ}\text{C}$, $\pm 55\text{RH}$) are not satisfactory. And the numerous donations and deposits have surpassed the initial storage capacity. At present, we are carrying out necessary proceedings with municipal authorities to obtain a piece of land near Bogotá with the purpose of building specialized warehouses.

There are no black and white processing laboratories in the country, and proceedings to pay for services performed abroad are difficult. We have initiated steps to create a small laboratory. We also answered favorably the questionnaire organized by María Rita Galvao regarding the project to support regional processing centers for archives. We consider it would be possible to develop such a center in Bogotá due to our conditions.

The identification and revision program for hundreds of video tapes in 2", 1" and 3/4" formats has not started yet due to lack of equipment.

3. CATALOGUING

The first 140 titles of the General Catalogue of films and videos were recorded in 1988. Ninety of these titles, both Colombian and foreign, are now available at the Circulating Film Library Service. Cataloguing process advances according to identification and revision activities.

In January, we started electronic processing of the Archive's information. We acquired a microcomputer and adapted CDS ISIS program donated by UNESCO, and now we are updating three data bases: donors and depositors, entry inventory, and content indexes (Casa Acevedo e Hijos Collection).

DOCUMENTATION

We received the donation of part of Hernando Salcedo Silva's documents.

He was the pioner of archivism in Colombia and founder of this entity.

A professional librarian with previous experience in photographic filing has been hired, and a student assistant is working on a permanent basis. The training and specialization of these persons is one of our priorities in this field.

The process of cataloguing all the documents received since the creation of the Fundación has been initiated. This activity is detailed in the statistical report. It may be summarized saying that since we opened for the public in March 1988, we have answered consultations in 70% of working days and 85% of them were satisfactorily solved.

We have a television set and videorecording equipment (Betamax NTSC) for consultation service, a photocopying machine, a mobile file, files and records, a slide projector and the basic equipment for the handling of the collection and public services.

RESEARCH

The history of producers Oswaldo Duperly and Marco Tulio Lizarazo, was researched, and Testimonies of them were recorded on videotape; systematic data gathering on the initiation of the film industry in Colombia has begun; documentation from official entities related to the film industry have been gathered; we also advance in the recovery of long feature films from the silent period. We oriented and supported the work of other researchers, among them a graduate thesis on "Bajo el cielo Antioqueño", the most outstanding film from the beginning of Colombia's cinema.

4. FILM SHOWINGS

A. Cinemateca La Castellana

At the movie house owned by the Fundación, with capacity for 618 people, 1,138 projections were performed with a total attendance of 98,155 spectators. The following cycles deserve special attention:

- Italian Divas of the 20's: copies from the Cineteca Nazionale del Centro Sperimentale di Cinematografia di Roma.
- Dolores del Río : copies from the Mexican Cineteca Nacional.
- F.W. Murnau 1921-28: copies from Centro Colombo Americano.
- French Film festival : Unifrance Films' copies.
- Journées of German films ("Heimat") : Goethe Institute's copies.

B. Circulating Film Library Service

Included under this category, we have the Archive's preserved titles and the world classics collection. During the year, 49 projections outside our facilities, mainly at film clubs, cinematheques, universities and cultural centers, were performed with our support.

5. A. BUDGETARY MATTERS

Executed budget for 1988 was US\$160,000.00, funds which come from capital contributions of founding members, government subsidies and services provided by the Fundación.

During 1988 a great effort to implement the preservation and other archival tasks was made. 61% the total budget was invested in that area, as follows:

-Technical and administrative personnel.....	US\$44,100
-Equipment acquisition	9,700
-Materials and supplies	2,900
-Office remodelling	4,100
-Restoration program	20,500
-Electronic data processing program.....	5,000
-Media communication and publications.....	2,900
-Operational expenses	8,800
	<hr/>
Total	US\$98,000
	=====

Thirty-nine percent (39%) of the budget was invested in the operation and maintenance of Cinemateca La Castellana. This property was sold to strengthen the Archive's finances.

B. RELATIONS WITH GOVERNMENTAL AUTHORITIES

Even though the Fundación is a non-profit private organization, it receives government aid and has permanent representation of municipal authorities (Instituto Distrial de Cultura y Turismo) and national authorities (Compañía de Fomento Cinematográfico, FOCINE) in its Board of Directors.

6. INTERNATIONAL RELATIONS

María Rita Galvao, director of the Fundação Cinemateca Brasileira, visited our Archive on April 1988. As member of F.I.A.F.'s Executive Committee, she verified the matters exposed in our application to become Observer.

In May, Claudia Triana de Vargas, Executive Director, attended F.I.A.F.'s annual Congress in Paris. During this meeting, Fundación Patrimonio Fílmico Colombiano was accepted as Observer. Later, Mrs. Vargas was invited to participate in the discussion on Moving Image Archives organized by UNESCO in Paris.

In July, Jorge Nieto, Curator, had the opportunity to visit the most important archives of Great Britain thanks to a invitation extended by the British Government (National Film Archive Imperial War Museum, BBC).

Thanks to agreements reached with Guido Cimcotti and Fernando Macotela from Italian and Mexican Archives, respectively, a sample of their collections was presented in Colombia under the Foundation's support.

7. MISCELLANEOUS

Special events with films from restored collections were organized: the homage to Alvaro Acevedo, Colombian film pioneer, coordinated by the Curator at the International Film Festival held in Cartagena de Indias; the screening of films produced in Medellín (1930-50) during the opening ceremony of Corporation Cinemateca Metropolitana de Medellín. This latter exhibition was followed by a conference by Jorge Nieto, and fostered the formation of a support group of the Fundación in Medellín.

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Bois d'Arcy

Bois d'Arcy, le 15 février 1989

Direction Générale

Service des Archives
du Film

RAPPORT D'ACTIVITES

DU

SERVICE DES ARCHIVES DU FILM

POUR 1988

I - ENRICHISSEMENT DES DEPOTS

Le Service a reçu en dépôt ou en donation, en 1988, plus de 35.000 bobines de films en tous formats, tous genres et métrages confondus.

Toutefois, comme l'an passé, et par suite d'une insuffisance maintenue de l'effectif du personnel, 11.850 bobines seulement, correspondant à 3.563 titres ont pu être enregistrées selon la procédure en vigueur ; c'est donc ce chiffre qu'il convient de retenir pour les statistiques de l'année.

Au 31 décembre 1988, le total des dépôts enregistrés s'élève à 95.847 titres, correspondant à 661.068 bobines, auxquelles s'ajoutent environ 70.000 bobines de documents d'actualités déposés dans le cadre de conventions particulières (Pathé, Gaumont, Institut National de l'Audiovisuel), soit un total général de 731.068 bobines.

Parmi les "découvertes" de l'année, au titre des dépôts volontaires, une version en partie teintée et comportant des passages inconnus du "NAPOLEON" d'Abel Gance, des films réalisés au Maroc, au début des années 30, par Gabriel VEYRE, opérateur de Louis Lumière, des documentaires "techniques" contemporains de la guerre 1914-1918, "PROMENADE EN CHINE" de la journaliste TITAYNA (1932), "YVETTE" d'A. CAVALCANTI (1927)...

En 1988, 124 films de long-métrage et 717 films de court-métrage, techniques ou publicitaires ont été enregistrés au titre du dépôt légal.

Certains collègues de la FIAF ont bien voulu faire don au Service de films français en nitrate dont ils avaient la propriété des supports : qu'ils en soient ici remerciés.

Les 181 cellules pour film nitrate, d'une capacité totale de 253.400 boîtes (181 x 1400 boîtes) sont entièrement remplies.

.../...

Le chantier de construction d'une trentaine de nouvelles cellules pour films "nitrate" s'est poursuivi toute l'année 1988, et devrait être achevé en mai 1989 ; ces cellules seront elles-mêmes vraisemblablement remplies à leur tour début 1990.

Le total général des déposants volontaires s'élève à 1.213 - organismes divers et particuliers -.

II - PROGRES DANS LE DOMAINE DE LA CONSERVATION ET TRAVAUX DE RESTAURATION

L'équipement du laboratoire a été poursuivi, notamment par l'acquisition d'une 3ème machine de développement et de lavage et la mise en service d'un analyseur couleur vidéo DEBRIE permettant un étalonnage automatisé et le transfert vidéo avec corrections de lumière, de couleur et la mise en mémoire des corrections.

Une caméra de reprise vidéo a été installée sur table de montage, pour la reprise directe, à des fins de consultation et de recherche, des films visionnés. Un magnétoscope SONY professionnel a été acquis.

Une salle de visionnement supplémentaire (20 places) a été équipée en 35 mm.

La recherche technique a porté principalement sur :

- le vernissage des négatifs et matrices (étude en cours), afin d'assurer leur meilleure protection lors des tirages,
- la stérilisation des films à l'oxyde d'éthylène et le traitement au formaldéhyde,
- la normalisation de l'amorçage des copies d'exploitation,
- l'enroulement des films en nitrate, et leur conditionnement,
- (pour le compte de la Commission de Préservation de la FIAF), l'inventaire et la caractérisation des différents types de tireuses disponibles et la poursuite de l'étude comparative des filières de tirage de films en générations successives (notamment par voie optique).

Les travaux de restauration et de tirage ont porté sur 376 titres - dont 307 titres de documents de la collection ALBERT KAHN, pour un métrage total tiré et développé de 333.632 mètres en 35 mm et 3.224 mètres en 16 mm -.

D'importants travaux ont été engagés sur la collection de bandes chronophotographiques originales de Jules-Etienne MAREY détenue au Service, en vue de leur transfert à l'identique sur bandes pelliculaires de format large, et pour la réalisation de tirages photographiques des mêmes documents.

III - DOCUMENTATION, CATALOGAGE, RECHERCHE DOCUMENTAIRE

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

- 1248 "dossiers de dépôt" adressés aux déposants,
- 1889 "fiches synoptiques d'inventaire",
- 1284 "fiches "Enquêtes",
- 358 "fiches signalétiques" (de films restaurés),
- scénarii et découpages : l'enregistrement a été momentanément suspendu (toujours pour des raisons d'effectif insuffisant) et la collection reste stationnaire à 25.000 titres enregistrés,
- photographies : 5855 photographies ont été cataloguées, ce qui porte le total général des photographies enregistrées à 54.727, auxquelles s'ajoutent toujours quelques 80.000 photographies à dépouiller,
- affiches : 736 affiches ont été enregistrées, ce qui porte le total général à 13.778. Les plus belles affiches françaises sont entoillées,
- matériels publicitaires : enregistrement suspendu,
- ouvrages : quelques 200 ouvrages ont rejoint la bibliothèque, qui compte donc environ 6700 ouvrages (statistique provisoire, par suite du remplacement en cours d'année de la bibliothécaire) ; par contre, de très nombreuses notices de catalogues et festivals ont été enregistrées,
- appareils muséologiques anciens : la collection s'est enrichie de 33 pièces (dont un mécanisme de projection Lumière), ce qui porte le total général à 1212 pièces. La restauration des plus belles pièces s'est poursuivie, en sous-traitance extérieure de grande qualité.

Marcel CARNE a bien voulu remettre au Service la quasi totalité de ses archives personnelles (scénarios, découpages, photographies, publicités, récompenses et trophées), qui feront l'objet d'une analyse précise en 1989.

La collecte des informations nécessaires à la rédaction du "Catalogue de la Production Cinématographique Française" a été poursuivie, avec un effectif réduit (2 personnes), toujours pour la décennie 1970-1980.

Au 31/12/88, environ 52.000 titres ont fait l'objet d'une fiche de recensement. La base de données informatisée "Lumière" peut être interrogée sur toutes les rubriques de la fiche de recensement, sur les mots du résumé, ou sur critères croisés. Toutefois, l'ouverture de cette base sans l'interfaçage du Service ne pourra être envisagée, pour le grand public, que lorsque la décennie complète aura été saisie. Or la saisie elle-même a été retardée, par suite de modifications intervenues dans l'organisation générale des bases de données du Ministère de la Culture, duquel le Service dépend pour cette application - sans que pour autant celle-ci soit remise en question -.

Les recherches et enquêtes sur profil pour le compte des professionnels du cinéma et de l'audiovisuel, comme au bénéfice des universitaires et chercheurs de tous horizons sont en constante augmentation et génèrent une correspondance importante - plus de 1300 courriers cette année -. L'insuffisance de l'effectif en analystes de documentation et documentalistes, et l'absence d'un traitement informatique systématique des données collectées - autres que celles liées au système de gestion du stock des films qui est, lui, informatisé - continuent de poser problème, par rapport aux besoins exprimés.

Signalons toutefois, avec le concours de nombreuses archives membres de la FIAF, la contribution du Service, à la demande de la Mission pour le Bicentenaire de la Révolution, à la "Filmographie mondiale de la Révolution Française" (à paraître en 1989) : coordination rédactionnelle, méthodologie, synthèse des enquêtes, préface.

.../...

IV - PROJECTIONS - CONSULTATIONS

Plus de 1000 heures de projections et consultations sur table de vision ont été assurées en 1988, au bénéfice de professionnels et chercheurs de toutes disciplines.

En accord avec les ayants-droit, des prêts de copies de films restaurés ont été assurés auprès de divers organismes (voir rubrique V : Manifestations).

Les programmes mensuels de projections à la Cinémathèque Française de films retrouvés et ensuite restaurés par le Service ont été poursuivis, avec une fréquentation toujours plus assidue. Citons notamment les projections des films ci-après : "JOSETTE" (Christian-Jaque, avec Fernandel, 1936), "LA FEMME QUE J'AI LE PLUS AIMÉE" (Robert Vernay, 1942), "LA FLAMBÉE DES RÊVES" (J. de Baroncelli, 1924), "AU BONHEUR DES DAMES" (André Cayatte, 1943), "CE SIÈCLE A CINQUANTE ANS" (Denise et Roland Tual, 1950), "L'ÉPERVIER" (Marcel L'Herbier, 1933), "PROMENADE EN CHINE" (Titayna, 1932), "LA NUIT MERVEILLEUSE" (J.P. PAULIN, 1940), "VARIÉTÉS" (N. FARKAS, 1935).

Quelques prêts de programmes de films restaurés ont été effectués auprès de certains collègues de la FIAF et d'Instituts français à l'étranger.

V - EXPOSITIONS - MANIFESTATIONS - PUBLICATIONS

Le Service des Archives du Film a participé à la préparation et à certains aspects de l'organisation du 50ème Congrès de la FIAF, qui s'est tenu à PARIS, du 1er au 5 juin, au Musée d'Orsay (l'organisation générale du Congrès étant placée sous la responsabilité d'un groupe de travail formé en association, "FIAF 50", sous l'autorité de la Présidente de la Fédération, Anna-Léna WIBOM). Outre certaines tâches logistiques, le Service a été responsable, en propre, de 2 des 3 expositions qui se sont tenues au Musée d'Orsay du 2 juin au 4 septembre 1988 :

- "A LA RECHERCHE DES FILMS PERDUS", exposition tendant à sensibiliser les personnalités du cinéma et de l'audiovisuel, mais aussi le grand public, aux aspects scientifiques, techniques et méthodologiques de la conservation et de la sauvegarde du patrimoine cinématographique mondial.

- "AFFICHES DU CINÉMA MUET DANS LE MONDE" (1896-1929) : exposition de quelques 70 affiches sélectionnées parmi celles proposées par nos collègues d'Argentine, Australie, Canada, Danemark, Espagne, Grande-Bretagne, Hongrie, Italie, Norvège, Nouvelle-Zélande, Pays-Bas, République Démocratique Allemande, République Fédérale Allemande, Suède, Suisse, Tchécoslovaquie, URSS, USA.

Ces expositions, ainsi que celle intitulée "CINÉMATOGAPHE, INVENTION DU SIÈCLE" (Commissaire : Yacha David) ont été fréquentées par plusieurs dizaines de milliers de visiteurs, et ont été très appréciées.

.../...

Le symposium tenu pendant le Congrès, sous la direction de Robert Daudelin et Raymond Borde "LE CINEMA FRANCAIS MUET DANS LE MONDE : INFLUENCES RECIPROQUES" (2 au 4 juin) a également été suivi avec beaucoup d'intérêt. Complémentairement et toujours avec le concours de collègues de la FIAF, le FESTIVAL DE CINEMA MUET qui s'est tenu au Musée d'Orsay du 5 au 16 juin (sélection effectuée par Eileen Bowser), a connu un large succès auprès d'un vaste public.

Le Service des Archives du Film a par ailleurs trouvé le financement français par sponsoring pour l'édition de l'ouvrage "50 ANS D'ARCHIVES DU FILM".

Parmi les autres manifestations auxquelles le Service a pu apporter son concours en 1988, par le prêt de programmes de films, de matériels muséologiques ou de documents iconographiques, on peut retenir :

- Centenaire de la naissance de Marcel L'Herbier (janvier) - présentation de la version sonorisée de " L'Inhumaine" au théâtre des Champs-Élysées et de l'oeuvre muette en plusieurs salles à Paris -.
- Internationale Filmfestspiele, Berlin (février).
- Hommage à L. Staréwitch, Fontenay-sous-Bois (mars).
- XXIVème Mostra Internationale del Nuovo Cinéma, Pesaro (11 au 19 juin - rétrospective Pathé).
- Festival d'Avignon - Rencontres cinématographiques : Du muet au parlant (15 au 25 juillet).
- Jérusalem Film Festival (juillet).
- XIème Congrès International des Archives, Paris, 22 au 26 août (prêt de programmes diffusés en continu pendant le Congrès).
- IIIème Biennale Internationale de la Danse (Lyon, septembre).
- 6ème Festival National du Film d'Animation, Marly-le-Roi (octobre).
- 5ème Festival International du Film (Haifa, octobre).
- Centre Européen Humour Communication (Tourcoing, soirée du 14 décembre).

Le Service a édité, en 1988, les tomes XXXIII à XXXV de la "Filmographie Universelle" de Jean Mitry (Allemagne : 1910 à 1940), ainsi que la plaquette "Affiches du cinéma muet dans le monde" (à l'occasion de l'exposition du Musée d'Orsay). Par suite du décès de Jean Mitry, survenu en janvier, la "Filmographie Universelle", tel qu'il l'avait conçue, sera malheureusement interrompue.

Le Service a également contribué à la préparation de divers ouvrages, en particulier "La Révolution Française et le Cinéma", par Sylvie Dallet (L'Herminier, Editions des Quatre-Vents) et "Le Cinéma français des années 50" (C. Sabria, Editions Economica/Centre Pompidou).

.../...

VI - ADMINISTRATION ET BUDGET - RELATIONS AVEC LES AUTORITES NATIONALES

L'effectif réel du Service est resté inchangé (72 agents au 31/12/88). L'évolution des dépôts et des missions réelles du Service rend cette situation tout-à-fait préoccupante, notamment en considération de l'urgence du traitement de nombreux films "nitrate".

De même, le budget annuel est resté sensiblement identique à celui de l'an passé.

Les relations demeurent suivies et bonnes avec tous les organismes officiels ou privés qui, à divers titres, sont concernés par les activités du Service : Ministère des Affaires Etrangères (Bureau du Cinéma), Centre Pompidou, Commission Supérieure Technique du Cinéma, Institut National de l'Audiovisuel, Bibliothèque Nationale - pour l'application du dépôt légal -, Direction des Archives de France, Archives Départementales, Sociétés des Programmes de Télévision, Cinémathèque Française, Cinémathèque de Toulouse, Musée d'Orsay, Vidéothèque de Paris, Mission pour le Bicentenaire de la Révolution.

En particulier, dans le cadre des accords avec la Cinémathèque de Toulouse, des restaurations en commun ont été en progression, notamment à l'occasion des manifestations liées au Bicentenaire de la Révolution ("VIVE LA NATION", "L'ENFANT-ROI").

La multiplication des cinémathèques régionales - avec lesquelles des relations sont généralement établies - rend cependant parfois difficile, actuellement, la mise en pratique d'une méthodologie unifiée permettant une conservation effective d'un maximum de documents dans le long terme.

Comme chaque année, le Service a reçu plusieurs stagiaires, généralement sur demande de leurs Universités, et de nombreux groupes de visiteurs professionnels.

VII - RELATIONS INTERNATIONALES

Mr A. DYJA, Chef de Section, a effectué une mission d'expertise et de consultation auprès de la Fondation Réginald Ford - Institut Israélien du Film, Jérusalem, du 24/9 au 3/10, en vue notamment d'assurer les conditions techniques de transfert sur film de sécurité d'une importante collection de documents d'actualités.

Le Conservateur, Chef du Service, a participé à la réunion du "Comité de Coordination des Commissions Techniques des Fédérations Internationales d'archives sonores, cinématographiques et télévisuelles" (c-c) tenue à Koblenz les 5 et 6 février, ainsi qu'aux réunions du "Groupement des Cinémathèques francophones" tenues à Luxembourg (17/6) et Lausanne (29-30/10).

.../...

A l'occasion du Congrès de la FIAF, le Service a eu le plaisir de recevoir à Bois d'Arcy, le 3 juin, une importante délégation des collègues de la FIAF présents à Paris, ainsi que les membres du Comité Directeur, le 5 juin. Des visites plus approfondies ont en outre été organisées, à la suite, pour certains collègues.

Ont également visité le Service ; Mr MOSSEK, Directeur des Archives de l'Etat d'Israël, Mr PANNAKAR, Directeur du Cinéma du KAMPUCHEA, Mr Jacques BEHANZIN, de la Fédération panafricaine des Cinéastes (R.P. du Bénin).

VIII - DIVERS - OBSERVATIONS

La tenue à Paris du Congrès du 50^e anniversaire de la FIAF a permis une sensibilisation plus large sur les problèmes posés par la préservation du patrimoine cinématographique, notamment français : de nombreux articles de journaux, des émissions de télévision, ont constitué un relais des plus utiles.

Par ailleurs, le programme des constructions (stockage des films et du "non film") reste maintenu. Le point le plus critique reste la stagnation de l'effectif, sans commune mesure avec l'ampleur des problèmes à traiter, des solutions à trouver. L'augmentation des besoins en programmes des nouveaux réseaux de diffusion (télévision hertzienne, réseaux câblés) devrait être un élément de nature à convaincre les autorités de tutelle d'apporter un éclairage nouveau sur les problèmes posés par la diffusion, donc la restauration du cinéma ancien ; plus que la cinéphilie, plus que le principe de la sauvegarde des oeuvres d'art et de l'esprit, les besoins économiques du marché pourront infléchir les perspectives.

Frantz SCHMIT,
Conservateur, Chef du Service



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Bruxelles

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The Royal Film Archive

FIAF ANNUAL REPORT 1988

1. Introduction: A year of celebrations overshadowed by mourning

On June 6, Jacques Ledoux, Curator of the Royal Film Archive since 1948, and of the Film Museum he founded in 1962, died after a long illness, only a few months before the two great occasions that without his death would have made 1988 into a year of celebration for us.

Like FIAF itself, the Royal Film Archive commemorated in 1988 its 50th anniversary. On September 20 we organized a special screening and reception for some 1,500 guests in the Brussels Palais des Beaux-Arts (where the Film Archive has had its offices since 1945 and the Film Museum too is located), attended by Their Majesties the King and Queen, numerous political and diplomatic personalities and the country's entire cinematographic profession. A commemorative poster, flip-book and brochure were published on this occasion (see below Section 6. Publications). Quite naturally, the evening took on the form of an emotional homage to Jacques Ledoux as well.

A few months before his death, the Curator of the Royal Film Archive had been awarded the prestigious Erasmus Prize, on account of his exceptional contributions in the field of film culture. The posthumous presentation ceremony took place in the Royal Palace of Amsterdam, on November 16. A commemorative book (A TRUE LOVE FOR CINEMA. JACQUES LEDOUX, 1921-1988, ed. Anne Head), commissioned by the Praemium Erasmianum Foundation, was published by Universitaire Pers Rotterdam in The Hague.

2. Acquisitions and preservation

Owing to the extraordinary circumstances which characterized 1988 for us, and particularly because the special events mentioned in the previous section claimed so much of our time and energy, the Archive's activities in the field of acquisitions and preservation were somewhat slowed down last year.

In 1988, the Archive acquired 1,097 new titles (801 feature films and 296 shorts) or 1,716 prints (1,486 color and 230 black and white).

458,521 metres of film (135 titles) were copied, mostly from the best available master material. 28,078 metres of nitrate film were transferred onto safety stock.

Furthermore, 9,637,425 metres of film were inspected, 515,354 metres (145 features and 20 shorts) compared, 255,600 metres cleaned with chlorothene or rewashed, 5,100 metres depolished and 30,900 metres repolished.

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.

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647 prints (603 features and 44 shorts) were pre-catalogued.

After a thorough examination, 200 color prints (182 features and 18 shorts) were selected as master material and transferred into our new color film vaults.

In comparison with the previous year, we noted a further decrease in energy consumption for the conditioning of these vaults. Whereas in 1987, the first vault needed approx. 25,000 + 9,500 KW, to maintain temperature at 6° C and relative humidity at 40 %, respectively, and the second 18,000 + 15,000 KW, figures for 1988 are as follows: 17,000 + 10,000 KW for the first vault and 20,000 + 7,000 KW for the second. In total, we spent approx. 54,000 KW for both vaults (capacity: 120,000 reels), 20 % less than in 1987.

3. Screenings

The Archive continued to show its collections in the two small theatres functioning under the name of Film Museum which are set on its premises.

There were 1,040 screenings in the theatre for sound films, with an average attendance of 88 %. In the theatre for silent films, there were 689 screenings, with an average attendance of 90 %. Given the modesty of the Film Museum's means and the status of the Film Archive's collection, which do not allow it to make any large scale publicity, these results are quite satisfactory.

Three ambitious retrospectives dominated the Film Museum's programs in 1988: a series on Brazilian cinema, comprehending some 100 films, most of them never before shown in Belgium; 150 films illustrating in an exemplary way the spirit of the Sixties; and, as an homage to the late Curator of the Film Archive and Museum, 150 "Flamboyant" films selected by Jacques Ledoux himself shortly before his death, at the request of the director of the Rotterdam Film Festival, Huub Bals, who wanted to organize a special event on the occasion of his friend's receiving the Erasmus Prize, and sadly was ravished from life hardly a month after Ledoux.

Other series and retrospectives presented during 1988 include:

- tributes to Georges Franju, Trevor Howard and Magdalena Montezuma;
- complete retrospectives of the work of Bernardo Bertolucci, Federico Fellini and Francesco Rosi;
- 26 films chosen by Wim Wenders, confronted with those he made himself;
- Dracula (22 films);
- Ronald Reagan as a film actor, and the "Reaganian" cinema of the Eighties (29 films);
- the graduation films of 15 famous directors (Gillian Armstrong, Vera Chytilova, Istvan Gaal, Jaromil Jirès, George Lucas, Jiri Menzel, Nikita Mikhalkov, Malcolm Mowbray, Michael Redford, Gligorij Sengelaja, Istvan Szabo, Andrej Tarkovsky, Lars von Trier, Wim Wenders and Robert Zemeckis);

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- Belgian documentaries produced since 1978 by the Centre bruxellois de l'Audiovisuel (50 films);
- Women directors (29 films).

In accordance with tradition, the summer months were devoted to a comprehensive anthology of both silent and talking films.

4. Special events

24 films, coming from 15 different countries, and never before shown in Belgium, participated in Film Discoveries 1988. The Competition Jury awarded distribution prizes to the 7 following films:

DISTANT VOICES, STILL LIVES by Terrence Davies (Great Britain), DOLGIE PROVODY by Kira Muratova (USSR), HAI ZI WANG by Chen Kaige (China), KARHOZAT by Bela Tarr (Hungary), KING LEAR by Jean-Luc Godard (USA - Switzerland), KOMISSAR by Aleksandr Askoldov (USSR) and SALAAM BOMBAY by Mira Nair (India - France - Great Britain).

The annual l'Age d'Or Prize, also created on the initiative of the Royal Film Archive, 15 years ago, and currently amounting to 200.000 BF, was awarded in 1988 to OS CANIBAIS (The Cannibals), by Portuguese director Manoel de Oliveira. There were 18 participants.

5. Film Summer School

In collaboration with the Royal Film Archive, the Service National des Ciné-Clubs organized, besides special screening week-ends for film-club programmers (7 week-ends, 55 recent quality films available in Belgium), its 14th Film Summer School in Marche-en-Famenne. The 9-day seminar was divided into 3 sections: a general course on the analysis of cinematographic language, an in-depth study of the comedies of Ernst Lubitsch and an exploration of the influence of pictorial techniques and conceptions on the cinema, as exemplified by directors as diverse as Godard and Lynch, Antonioni and Greenaway, Ozu and Ruiz, Hitchcock and Wenders.

6. Publications

In 1988, the Royal Film Archive published its long-awaited fourth edition of the FIAF Catalogue of silent films, comprising 5,899 titles, i.e. 1,635 more than the previous edition (1977). Copy N° 1 was presented to the President of FIAF in Paris.

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On the occasion of its 50th anniversary (see section 1; above), the Archive published a richly illustrated, trilingual brochure (French-Dutch-English) on its history, aims and activities. The main text was completed by a complete list of retrospectives held at the Film Museum (directors, actors, national cinematographies, genres and special themes) and of awards made by the Royal Film Archive (International Experimental Film Competitions, L'Age d'Or Prize, Cinédécouvertes), and with a selective bibliography of their publications.

Additionally, a commemorative flip-book was published, using an original drawing by famous Belgian painter Pierre Alechinsky to illustrate the basic principle of moving pictures: the breakdown of movement and its reconstruction through a series of still pictures. The same drawing was printed on the poster of the Archive's semicentennial.

7. Decentralisation of Classical Films

With the help of the Archive but in complete autonomy, the Décentralisation des Films Classiques continued to distribute films in 16 mm on a non-commercial basis throughout Belgium. The following titles were added to its catalogue in 1988 : EL ANGEL EXTERMINADOR 1962, LADRI DI BICICLETTA 1948, SIMON DEL DESIERTO 1965, and seven films by Ingmar Bergman : ANSIKTET 1958, DJÄVULLENS ÖGA 1960, FOR ATT INTE TALA OM ALLA DESSA KVINNOR 1964, EN LEKTION I KÄRLEK 1954, NATTVARDSGÄSTERNA 1962, SASOM I EN SPEGEL 1961 and SOMMARLEK 1950.

In all, some 200 titles are being distributed at present.

8. Visitors

Apart from those who attended Jacques Ledoux' funeral, our 50th anniversary celebration and the Erasmus Prize ceremony, we welcomed a number of scholars, distinguished visitors and colleagues :

Hans Hoetink (Praemium Erasmianum Foundation, Netherlands) : Erasmus Prize.

Anne Head (France) : Erasmus Prize.

Eric de Kuyper (Nederlands Filmmuseum, Netherlands) : Erasmus Prize.

Huub Bals (Film International Rotterdam, Netherlands) : flamboyant films.

P. Adams Sitney (Anthology Film Archives, New York, USA) : Italian Films

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Paul Spehr (MPBRSD / Library of Congress, Washington, USA) :
bilateral relations.

Susan Dalton (The American Film Institute, Washington, USA) :
bilateral relations.

Miguel Marias (Filmoteca española, Madrid, Spain) :
bilateral relations.

Catherine Gauthier (Filmoteca Espanola, Madrid, Spain) :
bilateral relations.

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

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

Anna Rita Mancini (Università di Pisa, Italy) :
films by Chantal Akerman.

Freddy Buache (Cinémathèque Suisse, Lausanne, Switzerland) :
bilateral relations.

Lenny Borger (Variety, Paris, France) :
silent films.

Christine Van Assche (Musée National d'Art Moderne, Paris, France)
films by Chantal Akerman.

Denyse Therrien (Université du Québec, Montreal, Canada) :
Soviet films.

Frank de Nola (Università di Palermo, Italy) :
Flemisch films.

Angus Mac Queen (BBC, London, Great Britain) :
Soviet films.

André Chevalier (Cinémathèque Suisse, Lausanne, Switzerland) :
bilateral relations.

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in its care can be
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premises, for research work
of aesthetic, historical or
scientific purposes.

Please write to the Curator

Budapest

1988 Report of the Hungarian Film Archive

I. Recent changes

A structural reconstruction of the Hungarian Film Institute has resulted in some structural modifications in the archive as from the 1st of September, 1988, Mrs. Vera Gyürey, general deputy director of the Institute, has become directly in charge of the staff at Budakeszi street. Mr. János Varga as deputy curator continues to be responsible for international relations of the archive in general and for direct exchange of films and experts with the FIAF and member-archives in particular.

II. Acquisition

Just as before our acquisition activity was concentrated on Hungarian films missing from our collection. We were very glad to get 8 Hungarian films from the thirties by exchange this year which were only in fragments or not at all available in Hungary. Our collection acquired 16 new Hungarian features, 27 animation films, 89 newsreels and 116 foreign features and 40 shorts in 1988. The Hungarian Film Institute bought 5 features for public distribution.

Our yearly acquisition in 1988 was 1.086.770 meter positive and 1.792.391 meter negative. Our total collection in December 1988 contained 29.194.354 meter positive and 19.061.056 meter negative.

The collection of our library grew with 366 books, 42 scripts and 63 manuscripts. This year 3054 people visited the library.

In 1988 we acquired 1.149 stills but the number of the posters did not grow.

Our video collection has grown with 325 VHS and U-matic cassettes respectively.

III. Preservation

In 1988 we succeeded to blow up to 35 mm size 3 early Hungarian features (from 1916-17) which we had in 17,5 mm Pathe Rural format. It could be done with the technical help of the Hungarian Film Producing Company.

This year 117.420 meter nitrate film has been copied on security material in our own workshop. Our restoration activity was concentrated also on the preservation of Hungarian films. 85 Hungarian features, 45 shorts and 77 newsreels have been preserved. Of foreign materials 61 features and 20 shorts have been restored.

During 1988 4801 films have been delivered from our storage for external and internal use.

A big step forward in our technical development is the acquisition of a film cleaning machine and several video recorders and monitors.

IV. Cataloguing and Documentation

Our colleagues have developed a value-oriented system of documentations for as film description is concerned. In documentation the fills on directors have been checked and filled up.

A conception of a registration with a personal computer of one IBM AT and one IBM XT has been worked out.

In 1988 212 shorts, 85 newsreels and 92 features were described.

V. Filmshowing and Publication

The cinema of the Hungarian Film Institute, Film Museum held 1780 performances: the 122 films performed were seen by 683.980 spectators.

Two successful retrospectives were organized in 1988: one from the films of Pier Paolo Pasolini and the other from those of Bernardo Bertolucci.

1085 films have been performed for our colleagues and other research fellows in our institute.

The institute published the Film Year Book 1987 and six issues of the bimonthly "Filmkultúra".

VI. International Relations

Our archive had visitors from Australia, Bulgaria, Czechoslovakia, the USA, Yugoslavia, Finland, GDR, West-Germany and the Soviet Union.

In the process of international filmexchange 24 films have been sent to and 22 films received by us from member-archives.

NATIONAL FILM AND SOUND ARCHIVE

CANBERRA AUSTRALIA

INTRODUCTION

For the 1985/86 financial year the Archive was very fortunate to be allocated extra Government funding of \$72,000 (plus an additional \$10,000 in other income) and to have received a grant of \$100,000 from the Australian Film Commission. These funds will enable us to purchase a further 100,000 metres of 16mm film and to upgrade our existing 16mm film stock. The extra funds will also be used to purchase additional equipment and to employ additional staff.

An acquisition project which was initiated in 1984 by the Australian Film Commission and the Australian Film Institute, has resulted in the acquisition of a large number of important Australian films and TV programmes from all around Australia. The project was coordinated by the Australian Film Commission, with the assistance of the Australian Film Institute, Melbourne, Perth and Sydney. In particular, thanks go to the latter two organisations for their contributions to the funds of this project.

Canberra

1. ACQUISITIONS FOR THE YEAR

Acquisitions for the year included 100,000 metres of film, which represents a decrease of 25% on last year, and 50,000 metres of tape, which represents an increase of 100% on last year. Through the Last Film Search we acquired 504 titles of pre-1951 films.

Timorera, Dennis O'Rourke and Vasek Havelka, departed before their departure and leaving behind them significant collections of film and television documentaries and early television commercial television titles of the production of local independent production. We also acquired large collections from a gathering of producers and directors in Sydney, Victoria and the Central Coast and Video Centre.

The Archive began a program to acquire current television news, with various television stations participating in all-day recordings of their news evening news bulletins. The Archive supplied the bulk of the necessary network which were ordered for the project. We received 119 high band tapes of news bulletins from stations in all States and Territories.

Acquisition highlights included:

AUSTRALIAN FEATURES - PRESERVATION MATTER RECEIVED

- | | |
|--------------------------|--------------------|
| ABRA CADABRA (1971) | THE WITNESS (1971) |
| BREAK OF DAY (1971) | THE WITNESS (1971) |
| BUSH (1971) | THE WITNESS (1971) |
| DOGS IN SPACE (1971) | THE WITNESS (1971) |
| FRAN (1971) | THE WITNESS (1971) |
| GRAND (1971) | THE WITNESS (1971) |
| IN SEARCH OF ANNA (1971) | THE WITNESS (1971) |

NATIONAL FILM AND SOUND ARCHIVE

CANBERRA, AUSTRALIA

INTRODUCTION

For the 1988/89 financial year the Archive was very fortunate to be allocated extra government funding of \$A2.18 million and 22 temporary staff to preserve nitrate films and discs. These funds will enable preservation copies to be made of 134,000 metres (400,000 feet) of decomposing Australian footage. Overseas nitrate films with signs of decomposition will still need to be repatriated to overseas archives for copying.

An acquisition project which created close links with the industry and gave the Archive a high profile in the Bicentennial Year was the **Slice of Life** project. Almost 500 hours of television master tapes and 500 hours of radio tapes, of all types of programs from all around Australia, have been donated to the Archive. We organised ceremonies in Adelaide, Brisbane, Canberra, Melbourne, Perth and Sydney to publicly thank the various radio and television stations for their contributions to the **Slice of Life** project.

1. ACQUISITIONS FOR THE YEAR

Acquisitions for the year totalled 8606 cans of film, which represents a decrease of 24% on last year, and 5970 videotapes, which represents an increase of 138% on last year. Through the **Last Film Search** we acquired 594 titles of pre-1951 films.

Filmmakers, Dennis O'Rourke and Paul Barron, deposited preservation, duping and viewing material from significant films. We acquired sponsored documentaries and early television commercials from one of the pioneers of local independent production, Reg Perier. We also acquired large collections from government production houses, such as Telecom Video and the CSIRO Film and Video Centre.

The Archive began a program to acquire current television news, with nineteen television stations participating in off-air recording of their main evening news bulletins. The Archive supplied tape stock to the television networks which were rostered for the project. We received 119 high-band tapes of news bulletins from stations in all States and Territories.

Acquisition Highlights Included:

AUSTRALIAN FEATURES - PRESERVATION MATERIAL RECEIVED

ABRA CADABRA (1982)	I OWN THE RACECOURSE (1985)
BREAK OF DAY (1976)	PUBERTY BLUES (1981)
BUSH CHRISTMAS (1982)	PURE S (1975)
DOGS IN SPACE (1986)	RUNNING ON EMPTY (1982)
FRAN (1986)	SHAME (1987)
GRENDEL, GRENDDEL, GRENDDEL (1979)	STARSTRUCK (1981)
IN SEARCH OF ANNA (1979)	WIND RIDER (1985)

AUSTRALIAN DOCUMENTARIES AND SHORTS - PRESERVATION MATERIAL RECEIVED

BACKS TO THE BLAST
CANNIBAL TOURS
COULDN'T BE FAIRER
THE ENCHANTED ISLES
FOR LOVE OR MONEY
FRANKLIN RIVER BLOCKADE
RANDWICK RUGBY UNION FOOTBALL CLUB
PAPUA NEW GUINEA - A QUESTION OF INDEPENDENCE

THE MENACE
NINGLA-A-NA
REMBETIKA
ROCKING THE FOUNDATIONS
SEARCH FOR THE SIRIUS
SHADOW OVER EAST TIMOR

AUSTRALIAN FEATURES - 35 MM SCREENING PRINTS RECEIVED

BREAK OF DAY (1976)
THE MANGO TREE (1977)
MOVING OUT (1982)
PICNIC AT HANGING ROCK (1975)

RAZORBACK (1983)
RUNNING ON EMPTY (1982)
TIM (1978)

AUSTRALIAN TELEVISION PROGRAMS - PRESERVATION MATERIAL RECEIVED

ARCADE
BELLAMY
BLACK AND WHITE NOSTALGIA
THE DULUX SHOW
I LOVE YOU QUEENSLAND
JOHNNY O'KEEFE SHOW
MY NAME'S MCGOOLEY WHAT'S YOURS?
NANCY WAKE
WATER UNDER THE BRIDGE

NUMBER 96
PORTRAIT OF A PREMIER
PUNISHMENT
THE RESTLESS YEARS
ROARING DAYS
SCHOOL'S OUT
SING SING SING
STARTIME

SLICE OF LIFE: Australia on Television and Radio in 1988

The **Slice of Life** project was set up by the Australian Bicentennial Authority and the Archive to collect broadcast television and radio material that related to Bicentennial activities. It has been most successful with contributions from 81 commercial and public radio and television stations. Kodak and BASF gave sponsorship in the form of audio and video tapes and the stations absorbed the costs of recording. Some 452 hours of videotapes and 479 hours of radio material have been donated to the Archive. The largest single items are the 24-hour recordings made on selected days in 1988.

2. PROGRESS IN THE FIELD OF PRESERVATION

A. FILM PRESERVATION

New Policy Proposal (NPP) to Preserve Nitrate Film

The Archive was granted a significant increase in funds and staffing resources for 1988/89 to accelerate the task of copying Australian produced nitrate film in the Archive's collection. This is the first year of a three year program which will be required to preserve the holdings of 1.2 million feet already identified as being in danger. In the first year of this program some 134,000 metres (400,000 feet) of unique film will be rejuvenated and copied onto safety film stock at a cost of \$A1,345,000.

Nitrate film that has extensive physical damage and advanced decomposition (sticky emulsion) will be printed at overseas laboratories, as no film laboratory in Australia is able to print from nitrate film in such poor condition. NPP staffing has gradually increased to 34 to cope with all aspects of the program. Overseas and local specialist consultants have assisted in the training of these staff.

Stability Testing of Nitrate Film Collection

The NFSA holds approximately 3.7 million metres (12 million feet) of cellulose nitrate film, which is being added to at the rate of 61,000 metres (200,000 feet) per year. This collection is currently undergoing an accelerated ageing test (a modified Alizarin Red test) to determine the relative stability of each reel and to establish a printing priority. It is being tested at the rate of 134,000 metres (440,000 feet) per year as part of the NPP program.

Printing and Processing Laboratory

Staff have been recruited and trained to work in the Laboratory which produces step contact printed preservation, duping and check print material from nitrate film. Staff are now printing and processing up to 2000 metres of film per day.

Nitrate Film Vaults

Engineers have been testing and monitoring the environmental conditions in the extended nitrate film vaults. Until the specified internal environmental conditions have been met (5 degrees C and 45% RH), the final commissioning of the vaults will not take place.

Acetate Film Vaults

The fitout of the 1700 square metre vaults was completed. Storage conditions of 16 degrees C and 40% RH for black-and-white films and 5 degrees C and 30% RH for colour films have been specified. Extensive testing of the air conditioning and sophisticated fire extinguishing system is being carried out.

Collection Management

A large team of people has been recruited to examine and receipt items held in the collection. For the first time in years all material received is being examined and receipted in a reasonable period of time. An effort is being made to go back through the backlog of unexamined acetate material to determine what the Archive's holdings are.

B. VIDEO PRESERVATION

The Archive's video facility was extended to almost double its previous size, allowing some expansion of facilities as well as improving the working environment. An additional BVU machine and extra monitoring, time-coding and distribution equipment were installed. A character generator, label maker and additional testing and maintenance equipment were also purchased.

Video staff assisted with the preparation of tapes for: **Take 88**, the Archive's travelling exhibition; **REEL AUSTRALIA**, an early Australian features project; publicity launches for various Archive projects, and the compilation of the **LIVING MELBOURNE 1896-1910** video tape.

The mastering of early Australian films on video to enable easier research continued, with 242 hours of film copied onto video. As part of the video preservation program, 96 hours of 2 inch quad tape were transferred to 1 inch and cassettes; and 151 other format tape to tape transfers were performed. In addition 208 hours of 1 inch masters from the **Slice of Life** program were copied to BVU and time-coded cassettes for access.

C. DOCUMENTATION MATERIAL

The Documentation Section's preservation program received a financial boost this year and a significant portion of the Australian collection of posters, delicate publicity material and memorabilia items have now been professionally treated.

3. CATALOGUING - DOCUMENTATION - RESEARCH

CATALOGUING

The Cataloguing and ADP Systems Sections were involved with the conversion of the FLICS database from ADABAS to ORACLE. The new system allows better validation of title entries leading to an improvement in the accuracy of information on the data-base. The Cataloguing Section has expanded from 1 to 2.5 (temporary staff) to cope with training the large numbers of new preservation staff involved with data entry into FLICS.

Twenty-one film titles were fully catalogued in 1988, and a total of 350 titles now have subject headings attached. The viewing print collection is being systematically checked by access staff, with cataloguing staff involved in updating catalogue entries and adding subject headings.

Some 42,500 film and video titles are now in FLICS.

DOCUMENTATION

The Documentation Section formally received the Stanley Hawes Collection. Mr Hawes is one of the foremost pioneer figures in the development of the Australian documentary film. He headed the Commonwealth Film Unit (now know as Film Australia) from 1946 to 1970. Prior to that his documentary career developed in England under the wing of John Grierson and subsequently took him to Canada. During his time with Film Australia, he wrote or produced or directed or was involved in the production of more than 500 documentaries on a wide range of subjects. He nurtured the talents of many of Australia's foremost filmmakers and contributed significantly to government policy regarding support for the nation's film industry.

The Hawes Collection comprises a lifetime collection of papers, stills, publications and films. It represents an invaluable record of filmmaking in Australia, England and Canada from before the Second World War to the present.

The Archive also received very large collections of television documentation from ATN7 television station (retrospective material dating back to the 1960s); Network 10; TCN9; CRAWFORD PRODUCTIONS; THE VICTORIAN STATE FILM CENTRE; THE VICTORIAN WOMEN'S FILM FUND; THE AUSTRALIAN WRITERS GUILD; THE SOUTH AUSTRALIAN RADIO/TV TIMES; and THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION. Further oral history interviews have been conducted with film pioneers.

The acquisition of documentation for current Australian releases has continued with such recent titles as: THE MAN FROM SNOWY RIVER II, CROCODILE DUNDEE II; THE PURSUIT OF HAPPINESS; AROUND THE WORLD IN EIGHTY DAYS; BREAKING LOOSE; THE SWORD AND THE FLOWER; THE AUSTRALIAN DREAM; and YOUNG EINSTEIN.

RESEARCH AND ACCESS

Nostalgia was high on the agenda during the Bicentennial Year and there was a steady flow of requests for access to the collection for inclusion in exhibitions, publications, film and television productions, and many private requests usually linked to relatives involved in the early Australian film industry. Extensive footage and copies of films were provided for exhibitions in Brisbane, Sydney and Melbourne. Material was provided for the Archive's own Travelling Exhibition, **Take 88**.

Publications assisted included: Australia Post's commemorative Bicentennial publications; WORLD BOOK ENCYCLOPAEDIA; THE AUSTRALIAN ENCYCLOPAEDIA; THE AUSTRALIAN COUNTRY DIARY 1989; THE AUSTRALIAN SCREEN (Albert Moran); AUSTRALIA'S OUTBACK HERITAGE; and numerous journal and newspaper items.

Film and television productions assisted included: HEROES; BLOOD SWEAT AND TEARS; TAYLOR'S AUSTRALIA; CHANGE OF FACE; PILGER'S AUSTRALIA; DARLING OF THE GODS, and documentaries: KAKADU THE LIVING PARK; NOSEPEG; WHARFIES; GREEN AND GOLD; and GREEN TEA AND CHERRY RIPE.

4. FILM SHOWINGS

In collaboration with the New Zealand Film Archive, we presented a screening of THE ADVENTURES OF ALGY at the Melbourne Film Festival, with live musical accompaniment.

In December 1988 the Australian Broadcasting Corporation began screening a series of 13 vintage Australian feature films drawn from the Archive's collection. The series looks at some well-known and lesser-known parts of Australian film history. The ABC also screened the AUSTRALIAN IMAGE series which showcased part of Australia's screen and sound heritage.

Films were lent overseas for screenings at the Nyon Film Festival; National Film Theatre (UK); Houston Film Festival; Australian Film Festival, Ohio and UCLA.

Within Australia films were lent to the Festival of Sydney; Queensland Performing Arts Centre; the travelling exhibition of the Victorian Performing Arts Museum; Festival of the Equinox; Jewish Film Festival and a number of other festivals, many of which were initiated to celebrate Australia's Bicentennial Year.

The Archive continued to run screenings as part of its education program and for interested public groups.

5. EXHIBITIONS - PUBLICATIONS

The Archive was able to take highlights of its collection to the Australian people with the help of major sponsorship from the radio network Wesgo Ltd and a shopping centre company, Westfield. For three months during the nation's Bicentennial Year, the Archive's **Take 88** Travelling Exhibition visited 12

centres in several Australian states. The exhibition was launched by the Prime Minister, the Hon R J Hawke, in Sydney on August 1. Towards the end of the year the exhibition was mounted in the Performing Arts Museum in Melbourne and in the Archive's own exhibition hall.

The education program continued with 14,000 students visiting the NFSA in 1988.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

BUDGET: The Government allocation for the whole of the Archive for 1987/88 was \$A 4.4 million (= \$US 3.1 million). There has been a dramatic increase to \$A 6.9 million for 1988/89 to incorporate the New Policy Proposal (NPP).

STAFFING: For 1987/88 the staffing allocation was 60.48. To take account of the NPP, the government increased the staffing allocation to 84.47 for 1988/89.

7. INTERNATIONAL RELATIONS

The Director attended the FIAF Congress in Paris and visited colleagues in London, Paris, New York, Washington and Ottawa. Dr Henning Schou continued as President of the FIAF Preservation Commission and chaired the 8th Meeting of the Commission in Koblenz. He later participated in a meeting of the Co-ordinating Committee of the Technical Commissions of the International Federations of Audio, Film and Television Archives - sponsored by UNESCO.

8. SPECIAL EVENTS, MISCELLANEOUS

In December the Archive released a compilation video of early Melbourne actuality footage. Entitled **LIVING MELBOURNE 1896-1910**, it was made with the assistance of film and sound historian Chris Long and features footage of Melbourne from 1896 to 1910. It has been received with much enthusiasm and has created a demand for more actuality footage on video.

The Archive opened a viewing centre in the State Film Archives in Perth, where the West Australian State Film Archivist will provide access to video copies of parts of the Collection on the Archive's behalf. This arrangement enables clients to research images without having to seek prior copyright clearances.

OPERATION NEWSREEL: Australia's newsreel heritage will be preserved following a \$A4 million gift to the Archive. The entire stocks of Cinesound and Movietone newsreels and the money to preserve them were handed over to the Archive in September. The gifts were made by Mr Rupert Murdoch, head of News Corporation and Twentieth Century Fox, and Mr Alan G Rydge, Managing Director of the Greater Union Group.

Revenue raising has been added to the Archive's responsibilities by the Government. For the financial year 1988/89 the Archive has been given a revenue target of \$A 300,000 by the Department of Finance. We are expected to raise money through charges for use of the collections, and from various marketing activities.

BAKULCHANDRA FILM ARCHIVE
MINISTRY OF INFORMATION
AND PUBLIC RELATIONS
GOVT. OF BANGLADESH
5, RAJSHAHI ROAD, DAKSHIN
DARJILING, DHAKA
1000

REPORT FOR THE YEAR 2000

Dhaka

Bakulchandra Film Archive - a department of the Ministry of Information and Public Relations, Govt. of Bangladesh is in the process of developing the Bangladesh Film Archive accepted in July, 1995. The main objective of developing a national film archive is to preserve the film heritage of Bangladesh and to provide a central repository for film materials. The archive will collect, preserve and disseminate film materials and related materials from the national archives of the Ministry of Information and Public Relations. The archive will also collect and preserve film materials from other sources. The archive will also collect and preserve film materials from the national archives of the Ministry of Information and Public Relations. The archive will also collect and preserve film materials from other sources. The archive will also collect and preserve film materials from the national archives of the Ministry of Information and Public Relations. The archive will also collect and preserve film materials from other sources.

BANGLADESH FILM ARCHIVE
MINISTRY OF INFORMATION
GOVT. OF BANGLADESH
BLOCK NO. 3, GANOBHABAN
SHERE BANGLA NAGAR
DHAKA.

REPORT FOR THE YEAR 1988.

Bangladesh Film Archive - a department of the Ministry of Information, Govt. of Bangladesh is in the developing stage. The Bangladesh Film Archive incepted in July, 1980. Like many other Organisations of developing countries. Bangladesh Film Archive has some problems, especially foreign exchange for importing classic films and allied materials and machineries from the member countries of the FIAF. At present some classic films and essential materials and machineries are required for research, reference, consultation and educational purposes. In the financial year 1988-89, Bangladesh Film Archive has got Govt. allocation of Tk. 15'40 lakh equivalent to U.S. \$ 0'48 lakh. The operational cost of Bangladesh Film Archive is very high. Cost of raw films, essential items and equipments etc. are enhancing at a galloping rate. Bangladesh Film Archive is working very hard for developing of the national film industry by conducting Film Appreciation Course, Seminar, Workshop, Animation Film Making Course, Film Shows etc. There is lack of trained manpower in Bangladesh Film Archive for preservation of collected films scientifically and technically, therefore, this Archive needs trained man-power.

(P.T.O.)

The organisational structure remains almost unchanged as before. Few posts are fallen vacant and expected to be filled up by the first quarter of 1989.

1. (a) Till December, 1988 total collection of film is shown as follows :-

Items	Total as on 31.12.1988.
1. Feature Films Prints	106
2. Feature Films Negetives	265
3. Short Films	918
4. Short Films Negetives	21
5. Dupe Negetives	19
6. Old Films (Unidentified)	156
Total =	1485

(b) OTHER ACQUISITION

The details of other acquisition such as books and periodicals on Films, Still Photographs, Posters, Shooting Scripts, Song Books, Synopsis, Film Festival materials etc. are given below.

Items	Total as on 31.12.1988
1. Books on Film	2225
2. Periodicals on Films	5275
3. Wall Posters	1825

(P.T.O.)

1	2
4. Song books on Films	260
5. Film Festival materials	440
6. Still photographs	7700
7. Shooting scripts	785
8. Misc. on Films	1900
9. Synopsis	1000
10. Paper clipings	8800
Total =	
	30210

LIBRARY FACILITIES

Bangladesh Film Archive has a good Library with valuable books on Films. Reading facilities are available to the library for the film art students & interested readers. This kind of books' library was established first time in Bangladesh and readers are increasing day by day.

2. PROGRESS

All the collected films have been preserved in temperature and humidity controlled film vaults with utmost care. The films have been periodically and regularly checked and cleaned by the experts. This year the Archive imported and installed one 16mm. Stainbeak Editing Machine. One 35mm. Stainbeak Editing Machine imported and installed earlier in this office.

(P.T.O.)

This year the library and film vaults renovated and expanded. The facilities were extended.

3. CATALOGUING, DOCUMENTATION & RESEARCH

All collected materials is inventoried & catalogued. It is heartening to note that the Bangladesh Film Archive is near to completion a comprehensive inventory of films. It is expected that this task will be completed by the middle of 1989. The listing of individual still photos has been completed. Library section of the Archive is examined and listed all those articles on the cinema that published in national dailies & periodicals of Bangladesh.

A few thousand articles & new items have already been classified & catalogued.

4. FILM SHOWINGS-EXHIBITIONS

Bangladesh Film Archive is arranging film exhibition to the film industry people, film art student, film society members and interested film goers regularly. In addition the Bangladesh Film Archive has launched a comprehensive programme for arranging international film festival in Dhaka, Bangladesh from time to time with the prior approval of the Govt. As this year's programme of the international film festival is in the name of 'Dhaka Film Festival : The Soviet Film Week' has been observed by the Bangladesh Film Archive and seven reputed Soviet films was exhibited. The cultural section of

the USSR Embassy collaborated with the Archive. More over, incollaboration with the Indian Embassy the 'Indian Film Week' has been observed in Dhaka. There are nine reputed Indian Films exhibited in the local 14 cinema houses for two weeks. Both the occasion the Information Minister was inaugurated the festival.

Due to shifting of the Bangladesh Film Archive film showing & exhibitions is interrupted for want of auditorium of the Bangladesh Film Archive. All efforts are being taken for construction of an auditorium. At present the Archive arranging film shows in other organisation's auditorium.

5. BUDGETORY MATTERS, RELATIONS WITH GOVT. AUTHORITIES

The Bangladesh Film Archive is a Govt. department under the Ministry of Information. It is fully financed by the Govt. of Bangladesh. Govt. allocation to the Bangladesh Film Archive is not always possible to meet the requirments for expanding its activities by adopting modern science & technological know how including int-roduction of computari-
sed system for cataloguing and documentation for accurate film preservation in the tropical country like Bangladesh. To implement future plans and programmes successfully Bangla-
desh Film Archive wellcome any assistance from any source. Bangladesh Film Archive geting all supports from private & public sector for its development.


6. INTERNATIONAL RELATIONS (FIAF & OTHERS)

Bangladesh Film Archive is keeping constant relation with other FIAF member countries as well as FIAF head quarters in order to developed exchange programmes, information & archival activities. Bangladesh Film Archive is eagerto send personnel to the member countries to acquaint themselves with the preservation and cataloging system are being maintained there.

7. SPECIAL EVENTS-MISCELLANEOUS

During the period under report important film personalities and distinguished guests (from national & international) visited Bangladesh Film Archive. Some of them had given their kind advise & help for proper maintainence & development of the Bangladesh Film Archive.

The Bangladesh Film Archive was shifted from old address to Block No-3, Ganobhaban, Shere Bangla Nagar, Dhaka, Bangladesh & started its function. Necessary arrangements are being made to construct an auditouium in the new premises. Present accommodation for the Archive is sufficient & suitable for safety of the film & its proper preservation.


(A.K.H. Abdur Rouf)
CURATOR.

DEUTSCHES INSTITUT FÜR FILMKUNDE

Postfach 10 15 54
6000 Frankfurt am Main 10
Telefon 46 21 11
Telefax 46 21 12
Telex 7 203 100

Frankfurt am Main, den 15. März 1972

Sehr geehrte Damen und Herren,

Frankfurt

The Library of Filmography (1967) and in 1968 a total of 100,000 titles. In 1969 about 1,750 new entries in the national filmography were added. In 1969 249 new entries in 1969 and 1970 were added. The Institute's holdings of film titles were 1,750 titles. The number of titles of German and foreign productions was not increased this year but remained at 1,750 titles. In 1969 and 1970 the number of titles was 1,750 titles.

2. In 1969, 1970, 1971 and 1972, the number of titles of German and foreign productions was not increased this year but remained at 1,750 titles. In 1969 and 1970 the number of titles was 1,750 titles.

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DEUTSCHES INSTITUT FÜR FILMKUNDE

A N N U A L R E P O R T 1988

I. DOCUMENTATION DEPARTMENT

Sitz Frankfurt am Main
Mitglied der Fédération Internationale des
Archives du Film (FIAP)

Schaumainkai 41, 6000 Frankfurt 70
Telefon 069/6170 45

2/1989
10crD

1. Library

The Library is a reference library and included on December 31, 1988 a total of approx. 44,500 titles. In 1988 were recorded about 1,750 new entries. The Periodical Division was supplied with 249 periodicals. In 1988 40 original scripts were registered. The Institute's scripts collection now totals more than 4,950 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 still 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).
4,564 new entries were recorded in 1988. The total number now amounts to approx. 550,000 (approx. 400,000, mainly of German sound motion picture productions made prior to 1945 are still awaiting being included in the Institute's archives);
- c) Film Posters. 350 new entries were recorded. The collection now comprises approx. 28,650 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 31,000.

II. FILM ARCHIVE DEPARTMENT

In 1988 a total entry of 53 prints was recorded, 13 German feature films and 15 German versions of foreign feature films, and 6 German and 4 foreign documentary films. Additional material to earlier archived 9 German feature films, 3 foreign feature films, and to 1 German and 2 foreign documentary films was also taken on stock. Totally 4406 m of nitrate film material were copied onto safety film material, in particular tinted material. In the same period 738 films were loaned out for non-commercial purposes in order to be programmed for cultural manifestations by universities, schools, adult colleges, community cinemas and other cultural institutions, including scientific research; thereof 272 prints silent films 16 mm, 115 silent films 35 mm, as well as 180 sound feature films 16 mm, and 171 sound feature films 35 mm. 16 prints were given on loan to FIAF member archives. Screenings of films in the Archive's premises were arranged for 115 visitors.

In the Archive's cinema CALIGARI were shown 94 films within 88 performances. The topics of the programs were:

- Alf Brustellin - Bernhard Sinkel (Alf Brustellin - Bernhard Sinkel)
 - Helmut Käutner (Helmut Käutner)
 - Marlene Dietrich (Marlene Dietrich)
 - Film im Film (Cinema in films)
 - Deutschlandbilder (Images of Germany)
 - "Femmes fatales" im Film ("Femmes fatales" in the cinema)
 - Das perfekte Verbrechen (The perfect crime)
 - Fremde im Paradies - Film in der Emigration (Strangers in paradise - Cinema in the emigration)
 - Die Marx-Brothers (The Marx Brothers)
 - Abenteuer Alltag - Rock Marathon (Everyday's adventure - Rock Marathon)
 - Luis Buñuel (Luis Buñuel)
 - Die Stunde 0 - Zeitdokumente (The hour 0 - Contemporary documentaries)
 - 90. Geburtstag S.M. Eisenstein (The 90th Anniversary of S.M. Eisenstein's birthday)
 - 50 Jahre FIAF (50 years of FIAF)
 - Zum Gedenken an die Reichskristallnacht 9. November 1938 (In memory of the Pogrome Night on November 9, 1938)
 - 100. Geburtstag F.W. Murnau (The 100th Anniversary of F.W. Murnau's birthday)
 - Jean Cocteau (Jean Cocteau),
- as well as numerous performances for children.

On occasion of the "Internationale Maifestspiele Wiesbaden" in the State Theater the department Film Archive has shown the films "Tartüff" and "Dornröschen" (Sleeping Beauty) with live orchestra accompaniment.

The following events were furnished with films from the Archive's stock:

Wiesbadener Filmnächte im Juli 1988 (Wiesbaden Film Nights in July, 1988)

Filmfest Braunschweig (Film Festival Braunschweig)

Nordische Filmtage Lübeck (Norse Film Days Lubeck).

For the 50th Anniversary of the FIAF the Curator has compiled from super-8 film material a souvenir film on video. The material was belonging to the late Member of the Board Ulrich Pöschke.

Among the various visitors the Director of the Staatliches Filmarchiv of GDR Wolfgang Klaue should be mentioned.

The Curator and the Assistant Curator took part in the 50th Anniversary Congress of the FIAF in Paris. Subsequently the Curator attended the Meeting of the FIAF Cataloging Commission in Toulouse.

In December 1988 the "Wiesbadener Kulturpreis" (Wiesbaden Award for Cultural Activities) was given unanimously to the Archive's cinema CALIGARI. The award will be presented in October 1989 within a special retrospective dedicated to the light entertainment.

III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Head of documentation text archives (Rüdiger Koschnitzki) was present at the 14th International Würzburg Film-Weekend from January 28 through 31, 1988.

The Director (Dr. Gerd Albrecht), the Deputy Director (Eberhard Spiess) and the Head of documentation text archives visited the 38th International Filmfestival Berlin from February 12 through 23, 1988.

The Director and the Administration Director (Peter Franz) attended the 19th coordinating session of the Alliance of Western German Film Archives on February 17, 1988 in Berlin.

The Head of documentation text archives took part in the 34th Kurzfilmtage Oberhausen from April 16 through 23, 1988.

The Deputy Director, the Curator and the Assistant Curator participated in the Annual FIAF Congress from May 28 through June 7, 1988 in Paris. On the same occasion the Deputy Director attended the last meeting of the old FIAF Documentation Commission.

The Director and the Head of documentation text archives took part in the Filmfest München from June 25 through July 3, 1988.

The Deputy Director was invited to take part in the XXVIth International Film Festival in Karlovy Vary from July 7 through 19, 1988. Subsequently he visited the FIAF colleagues in their premises in Prague.

The Deputy Director attended the 6th Manifestation of Le Giornate del Cinema Muto from September 30 through October 8, 1988 at Pordenone.

The Head of documentation text archives participated in the XXXVIIth Internationale Filmwoche Mannheim from October 3 through 8, 1988.

The Director, the Deputy Director, and the Curator took part in the 20th coordinating session of the Alliance of Western German Film Archives on October 24 and 25, 1988, organized by the Deutsches Institut für Filmkunde.

The Deputy Director attended on October 26 the inauguration of the exhibition in honor of the 100th Birthday of F.W. Murnau, which was arranged by his birth-town of Bielefeld, also with assistance of the Deutsches Institut für Filmkunde, Wiesbaden.

The Deputy Director took part in the first awarding of a newly created F.W.-Murnau-Prize to the French cinéaste Eric Rohmer on November 12, 1988 in Bielefeld.

The Assistant Curator (Matthias Knop) visited on invitation the XXXIth Internationale Leipziger Dokumentar- und Kurzfilmwoche from November 26 through December 12, 1988.

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) more than 50 single screening events as well as 15 several days seminars took place, which were prepared and conducted by the Director of the Institute.

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. ANTI-SEMITIC FILM PROPAGANDA IN THE THIRD REICH;
- CINEMA AND FILMS IN WESTERN GERMANY AFTER THE SECOND WORLD-WAR;
- THE YOUNG GERMAN FILM AND ITS DEVELOPMENT;
- YOUTH AS PERFORMED IN THE MASS MEDIA;
- IMAGES OF ELDERLY PEOPLE AND MINORITIES IN MOVIES;
- VIOLENCE IN THE MEDIA AND THE EFFECTS OF ITS PERFORMANCES;
- ANALYSES OF SINGLE FILMS, FILMS OF MUTUAL TOPICS, AND TV TRADE PUBLICITY PROGRAMS.

Apart from the forementioned manifestations the Director attended the Pädagogische Medientage (Pedagogic Media Days) from March 18 through 19, 1988 in Stuttgart.

The Director took part in the Europäisches Filmseminar der Nationalen Filmtheater-Verbände (European Film Seminary of the National Associations of the Movie Theaters) from April 12 through 14, 1988 at Baden-Baden.

The Director participated in the Annual Meeting of Gilde Deutscher Filmkunsttheater (Association Allemand des Cinémas Art et Essai) from October 26 through 28, 1988 at Bischofsmais.

Moreover, the Director was also present at meetings of the committees of Filmbewertungsstelle Wiesbaden (Film Valuation Board), FSK Wiesbaden (Voluntary Self Control Board), and Bundesminister des Innern (Federal Ministry of Inner Affairs), Bonn.

In co-operation with the related Embassies and the Minister of Foreign Affairs, Cultural Department, from August 23 through 31, 1988 a Chinese Film Week in 4 German towns, and from September 28 through October 4, 1988, a Bulgarian Film Week in 2 German towns were organized by the Director and the Institute.

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 already started on is the one concerning the German sound feature 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



Frankfurt City Museum

Acquisition of the year

2015 acquisition of the year

2015 acquisition of the year

2015 acquisition of the year

2015 acquisition of the year

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Frankfurt

2. Progress in the field of preservation

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FIAF Activities report 1988

1. Acquisitions of the year

In 1988 the Deutsches Filmmuseum acquired 800 prints: 670 long and 130 short films. 48 prints are of archival quality; 350 films are 35mm release prints, mostly dubbed, and 400 titles are on 16mm in original version. One production company deposited their film stock at the archive.

The library has acquired 2100 books and 400 scripts, and is subscribing to 108 periodicals. It was possible to purchase the complete film library of the late Lotte Eisner.

The stills department has received 8000 stills, mostly from German distributors. The poster collection was enlarged by 400 titles.

Transparencies (plus their negatives), used to advertise films in cinemas, could be acquired. These collection (about 20.000 titles) covers almost every film shown in Germany from 1950 to the seventies. For the collection of the Museum some 80 objects has been acquired, amongst a Praxinoscope à projection by Emile Reynaud; a Bull's eye camera obscura; a wooden magic lantern from the early 18th century; a Chronophotographe Démeny; a Lumière projector and 20 filmcameras (1898-1930).

2. Progress in the field of preservation

In 1988 our new vaults and work rooms for the filmarchive have been completed and fully equipped. Two air-conditioned repositories for acetate film (one for color/one for b/w) have an actual storage space of 1600 m². 620 m² are available for work rooms, viewing booths, cleaning and checking machines.

10.000 meter of nitrate film has been transferred to safety stock, while about the same length of safety film has been processed. "Die Abenteuer des Prinzen Achmed", the first feature-length silhouette film by Lotte Reiniger, has been restored and new intertitles printed. The film was first presented with the original music by Wolfgang Zeller at our festival "Music and the Silent Film" in April 1988.

The preservation programme for stills is now in its fourth year. All pre-1945 stills are in progress to be photographed (up to the letter F till now). Of about 1000 stills negatives and a preservation print have been made. The negatives and the original stills are stored in air-conditioned vaults, to avoid further image deterioration. Negatives and photographic prints have been made of 600 posters, 30 of them in large format colour-transparencies.



3. Cataloguing - Documentation - research

The cataloguing of films has continued as well as the cataloguing of the library and the documentation department: 2000 posters have been indexed; the subject-index of all pre-1945 stills is in progress; the cataloguing of the press-books holding is ongoing, as well as the indexing of the holdings of the music department (records, notes, sheet music).

In 1988 1250 researchers/visitors used the library and the documentation department. 48 researchers have viewed films, while 735 visitors used the facilities in the videothèque. There has been about 2600 research requests by telephone or by mail (600 library/800 film archive/400 programming office/400 documentation). 300 films have been loaned for research/film study purposes.

The following guests and visitors -among others- were welcomed by the Deutsches Filmmuseum: Bob Godfrey, Barbara Baum; Richard Leacock; Heiner Carow; Daniëlle Huillet; Jean-Marie Straub; Klaus Wildenhahn; Ray Harryhausen; Heidi und Toni Lüdi; Giulietta Masina; Wim Wenders; Nelson Pereira dos Santos; Terry Gilliam.

4. Film showings

730 films have been shown in 1250 screenings, seen by about 50.000 people. Programmes shown: The Cinémathèque Française presented restored films; Imagen de Mexico; Films from the Archive of the George Eastman House; Films of the German Democratic Republic; Canadian Independants; New Italian Cinema; Films of Basis-Film (Independent distribution company); Retrospectives of Ula Stöckl; Ray Harryhausen; Richard Leacock; Emile de Antonio; Jean Vigo; Wim Wenders; Robert Siodmak; films by Raoul Walsh; films with Giulietta Masina.

Exhibitions

During 1988 the Deutsche Filmmuseum presented 11 exhibitions: Posters of the silent film area; Animation and Avantgarde; Projectors; Film and Music; Mysterious Worlds - The Magic of Ray Harryhausen; On/Off - Portraits by Ulla Reimer; Schauplätze - Wim Wenders' Emotional pictures; Picture Palaces in the USA; The Adventures of Baron Münchhausen - The New Film by Terry Gilliam; Münchhausen - The Ufa-Film of 1943. Posters and guides have been published for almost every exhibition. The Harryhausen-exhibition was accompanied by a catalogue. Further publications: Gösta Werner: The History of the Swedish Film. Katrin Hoffmann: Magic Shadows (a children's book about the pre-history of cinema).



5. Budgetary matters

The Deutsches Filmmuseum is a municipal institution which is completely funded by the city of Frankfurt.

Its annual budget (including the salaries for 19 members of permanent staff and about 35 part time/temporary employees) amounts to 5,4 Mill. DM (3 Mill.\$).

6. International relations

The following colleagues from FIAF - archives visited our institution: Wolfgang Klaue, Manfred Lichtenstein (Staatliches Filmarchiv der DDR); Jan-Christopher Horak (George Eastman House); Helmut Regel (Bundesarchiv Koblenz); Fred Junck (Cinémathèque Municipale Luxembourg); Walter Seidler (Stiftung Deutsche Kinemathek); François Pinel (Cinémathèque Française); Yarena Krasnova (VNIIEK, Moscow); Enno Patalas (Filmmuseum München); Krystyna Kuczynska (Lodz Museum Kinematografii); Socrates di Oliveira (Sao Paola); Naum Klejman (Moscow).

In September 1988 an "International Consortium of Film and Television Museums" has been founded, as a concrete result of the symposium "The Practice of Cinema Museums".

On the initiative of Frankfurt, established film/tv museums have come together to begin to disseminate information and intensify exchange of practical experiences, as well as finding ways to cooperate.

The goal of this organization is to develop film/tv exhibitions, either individually or collectively, to implement them, and to make them available for international tours. The consortium will guarantee that information will be available from each institution, concerning research projects, the acquisition and organization of collections, and future exhibitions.

Seven institutions have to date joined the consortium:

- Nederlands Filmmuseum, Amsterdam (Paul von Ipperen)
- The National Museum of Photography Film and Television, Bradford (Margaret Benton, Rod Varley)
- Deutsches Filmmuseum, Frankfurt (Jürgen Berger, Herbert Gehr Walter Schobert)
- Museum of the Moving Image, London (David Francis)
- American Museum of the Moving Image, New York (Donald Albrecht)
- La Cinémathèque Française, Paris (Noelle Giret)
- The International Museum of Photography at George Eastman House, Rochester (Jan-Christopher Horak)

Postal adress for the consortium is the Deutsches Filmmuseum.

Contact Person is Jürgen Berger.



deutsches
filmmuseum
frankfurt am main

In summer 1988 our exhibition "From Babelsberg to Hollywood" was shown in Zürich, Switzerland and afterwards at the Academy of Motion Picture Arts and Sciences in Hollywood.

7. Special events

In April: Music and Silent Film. The event served as a comprehensive stocktaking of international efforts and achievements in the rediscovered art of the silent film. Presented to the public were more than 20 feature, documentary and experimental films, accompanied by the Deutsche Kammerphilharmonie as well as by orchestras and ensembles from abroad, among them Carl Davis with "The Wind".

In September: The 14. International Children's Filmfestival.

Habana

A special report on the Habana, the largest and most important of the islands of the Caribbean, is presented in this issue. The report covers the current situation, including the political and economic conditions, and the progress of the revolution.

The Habana is the largest and most important of the islands of the Caribbean. It is the center of the island's economy and culture. The Habana is a beautiful island with a rich history and a vibrant culture.

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STATISTICS

The following statistics are based on the latest available data. They show the progress of the revolution and the economic development of the Habana.

1954: 10,000 metric tons (production) and 5,000,000 metric tons (consumption)
1953: 12,000 metric tons (production) and 6,000,000 metric tons (consumption)

1952: 15,000 metric tons (production) and 7,000,000 metric tons (consumption)
1951: 18,000 metric tons (production) and 8,000,000 metric tons (consumption)

1950: 20,000 metric tons (production) and 9,000,000 metric tons (consumption)
1949: 22,000 metric tons (production) and 10,000,000 metric tons (consumption)

1948: 25,000 metric tons (production) and 11,000,000 metric tons (consumption)
1947: 28,000 metric tons (production) and 12,000,000 metric tons (consumption)

1946: 30,000 metric tons (production) and 13,000,000 metric tons (consumption)
1945: 32,000 metric tons (production) and 14,000,000 metric tons (consumption)

CINEMATECA DE CUBA

Annual Report 1988

1. ACQUISITION

A total of 184 films were acquired this year. Out of them, 10 features, 39 documentaries, 52 newsreels and 11 animations of the current domestic production, including their corresponding original negatives and a preservation quality print.

Also 194 books, 308 magazines, 87 catalogues, 7 scripts, 550 stills, 310 posters, 6100 clippings and a large amount of non classified miscellanea were added to our collections.

The Baconao national park, a huge and ambitious tourist resort located at the eastern end of the island, boasting some cultural attractions including museums, have just bought -following our suggestion- a collection of 43 old film apparatuses (from 1894 up to 1930), most of them very valuable indeed, that were in private hands. They are now negotiating the acquisition of a fine (and very expensive) 1895 Lumière camera which is in very good shape. Maybe we will succeed in convincing the Baconao friends to donate all those items to the Archive film museum, although it seems they have in mind to establish an audiovisual museum on the spot.

2. PRESERVATION

a) statistics:

New dup-negatives and corresponding new exhibition prints:

b/w: 35mm: 85,969 meters. 16mm: 1,853 meters.

color: 35mm: 79,545 meters. 16mm: 750 meters.

Restoration and revision:

35mm: 29,646 meters (restoration) and 5,506,956 meters (revision)

16mm: 97,039 (revision) (no restoration work in 16mm this year)

Airing:

35mm: 334,634 meters and 114,671 in 16mm. (Covers May-Dec. only)

b) narrative:

As a result of the effective support received from the Cuban film institute, the Ministry of culture and the National cultural heritage center, big steps have been taken in the

benefit of the national film heritage preservation program. Throughout the year, a detailed study on the current preservation status of the collections and on the material conditions of the vaults was accomplished and duly evaluated. Mr. Hans E. Karnstaedt, head of preservation of the Staatliches Filmarchiv der DDR and a member of Fiaf Preservation Commission was invited to Havana to discuss with the Cuban engineers and technicians, among other things, the procedure to follow regarding the completion of the new vaults under construction. It was also decided to invite another specialist from Fiaf for consultation about the technical requirements and qualified personnel necessary for the project of enlargement of our restoration workshop. Substantial investments have been made this year in the purchase of the convenient negative and positive stock to guarantee the safeguarding, firstly, of the original negatives of the domestic production, through the use of inter-negatives to make prints, and secondly by contratyping the remaining 'copies uniques' with no duplicating materials, as well as through the making of new prints from inter-negatives or dup-negatives for projection and lending purposes. Old cans showing signs of corrosion are being replaced by newly acquired ones.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The long waited General catalogue of the Cuban film, two volumes (1897-1960 & 1959-1987) will hopefully come out of print by December 1989 in Spanish language, to which an English version will follow. Needless to say, we will be only too happy to distribute copies among all our colleagues as soon as it is ready.

A dictionary of Cuban cineastes (1959-1987), comprising biofilmographies of filmmakers, cinematographers, editors and soundpersons is supposed to be ready by March 1989. It is being printed in Caracas, Venezuela, after careful preparation by the Cuban archive.

Cinemateca de Cuba made the Spanish translation of Fiaf Statutes and Rules (1987 issue), which was very nicely printed in Madrid by Filmoteca Española. It is supposed to be already in the hands of the Spanish speaking archives.

Through the valuable assistance of Teresa Toledo, our head of documentation, the Mexican Filmmakers Foundation published in 1988 an updated version, now in form of a book (in three volumes) of the previous looseleaf format Hojas de Cine: Testimonios y documentos del Nuevo Cine Latinoamericano (Leaves of Cinema: Testimonies and documents of the new Latin American film. Ms. Toledo was also credited for her advisory work in the publication of the Havana film festival's

ten issues Memoirs. She is now in charge of the publication on the General catalogue of same festival, including biofilmographies, fiches techniques, producers and distributors addresses, etc., covering all the films in competition and others out of competition shown along the ten issues of the festival.

A lot of research work, and programming, was also carried out during 1988 in the preparation of materials concerning the Cuban film institute's 30th anniversary celebrations in Cuba and abroad (1989), specially for the big film exhibition (some 90 programs) and huge expo at the Pompidou centre in Paris, which includes the publication by the Centre of a book on the history of the Cuban film. Some 950 outside users visited our documentation department looking for documentation, information or guidance, including 23 foreign researchers.

4. FILM SHOWINGS AND ACCESS

A total of 1,290 films were presented in 2,897 showings to an audience of 227,662. From January through September 1988 the archive exhibition program covered 15 film theatres around the country, but after a careful study of the expenses involved, mainly the high cost of replacing damaged prints, shipping expenses, handling, etc., the program was reduced to only 6 theatres in major towns where conditions are more adequate for the proper handling of the films. Of course this was also the result of our decision to take all the necessary measures to protect our film collections from excessive use. Instead, films will be shown in videocassette format at the Maisons de Culture operating in the remaining towns. Hélas!

Among the most successful programs shown throughout 1988 are:

January	The Cinema of Howard Hawks (12 films) Berlin FilmFest Awards (12)
February	Venice Film Festival Awards (27)
May	John Ford Retrospective (17)
July	Poland: Litterature in Film (14 films)
August	The Western Mutation, a retrospective (26)
September	The Cinema of Elia Kazan (10) The Czechoslovakian Film, a retrospective (19)
November	S.M. Eisenstein in Memoriam (10)

From December 3 - 17 the archive film theatre (Cine La Rampa) joined the Havana film festival. From the 18 - 31 the most attractive films presented during the year, according to attendance, were shown again with overwhelming success.

A total of 612 films were lent to local educational and cultural institutions and 54 films were sent to colleagues abroad, while 114 films were shown to researchers and bona fide students. Additionally, Ms. Silvia Oroz, coordinator of the Latin American film symposium of the 1990 Fiaf congress in Havana, screened 37 films from the 30s, 40s & 50s in our premises, and Mr. Paulo Antonio Paranagua, coordinator of the Cuban film homage being organized by the Beaubourg screened 181 old and new Cuban films in coordination with the Cuban film institute and the Archive.

5. EXHIBITIONS - PUBLICATIONS

HOMAGE TO MANUEL O. GOMEZ. Photos of the late Cuban filmmaker and stills from the films in the series. Dec. 9 - 17.

HOMAGE TO LEON HIRSZMAN. Photos of the late Brazilian filmmaker and stills from the films in the series. Dec. 4 - 17.

CORAL AWARDS (from the Havana film festival). Stills from the films in the retrospective. Dec. 3 - 17.

FILMS FROM RENANIA-WESTFALIA (BRD). Stills from the films in the series. Dec. 4 - 17.

LATIN AMERICAN FILM POSTER EXPO & CONTEST. A selection of 110 poster of recent production. Dec. 3 - 17.

JEUX D'IMAGES (Juego de Imágenes). Samples of the creative steps in making an animated film. Expo included wooden reproductions of zootropes, praxinoscopes, phenakitiscopes, etc. for the use and joy of the children attending the exhibit. Setting by the Animation Department of the Cuban film institute with the collaboration of the Archive.

RUDYARD (Pepe) VIÑOLES EXPO. A retrospective of the Uruguayan graphic designer comprising posters, book and magazine covers and other publicity material. Setting by Casa de las Américas with the collaboration of the Archive.

JOSE MEDEROS EXPO. a 50 year retrospective of the Brazilian cinematographer and photographer. In collaboration with Casa de las Américas.

HOJAS DE CINE: TESTIMONIOS Y DOCUMENTOS DEL NUEVO CINE LATINOAMERICANO. A book in three volumes. Published by the Mexican Filmmakers Foundation in 1988 with the full collaboration of Teresa Toledo, our head of documentation.

MEMOIRS OF THE LATIN AMERICAN FILM FESTIVAL (1979-1988). An album, illustrated. Published by the Cuban film institute with the collaboration of Teresa Toledo.

MANUEL O. GOMEZ. By Maria E. Douglas, head of the Cuban section of the Archive. A booklet, illustrated, comprising an annotated biofilmography, reviews, interviews, articles. Special issue (Dec. 1988) of Revista del Nuevo Cine Latinoamericano, published by the Latin American Filmmakers Committee. Printed in Mérida, Venezuela.

6. BUDGETARY MATTERS - RELATIONS WITH GOVERNMENT AUTHORITIES.

We are very happy to say that during this term relations with government authorities from different state bodies related to our work have been outstandingly satisfactory, as you can see from paragraph b), point 2. in this report. We can say these relations have been the finest and most beneficial ever regarding the safeguarding of our national film heritage, which is our highest responsibility. This is particularly rewarding in such hard times for the economy as we are having now.

7. INTERNATIONAL RELATIONS

In April the director of the Archive attended the annual meeting of archive directors from socialist countries held in Berlin. Immediately afterwards he held joint meetings with the two Vice Presidents of Fiaf Wolfgang Klaue, from East Berlin, and Eva Orbanz, from West Berlin, to discuss the organization project for the 1990 Fiaf congress and symposia in Havana. These meetings proved to be very beneficial due to the VPs knowledgeable experience in this field.

In May/June he attended Fiaf's 50th anniversary congress in Paris, where he presented a paper illustrated by slides and films during the symposium. The Archive sent a collection of 50 recent Latin American posters that were shown at the Maison de l'Amérique Latine in Paris. As a further homage to our Federation and at the Archive's request, the 4 leading graphic designers in Cuba, Brazil, México and Uruguay made special posters on the anniversary.

In September he was a guest of the film festivals both in Montreal and Toronto. In November he attended the Fiaf EC meeting hosted by La Cinémathèque Québécoise. In November/December he travelled to Rome as a member of the Scientific Committee and as advisor for Latin America at the symposium "From Lumière to Today": Towards the Centennial of Cinéma", organized by Prof. Guido Aristarco for l'Università "La Sapienza", where he presented two papers.

Through the kind support of the Havana film festival, the Archive hosted meetings of the two working groups organizing the Preservation and the Latin American film symposia for the 1990 Fiaf congress, with the attendance of Hans E. Karnstaedt, Brigitte van der Elst and Maria Rita Galvão (Preservation) and Silvia Oroz and Teresa Toledo (Latin American film).

As customarily, a meeting of directors and/or representatives of Latin American film archives was held, with the attendance of Cosme Alves Netto and João Luiz Vieira (Rio de Janeiro), Maria Rita Galvão (São Paulo), Ulises Estrella (Ecuador), Rafael Vargas Ruiz (Nicaragua), Roberto King (Panamá), Fernando Vivas (Filmoteca de Lima, Perú), Manuel Martínez Carril (Uruguay), Tarik Souki (Mérida, Venezuela), Héctor García Mesa and Teresa Toledo (Cuba). One of the main points in the agenda was the discussion of steps to follow regarding the activities of the Regional Restoration and Preservation Center for the Latin American Film, under the administration and technical advice of Cinemateca Brasileira (São Paulo) and the sponsorship of the Latin American Film Foundation. A thorough report on the film collections and the preservation facilities and problems around Latin America was accomplished by Maria Rita Galvão in a very efficient fashion. We enjoyed and profited from the company of Brigitte van der Elst in one of the sessions.

8. SPECIAL EVENTS - MISCELLANEOUS

The archive continued to extensively collaborate in the organization, documentation and programming work of the Latin American film festival held every December (first fortnight) in Havana. The director of the Archive is a member of its organizing committee.

The director of the Archive was appointed a member of the newly created Artistic Council of the Cuban film institute. For many years he has been a member of its Board of Directors.

As of September 1988, the director of the Archive was elected an Adjoint Professor at the Instituto Superior de Arte (Institut Supérieur des Arts), a branch of the Ministry of Culture, in Havana.

On occasion of the celebrations of the Day of the Cuban Culture (October 12), Cinemateca de Cuba was honored by the Medal Alejandro Carpentier, a high distinction conferred by the State Council on cultural institutions and personalities of outstanding achievements.



Hanoi, December 12, 1973

REPORT ON THE YEAR'S ACTIVITIES OF V.F.A.

In the year 1973, V.F.A. has made a great progress in its activities with the past few years.

I. FILMS AND VIDEO-CASSETTES ACQUISITION AND DISTRIBUTION

Hanoi

275 Vietnam's film collection, including historical, scientific, and artistic films, is contained in 27 volumes.

27 titles of feature films obtained by the V.F.A. in the year 1973 are listed as follows: (1) 10 titles of feature films, (2) 10 titles of documentary films, (3) 10 titles of newsreels, (4) 10 titles of short films, (5) 10 titles of video-cassettes.

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II. DOCUMENTS, BOOKS AND PERIODICALS ACQUISITION

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III. FILM RESTORATION AND ARCHIVAL WORK

27 titles of feature films obtained by the V.F.A. in the year 1973 are listed as follows: (1) 10 titles of feature films, (2) 10 titles of documentary films, (3) 10 titles of newsreels, (4) 10 titles of short films, (5) 10 titles of video-cassettes.

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VIETNAM FILM ARCHIVES

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Hanoi, December 5th, 1988

REPORT ON THE 1988'S ACTIVITIES OF V.F.A.

In the year 1988, VFA made much progress in various aspects in comparison with the last few years.

I- FILMS AND VIDEO-CASSETTES ACQUIRED AND FILM CATALOGUING :

- 252 Vietnamese films collected, including 177 documentary and scientific films, 40 cartoons and 35 feature films.
- 21 foreign feature films offered by the Film Archives of USSR and Bulgaria as well as by some of foreign embassies in Hanoi.
- 120 video-cassettes of feature films which were all tabulated with number cards.
- 3 film catalogues have been planned and worked out for publication in 1989 :
 - 1) Documentary films on war
 - 2) Documentary films on President Ho Chi Minh
 - 3) Films produced in the old regime of Saigon.

II- DOCUMENTS, BOOKS AND PERIODICALS ACQUIRED :

- 300 pictures covering history of Vietnamese movies through various stages of development.
- 54 screenplays and film commentaries, 82 posters and 165 documents of various kinds on Vietnamese films.
- 75 posters and 525 documents of various kinds of foreign films.
- 174 film magazines, books, and periodicals of Vietnamese publication and from abroad.
- 50 biographies and photographs of People's and Emeritus Artists of Vietnamese Cinematography.

III- FILM PRESERVATION AND ARCHIVES WORKS :

- 2 film storehouses were built: one in Hanoi with a capacity of 120 tonnes and another in Ho Chi Minh City of 80 tonnes. These two were equipped with air-conditioning systems and were kept under the conditions of 14-16°C and 55-60% of humidity.

VIETNAM FILM ARCHIVES

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-2-

- A transformer station with a capacity of 560 KW was built at the institution local to supply electricity for film store-houses and special cinema.

- A conference on film preservation techniques was organized with attendance of scientists and technicians discussing the problems of mould, colour fading, restoration of old films, technical equipment.

- Cooperation with Czechoslovakian colleagues on the problems of anti-mould fighting has been strengthened, and 4 technicians were sent to CSSR for further study and training.

- Two film-printing and two film-developers machines of 16 and 35mm size were bought from other film studios and were modified to the institution own use.

- 2047 reels of various kinds of old films with total length of 566,745 metres have been restored and improved so far.

- 31 reels of films with the length of 8,125 metres were copied in new material.

- 78 reels of colour films with the length of 21,668 metres were printed into all black-and-white double positives ones for preservation.

- More than 10,000 metres of archives' films were selected for film-makers in the country and from abroad.

- 30 films were duplicated on video-cassettes in the service of research and teaching.

IV- DISSEMINATION WORK OF ARCHIVES' FILMS :

- A VFA cinema with 450 seats was built and brought into use in line with purposes of our institution.

- A network of 3 cinemas and 27 clubs and culture houses for archives' films projection have been built throughout the country in 20 provinces and cities.

- In 1988, the VFA has organized, in coordination with other Art Associations, various celebrations and special archives' film projections, as follows :

- Holding in coordination with Vietnam Film Association the 75th birthday anniversary of the film director and People's Artist PHAM VAN KHOA and releasing his films in some film projection units and on TV screen.



VIETNAM FILM ARCHIVES

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- 3 -

- Organizing in coordination with Vietnam Theatrical Artists Association the 90th birthday anniversary of the theatre and film autor and director of GDR, BERTHOLD BRECHT. A seminar on "Berthold Brecht and Vietnamese theatrical art" was held under the sponsor of VFA and Vietnam Theatrical Artists Association with the attendance of 75 film and theatre researchers, composers and lecturers. A bulletin on this seminar is to be published.

- Organizing in coordination with the Vietnam Film Association, the Hanoi Theatre and Cinema Institute, the 90th birthday anniversary of the Soviet wellknown film director Sergei Eizenshtein, releasing his films on the cinema and TV screen, holding a seminar on "Eizenshtein and Renovation in Cinematographic Creativeness". A bulletin on this seminar is to be published.

- With the help of colleagues from other countries and foreign embassies in Hanoi, the VFA has held a rich and various Archives' Films Program including 45 selected films from 35 countries-members of IFFA on the occasion of its 50th Founding Anniversary. The activities of IFFA in the past 50 years have been disseminated throughout the country in the most important centers, on newspapers, radio, television, and especially in Vietnam Cinema Magazine.

This activity has greatly helped the Vietnamese people to understand the lofty goal and useful activities of IFFA as well as the role of VFA in preserving historical national documentaries and in the cultural life of Vietnamese nation.

The Archives' Films Program of 1988 was held with great effectiveness, with the attendance of over 5 million of people throughout the country.

V- FOREIGN RELATIONS :

- The delegation of Australian Film and Sound Archives visited VFA for a 2-week trip, and that visit resulted in signing a record acknowledging the mutual support between the two institutions. The Guests offered to VFA some films and equipment.

- 2 delegates of VFA were sent to attend the conference of the heads of Film Archives from Socialist countries held in GDR, and the conference on film techniques in Poland.

- VFA received 13 feature films from Soviet colleagues and 6 ones from Bulgarians.

VIETNAM FILM ARCHIVES

62, Hoàng Hoa Thám - HANOI - SRV

Telephone: 52.402-53.389

Cable address: VIFIA HANOI

- 4 -

- Films from the Swedish, Australian, Algerian Archives and from the French, Indian, Yugoslav, Belgian... Embassies in Hanoi took part in the Archives' Films Program held on the 50th Founding Anniversary of IFFA.

- The Czechoslovakian colleagues helped VFA in applying anti-mould techniques, further training Vietnamese technicians, equipping an anti-mould chain and a 35mm film-montage table.

- The GDR colleagues continued to help VFA to project a film storehouse, offered books on cinematographic research. A GDR delegation of storehouse designing engineers will visit Vietnam in 1989.

- We are sorry that VFA was unable in sending its delegation to attend the 50th Founding Anniversary of IFFA and its General Assembly held in France.

- VFA has regularly received bulletins and periodicals from many Films Archives in other countries. Relations between the VFA and its counterparts in other countries have been developing and have practically helped in promoting its activities.

VI- STRUCTURE OF VFA :

- In 1988 our institution made great efforts in streamlining its structure, improving professional skills and knowledge of foreign languages.

- The VFA, as a unit under the Ministry of Culture, apart for preserving films has the task of conducting research work on cinematographic art and history of Vietnam and the World. Therefore, we hope to receive more assistance from our foreign counterparts in terms of books, magazines on cinematographic art and history, to help us fulfil our task. To this end, a Research Office and a Scientific Council of our institution have been set up.

The Director of Vietnam Film Archives
TRINH MAI DIEM



NATIONAL ARCHIVES OF ZIMBABWE
REPORT OF THE ACTIVITIES OF THE NATIONAL ARCHIVES DURING 1985

Activities of the year

Harare

It was decided in 1985 that a general audit had been carried out by the National Archives of the Republic of Zimbabwe. This audit included the review of the purchase of books, pamphlets, and other printed material. It was found that the National Archives had not been able to acquire a copy of the 1985 year book of the Zimbabwean Publishers and Printers Association. This book contains the names of all publishers and printers in Zimbabwe and is a valuable source of information. It was decided that the National Archives should acquire a copy of this book. The book was purchased for \$100.00. The National Archives also received a copy of the 1985 year book of the Zimbabwean Publishers and Printers Association. This book contains the names of all publishers and printers in Zimbabwe and is a valuable source of information. It was decided that the National Archives should acquire a copy of this book. The book was purchased for \$100.00.

Other activities include a review of the National Archives of Zimbabwe. This review was carried out by the National Archives of Zimbabwe. The review found that the National Archives of Zimbabwe had not been able to acquire a copy of the 1985 year book of the Zimbabwean Publishers and Printers Association. This book contains the names of all publishers and printers in Zimbabwe and is a valuable source of information. It was decided that the National Archives should acquire a copy of this book. The book was purchased for \$100.00.

The National Archives of Zimbabwe also received a copy of the 1985 year book of the Zimbabwean Publishers and Printers Association. This book contains the names of all publishers and printers in Zimbabwe and is a valuable source of information. It was decided that the National Archives should acquire a copy of this book. The book was purchased for \$100.00.

NATIONAL ARCHIVES OF ZIMBABWE
REPORT OF THE ACTIVITIES OF THE FILM ARCHIVE DURING 1988

Acquisitions of the year

It was decided in 1988 that a grant which had been made available to the National Archives for the equipping of the Audio Visual archive, but which would not purchase much equipment, as it was given in Zimbabwe Dollars, could be used in part for the acquisition of films, where the producers could not afford to donate copies to us. The cost of producing a copy of a twenty-minute documentary made by a small local company is often prohibitive. In 1988 a campaign was launched where we wrote to all Zimbabwean film-makers and persons connected with the film industry, requesting film material or film-related documentation that they might have, so that this might be stored at the Archives in the right conditions for preservation. This material would then be made available to them whenever they wished to use it. This request generated many favourable responses and a lot of interest in the film archive, but so far little of concrete substance has emerged. As a direct result of this letter-writing and personal contact campaign we have received about eight films made in the fifties and early sixties by a certain local producer, and one film on the Expanded Programme on Immunization in Zimbabwe given to us by the Programme in Zimbabwe.

Other acquisitions include a selection of very short films of events of historical importance, made by an amateur film-maker in 16mm, back in the 1940s, and donated to us by his son. We also received a consignment of films from the Ministry of Information Film Library, which at irregular intervals deposits copies of their oldest films at the National Archives. This particular selection of films numbers about forty reels of documentary film in 16mm made by the Ministry's Film Production Unit.

1988 saw the acquisition of the film archive's first videos, about five of which were purchased from Britain, using an aid grant. Fifteen others were donated by film-makers who are either based in Zimbabwe, or who came here to make films and used Archives material in their productions.

Progress in the field of preservation

The most important development in this field in 1988 was the installation of air conditioning units in specially built cold rooms which will be used for the storage of colour film. Work on these cold rooms will continue into the early part of 1989, and when they are finished, the temperature will be reduced to minus five degrees centigrade. Since external temperatures can reach the forties at times, this is a significant advance in the preservation field.

In 1977 and continuing into this year the film archive undertook the rescue of a number of films which had been stored in the Ministry of Information's film production studios in extremely adverse conditions of dirt and temperature. Some of these films have turned out to be unique copies, and they have now been placed in cans. Plans for the cleaning and copying of such films have been negotiated with Zimbabwe's film laboratory, and these should go ahead in 1989.

Viewing copies have been made on VHS video of some of the Archives' most important films. These will be used for exhibition and research purposes, so that the film copies can be stored without risk of damage by usage.

Cataloguing - Documentation - Research

Towards the end of 1988 a micro-computer was given to the National Archives by Unesco. A data base for the cataloguing of all of our audio-visual collections is being set up now, and the gramophone records have been entered on this database. Early in 1989 the film catalogue will be transferred to computer. The use of the micro will greatly facilitate the publication of the Zimbabwe Filmography, which is planned to start late in 1989 when the bulk of our titles will have been catalogued. By the end of 1988 some 312 titles had been catalogued, plus 65 issues of the main newsreel series from the 1950s.

The film catalogue record includes a "selective" shotlist - that is, the tourist films we possess have not been catalogued in such depth as other documentary films of historical import. Some of our records may contain as much as a hundred keywords, or indexing terms. Using a manual system it was proving impossible to keep up with the indexing of the films and we hope that the computer will be able to cope with the number of keywords we would like to use.

Film showings - exhibitions - publications

Since the film archive was provided with facilities and accommodation (see Special Events) in October of 1988, no exhibitions or film showings took place this year. Similarly, no publications have been produced so far, although plans have been made for the production of a Zimbabwe Filmography in 1989 or 1990 when all titles have been viewed and catalogued.

Budgetary matters, relations with governmental authorities

Besides the Ministry of Information, which regularly deposits films with us, there is little awareness of the importance of the film archive among government authorities, especially where funding matters are concerned.

So far the film archive has no budget of its own, not even as a Department of the National Archives. However, it must be mentioned here that as a developing country the government will find it extremely difficult to finance such an expensive institution as a film archive, and equipment will always have to be provided with aid donations, especially as the foreign currency costs of such equipment are prohibitive. The government did finance the construction of the special film and audio visual archive unit at the National Archives, including the cold rooms, and has committed extra funds for the maintenance of the air conditioning units. In balance, it could therefore be said that in 1988 the film archive received substantial government assistance, but future years will depend in the health of Zimbabwe's economy.

International relations (FIAF and others)

In 1988 the National Archives joined FIAF, with Observer status.

In August of this year the film archivist was able to attend the Twelfth International Congress on Archives in Paris, which was devoted entirely to "New Archival Materials", including of course film and video. The film archivist was elected a member of the I.C.A. Committee on Audio-visual Archives.

Special Events

The most important event of 1988 was the installation of the audio visual archive in brand new premises, designed especially to house the National Archives' film collection. The new building was opened in October, and much of 1988 was spent in preparation for the move. Previously the film and sound collections had fallen under the auspices of the Library at the National Archives, with no working area available for the processing of the collections. The opening of the new Records Centre (which houses the film archive) generated quite a lot of publicity for the film archive, benefits of which we hope to reap in 1989-1990.

Our greatest problem, of which we have been aware for some time, is and will be in future years the physical preservation of the film collection - that is, cleaning, copying and so on. The one film laboratory in Zimbabwe operates on a commercial basis: although they are very willing to offer us advice and information, costs of washing, cleaning, copying and so on are extremely high. We are wondering whether, in the future, we should plan to construct a laboratory here at the National Archives, and embark on collecting equipment considering the extremely high costs of such apparatus. We would welcome comment and experiences, especially from developing countries.



Anne Derges
Audio Visual Archivist
for DIRECTOR

STATIONER-RECORDS
RECORDS-RECORDS
RECORDS-RECORDS

RECORDS-RECORDS

RECORDS-RECORDS

Helsinki

The city of Helsinki is located on the southern coast of Finland. It is the capital and largest city of the country. The city is situated on a narrow strip of land between the Baltic Sea and the Gulf of Finland. The city is known for its beautiful architecture, including the neoclassical buildings of the city center. The city is also known for its natural beauty, including the surrounding forests and lakes. The city is a major center of commerce and industry in Finland. The city is also a major center of education and research. The city is a member of the European Union.

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SUOMEN ELOKUVA-ARKISTO
(FINNISH FILM ARCHIVE)
HELSINKI, FINLAND

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

1. ACQUISITIONS OF THE YEAR

The law on the statutory deposit of domestic films together with our new film storage facilities have produced a steady flow of materials into the archive. In 1988 we received 400 domestic feature film prints and 800 domestic short film prints. The pre-print materials of 14 feature films and of 45 short films were deposited. The foreign film unit received 1 350 feature film prints and 2 250 short films. These huge numbers consist mainly of films from Sovjet Union deposited by the local distributor Kosmos Film.

The video collection grew with 1 774 titles and the archive now has ca. 7 000 video cassettes, mostly feature length films.

The book library acquired in 1988 some 400 books and received 124 periodicals as yearly subscriptions or complimentary copies. The library has now 14 000 books and pamphlets.

The document unit received 1 050 posters from 75 domestic films and 11 000 posters from 760 foreign films. The script-collection grew with 2 500 items (manuscripts and dialogue lists).

The photography unit acquired 45 200 stills from 290 domestic and 890 foreign film titles.

2. PROGRESS IN THE FIELD OF PRESERVATION

The total amount of nitrate material salvaged during 1988 was 22 000 metres; we also processed 88 000 metres of acetate to make archival quality prints of salvaged material.

We started our nitrate project in 1972 and we are now approaching the finishing line. We estimate having recopied most of the remaining nitrate by 1991. A relatively small amount is left, but since it consists of somewhat difficult material - cuttings, completely unidentified films, and such - it will take more time to process.

3. CATALOGUING - DOCUMENTATION - RESEARCH

We have now been using the MINISIS-programme in computerizing our catalogues for two years and we have only positive experiences. The feeding of information has been slow because of the lack of personnel, but progress has been made. The filmographic data base now has information on ca. 9 000 films, the technical data base describes the condition of 4 500 prints, the photographic data base has 4 300 titles of stills, and the film traffic data base contains information of the movements of 2 000 prints, so far.

The work on the Finnish National Filmography (on feature films) has been going on and the first volume (1/10) will be published in March 1989. The permanent research staff is variously engaged in research projects on the history of the Finnish cinema, the Black List period in the U.S. and on comedy. A member of the research staff has produced compilations of old documentary films on different topics for the television.

4. FILM SHOWINGS

The archive theatre Orion in Helsinki had 830 screenings and showed some 500 films. We also had 150 regional screenings in seven university cities of Finland. The average attendance per screening reached one of its lowest points in 1988 and was 65 (1987:73; 1965:91; 1985:100).

The themes of the screenings in Helsinki were:

- Spring Ernst Lubitsch * Martin Scorsese * Yasujiro Ozu *
 Andrei Tarkovsky * Rive gauche * gangster films *
 rock films * post modern films * Australia.
- Summer François Truffaut * Sergei Eisenstein * Wim
 Wenders * Year 1968 * Jack Nicholson * Eddie
 Constantine * rock films * the 20'es in Germany
 and the Sovjet Union * Olympic games.
- Autumn/ Charles Chaplin * Robert Bresson * feminism *
 Winter treasures from the Museum of Modern Art in N.Y. *
 Italian cinema * Heynowski and Scheumann * rock
 films * Finnish cinema in 1968 * Finnish comedy in
 the 60'es * century of the machine * Infermental
 VII - Buffalo * New York 1988.

The Helsinki Festival - together with the Finnish Film Archive - presented Fritz Lang's Die Nibelungen in the Finlandia House, with a symphony orchestra.

5. EXHIBITIONS - PUBLICATIONS

The new book titles published by the archive in 1988 were Kari Uusitalo, Meidän poikamme (a biography of the Finnish producer/director Erkki Karu), Mikael Enckell, Peiliin kirjoitettu (a collection of essays on cinema), Olli Alho, Maailmankaikkeuden vartiomies (a collection of essays on

cinema), K.J. Koski (ed.), *Äänioopus* (writings on sound in cinema), *Elävän kuvan vuosikirja 1988* (the yearbook of Finnish cinema).

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget in 1988 was 9 167 000 Finnish Marks (ca. 2 200 000 US\$). This was allocated as follows: salaries 3 307 000, film screenings 1 460 000, equipment 600 000, buildings and maintenance 2 100 000, restauration and conservation of films 750 000, other expences 950 000. The permanent personnel was 36 persons; some 3 - 4 persons were employed 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 archive are stipulated by an act and a statutory order. A law and a statutory order on the archiving of films was passed in the parliament in 1984.

7. INTERNATIONAL RELATIONS

The FIAF congress in Paris was attended by Juhani Saarivuo (chairman of the Board), Olli Alho, and Eila Anttila. Several members of the staff visited Paris privately at the time of the congress and participated in the more open congressional events.

Satu Laaksonen visited the film festivals in Rouen and Cannes, Antti Alanen those in Pordenone and Berlin, and Sakari Toiviainen the London Film Festival.

Antti Alanen visited the Hungarian Film Archive in Budapest. Eila Anttila, Tuija Söderman, Timo Muinonen and Pentti Pajukallio visited the Cinemateket in Stockholm. Sakari Toiviainen participated a film symposium in Moscow and Pentti Stranius visited the Institute of Film Research in Moscow.

Olli Alho participated in the work of the governmental group of experts of cinema of the Council of Europe and attended a meeting of the group in Frascati, Italy.

Among the foreign visitors who came to Helsinki were Ms. Anne Morra from The Museum of Modern Art, New York, Ms. Inga Adolfsson and Mr. Rolf Lindfors from Cinemateket, Stockholm, Mr. Guido Aristarco from Rome, Ms. Françoise Buquet and Jean-Michel Mongredien from Rouen, and Mr. Wolfgang von Polentz from Berlin, DDR.

The film archive collaborated over the year 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 the FIAF.

Films from a number of countries were included in the programme of the archive theatre and an official film week of Cuban films was organized. Australian films were presented in collaboration of the Finnish-Australian Society. The Museum of Modern Art produced a series of American film classics, here titled as "treasures from the MOMA".

Finnish films were presented in Canada, France, Austria, Holland, BDR Germany, Spain and Italy. The film archive also sent a programme of Finnish films to the Nordic Film Festival in Rouen and to a presentation of Finnish art in Bielefeld, BDR Germany. The State Film Archive of DDR screened a programme of six Finnish films in December; they will be presented in the beginning of 1989 in three other cities.



SINEMATİK ENSTİTÜSÜ - Turkish National Library and Archives

Nispetiye, Beşiktaş, İstanbul, Turkey. Tel: 0090 312 307 91 100 402 91 1. Telex: 342000 SINTUR. Fax: 0090 312 307 91 100

ANNUAL REPORT 2000

ACQUISITIONS OF THE YEAR

Repairing and strengthening work of films and technical equipment, film materials, with the help of the "Technical Services" unit were later found in a depot of a municipality in Istanbul, was presented. According to the classification list, original printed copies and masters are as follows:

- 100) Films of foreign feature films
- 24) Films of foreign shorts
- 19) Titles of Turkish feature films
- 60) Cinematographic equipment
- 10) Local foreign products of plates

The cinematograph rolls were registered with the correct archival materials list of the National Library and it was found on that date a number of films which have been a victim of oblivion. The films that were thought to be lost were found in a depot of the theatre hall where National Library staff used to store their films.

Our archive staff collected these films which were destroyed due to the shortage of supply. Restoration of these materials of films which have no labels on their back containing any information, the original captions or technical information of any kind were placed in the archives. 124 titles were placed in our archive and being recorded.

LABORATORY PROCEDURES

Recently, specialists in film and film processing in the early part of the 1940s had taken 16 mm and 8 mm of animation films and the technicians are

well-qualified

2000 films of these kinds are valued as 540 000 TL in the National Library.

Istanbul

ONLINE LABORATORY PROCEDURES

Restoration work of the following films were started in National Library:

- 1) "Seydi Hakkari" by Yılmaz Güney (1968)
- 2) "Kıbrıs Kıbrıs Kıbrıs" by Yılmaz Güney (1968)
- 3) "Kıbrıs Kıbrıs Kıbrıs" by Yılmaz Güney (1968)
- 4) "Kıbrıs Kıbrıs Kıbrıs" by Yılmaz Güney (1968)

Works from the above mentioned works, digital films and animation film (1968 - 1969) of our archive were transferred to video tape on the back of it. All technical equipment which are necessary for our restoration work are transferred.

COOPERATION WITH THE TURKISH RADIO AND TELEVISION INSTITUTION

The programme of the TV program by the National Library is the transfer of all the historical equipment with the Turkish Radio and Television Institution. It includes with the National Library program the Turkish Radio and Television has started to do some research for the work of films and their restoration. 124 titles of film materials are now in the archive of the institution.

The National Library's program is well supported



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

Kuşlaönü, Beşiktaş, İstanbul, Turkey Tel: 174 98 70-71, 188 10 96 Tlx: 26439 tsstv tr Fax: 144 03 98

ANNUAL REPORT '88

ACQUISITIONS OF THE YEAR

Repairment and classification work of films and archival materials that formerly were the property of the "Sinematek Derneği" and were later found in a depot of a municipality by our Institute, was completed. According to this classification the materials handed over to our Institute are as follows:

- 108 Titles of foreign feature films
- 26 Titles of foreign shorts
- 17 Titles of Turkish feature films
- 60 Photographic glass negatives
- 100 Local-Foreign positives of photos.

The classification lists were compared with the former archival materials lists of the Sinematek Derneği and it was found out that quite a number of titles were lost. Upon a second investigation, the films that were thought to be lost were found in a depot of the theater hall where Sinematek Derneği had used to show their films.

Our archive staff collected these films which were destroyed due to high percentage of humidity. Repairment of these 600 titles of films which have no labels on them is still continuing. As in the past, the original negatives of the local production of last year were donated to our archives. 134 titles were placed in our archives after being controlled.

LABORATORY PROCEDURES

Renewal procedure of nitrate materials belonging to the early years of the Turkish Cinema, Atatürk and War of Independance and the republican era

is still continuing.

20.000 meters of these materials totalling to 300.000 meters Alltogether have been transferred to acetate base.

OTHER LABORATORY PROCEDURES

Laboratory works of the following films were actualized at the Institute labs.

- Yağmur Kaçakları/dir.: Yavuz Özkan (Lab. processes)
- Üçüncü Göz/dir.: Orhan Oğuz (Lab.processes)
- Yusufçuk/dir.: İsmail Güneş, Television Serial (Lab.processes)
- Susuz Yaz/dir.: Metin Erksan, Copy prepared to be shown at the Nantes Film Festival.

Aside from the above mentioned works, nitrate films and important titles (neg. - pos.) of our archives were transferred to video tape on the Bosch (FDL 60) Telecine equipment which has recently been bought for our Institute. 50 Titles were transferred.

RELATIONS WITH THE TURKISH RADIO AND TELEVISION INSTITUTION

The preparation of the TV programs by our Institute, within the framework of the Institute's agreement with the Turkish Radio and Television, is continuing. In accordance with the scheduled broadcast program the Turkish Radio and Television has reserved two hours (weekly) for the world cinema and three hours (monthly) for the Turkish cinema programs, to be actualized by the Institute.

The last year's programs which were prepared



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under the titles of "Great Masters and Their Films" and "Classics of The Cinema" were composed of an introductory short film made by the Institute, introducing the director biographically and artistically. This was followed by a typical film of the director.

This year, similar short films are being prepared introducing the directors for another program entitled "Films That Won The Academy Award". Films on 25 different directors were prepared for weekly programs.

The program called "History of The Turkish Cinema" which started in 1984 is still continuing.

Our Institute has acted as a leader as regards to initiating preparation of cinema programs on the Turkish Television, which led to televisions increasing the number of such programs since last year. Programs entitled "From The Cinema World", "Behind The Camera" and "Good Afternoon" were also initiated by our Institute.

The Institute assists both The Turkish Television and private film makers by supplying copies of films.

INTERNATIONAL RELATIONS

The Institute has acted as a consultant to film director Oliver Guiton for the film he was making on the subject of battle of Dardanelles for the Austrian Television. Copies were also supplied showing scenes from Turkey during 1915-20.

A copy of "The Dry Summer" was made and sent to Nantes to be shown at the "Festival of the Three Continents"

RESEARCH

A research project entitled "History of the Turkish Cinema" which has long been in preparation has been established.

This project, which will be actualized with the consultancy of the Turkish cineastes, artists and scientists is planned to be Turkeywide.

The budget has been approved by the government and necessary instruments have already been ordered. The project planned to be started in 1989 will continue for three years and development of the Turkish Cinema will be studied and resulting data will be compiled in a series of books.

LIBRARY

The Institute's library comprised of 3500 books, 300 periodicals and 500 newspaper clips dosiers was moved to the newly opened premises, and reclassified. Computerization has also started.

FILM SHOWS

Importance was given to programs introducing the World cinemas last year.

April '88.

Retrospective of German films in co-operation with the German Cultural Center.

May '88:

Retrospective of Bolognini films in co-operation with the Italian Cultural Center.



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November '88:

A retrospective of Syrian films in
co-operation with the ministry of Culture and
Tourism.

December '88:

Recent Turkish Films.

Director

Prof. Sami Şekeroğlu

CINEMATIC INDONESIA

Annual Report 1959

FINANCE

As the film industry is being liquidated, the Government of Indonesia is still active.

To prolong the life, the National Film Council in January 1959 has been granted the Government Indonesia an annual subsidy of US \$ 19,000.

Now even this figure is no more as the Government of the 1958 subsidy has gone down to 10% of the total.

As of January 1959 the national film council is to increase its subsidy to US \$ 19,000 yearly, however the subsidy is almost as no significance compared to amount that has gone to the film industry in 1958.

Jakarta

COLLECTIONS

ITEMS	Collection in Dec. 1957	Additions during 59
Foreign film	207	105
Non-Feature films	1,514	1,012
Books	3,275	126
Sound recordings	4,022	187
Photographs	45,228	50
Posters	5,220	172
Partic. sets	5,220	430

Generally speaking new acquisitions in our collection are from contributions, including the purchase of 17 titles of books from abroad worth US \$ 1,440, the sum of which has been donated by the National Film Council. Most of the new film copies of films donated by the National Film Council.

SINEMATEK INDONESIA
Annual Report of 1988

1. F I N A N C E

At the time this report is being compiled, the Sinematek Indonesia is still "alive".

To prolong its life, the National Film Council as of January 1987 has been granting the Sinematek Indonesia an annual subsidy of US \$ 12.500.

However this figure is no more valid as the real value of the 1988 subsidy has gone down to US \$ 12.000 due to inflation.

As of January 1989 the National Film Council is to increase its subsidy to US \$ 19.000 yearly. However the raise is almost of no significance compared to prices that have gone up too.

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

I T E M S	Collection as in Dec 1987	Additions during '88
Feature film	307	68
Non-Feature films	1.114	4
B o o k s	3.425	226
S c e n a r i o s	4.027	282
Sound recordings	455	26
Photographs/slides	40.279	50
P o s t e r s	3.250	177
Periodicals	5.286	434

Generally speaking new acquisitions in our collection came from contributions, including the purchase of 19 titles of books from abroad worth US \$ 1.440, the sum of which has been donated by the National Film Council. Most of the new films consist of films deposited by the National Film Council.

We also received 44 titles from the board of Film Cencor. These films have no ownership and were originally intended to be destroyed. The condition of the films are on the average less good and reddish. They are only fit to be screened for study purposes.

3. SERVICES

- The films we receive from the National Film Council , for deposit are screening copies which are especially intended for participation at the various International Film Festivals or Domestic Film Weeks. They are no archive copies.
The Domestic Film Weeks are arranged by Cine Clubs not only in Jakarta, but also in Yogyakarta, Surakarta, Tegal, Bandung, and Surabaya.
- In 1988 Indonesia took part in various festivals : in Melbourne; Australia (June), in the Dutch Film Days at Utrecht, the Netherlands (September), in the Asia-Pacific Festival in Phuket, Thailand (November) and in the ASEAN Festival in Tokyo (December), arranged by the JAPAN-ASEAN Exchange Projects.
- Since 1974 during the annual Indonesian Film Festivals the Sinematek Indonesia has been entrusted to display exhibitions on film. This was similarly done for the 1988 festival.
- Sinematek Indonesia has contributed articles to commemorate modern Indonesian film pioneers such as Usmar Ismail (January) and Djamaluddin Malik (July) and also an article for the book : "Snapshots of Indonesian Film History and Non Theatrical Film in Indonesia", issued by the National Film Council, aimed at providing information for foreigners.

- Since July Sinematek Indonesia has been taking part in the editorial team of "History on Filming in Indonesia" (1900 - 1988). As the book has not been finished at the end of the past year, the assignment has been extended until June 1989.

4. R E L A T I O N S

- Sinematek Indonesia still serves as liaison for various foreign institutions wishing to maintain close contact with the Indonesian film world, among others representatives of the Dutch Film Days and JAPAN-ASEAN Exchange Projects.
- Sinematek Indonesia also serves as research centre for Indonesian and foreign researchers. Those coming from abroad were Michael Kaden (Federal Republic of Germany) Karl G. Heider (America) and David Hanan from Australia who regularly come to Indonesia every year.

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

The increase of the financial support beginning January 1989 does not guaranty the opportunity for Sinematek Indonesia to undertake a wide range of activities, except for a small increment in the staff salary with the aim to prevent them from "deserting" us to seek better paid jobs.

Jakarta, January 1989

SINEMATEK INDONESIA

JAKARTA 12950.-

/Rs.-

Jerusalem

ISRAEL FILM ARCHIVE
ANNUAL REPORT
1988

All statistics refer to year 1.1.88 to 31.12.88.

1. ACQUISITIONS OF THE YEAR

STATISTICS

The archive acquired a total of 2,390 prints and film material (1,950 titles): 235 Israeli feature films: 534 Israeli shorts and documentaries: 1568 foreign language features: 53 foreign short films and documentaries. 360 video cassettes were acquired.

COLLECTIONS

As in previous years, in accordance with established agreements between the Archive and local distributors, the Archive received on deposit prints of films which have completed their commercial release in Israel. Films were also received from private donors. Important classics, films of Jewish interest and films for educational programming were purchased as part of the archive's acquisition programme.

HIGHLIGHTS - INTERNATIONAL COLLECTION

- Israeli Customs Office deposited unclaimed films in their possession.
- The Archive's Israel Documentary Society continues to build a collection of high level documentaries on the sciences, social problems and the arts.
- Sidney Lumet donated a copy of his film TWELVE ANGRY MEN.
- The British Council, Jerusalem, deposited a collection of documentaries (17 titles) on commonwealth countries.
- The 1988 Jerusalem Film Festival resulted in the acquisition of several films: Atom Egoyan donated a print of his film FAMILY VIEWING; Martin Peretz donated JUMPIN' NIGHT IN THE GARDEN OF EDEN; Vivian Ostrovsky donated her short film EAT; PRECIOUS IMAGES was acquired from the Museum of Modern Art.

Films acquired for the international collection include:

2001: A SPECIAL ODYSSEY; ALICE DOESN'T LIVE HERE ANY MORE; ALICE IN WONDERLAND; ALL NIGHT LONG; AMERICAN GRAFFITI; L'AMOUR DE LA VIE; ANNE OF THE THOUSAND DAYS; L'ARMEE DES OMBRES; BABES IN TOYLAND; LE BALLON ROUGE; BANANAS; THE BARBERSHOP; LA BELLE ET LA BÊTE; THE BIG SLEEP; BLACK SUNDAY; BLAZING SADDLES, BLUE JEANS; BLUES BROTHERS; LA BONNE ANNEE; BROADWAY MELODY; BUDDY BUDDY; CAPTAIN BLOOD; CAST A GIANT SHALLOW; CATCH 22; I CLOWNS; COMING HOME; COTTON CLUB; COUNT OF MONTE CRISTO; DOG DAY AFTERNOON; DISHONORED; DRESZCZE/SHIVERS; EFFECT OF THE GAMMA RAYS ON THE MAN IN THE MOON MARIGOLDS; EL CID; THE ELEANOR ROOSEVELT STORY; ELEPHANT BOY; ERASERHEAD; EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX BUT WHERE AFRAID TO ASK; FAME; FAMILY VIEWING; FREAKS; FRISCO KID; GREAT SANTINI; GIULIETTA DEGLI SPIRITI; THE GLASS MENAGERIE; GOING TO TOWN; GOLDEN BOY; GREASE; GREAT EXPECTATIONS; THE GREAT MCGINTY; A HOLE IN THE HEAD; HOLLYWOOD OR BUST; INDIANA JONES AND THE TEMPLE OF DOOM; INNOCENT SORCERERS; INTERNATIONAL HOUSE; JUNGLE BOOK; THE LAST ANGRY MAN; THE LAWYER; THE LIFE AND TIMES OF JUDGE ROY BEAN; LITTLE BIG MAN; LITTLE CAESAR; LITTLE MURDERS; LO CHIAMAVANO TRINITA; LOOKING FOR MR. GOODBAR; LORD OF THE FLIES; MAN CALLED FLINSTONE; MANNER; MASCULIN FEMININ; MEDIUM COOL; LA MEILLEURE FACON DE MARCHER; THE MERCENARIES; MISSING; MONKEY BUSINESS; MONTE CARLO; MURPHY'S WAR; NAKED CITY; NIGHT OF AT THE OPERA; OH, LUCKY MAN; ORDINARY PEOPLE; PAPER MOON; THE PHANTOM OF THE OPERA; POLICE; POZEGNANIA; PRETTY BABY; THE PRIME OF MISS JEAN BRODIE; PRINCE OF THE CITY; PRIVATE BENJAMIN; IL PROFETA; QUIET EARTH; RIEN QUE LES HEURES; RIGHT STUFF; RIO GRANDE; THE ROPE; RUSSIAN ROULETTE; SAN FRANCISCO; SATURDAY NIGHT AND SUNDAY MORNING; THE SAVAGE WILD; SCARFACE; SCHASTE; DAS SCHLOSS; SEANCE ON A WET AFTERNOON; THE SEARCHERS; LE SERPENT; SHADOW OF A DOUBT; SLEUTH; SPRAWA PILOTA MAREZA; DET STORA AVENTYRET; STRAW DOGS; SULLIVAN'S TRAVELS; TAKING OFF; TANGOS - EXIL DE GARDEL; TASTE OF HONEY; THEM; THIEF; THOMAS L'IMPOSTEUR; TIKHII DON; THE TIME MACHINE; TOUCH OF CLASS; TRADING PLACES; UNDERWORLD; UP IN ARMS; WUTHERING HEIGHTS; YANKS; Z; ZARDOS

HIGHLIGHTS - ISRAELI CINEMA

-For the second year, the Archive conducted an intense campaign to collect Israeli film material nationally and abroad. Several films thought to be lost and major collections were received on deposit through this campaign: The only known copy of the 1956 feature film B'AYN MOLEDET/LACKING A HOMELAND (Nurit Haviv) was discovered in the home of actress Shoshana Damari; and Helmer Lerski's film, previously thought lost, AVODAH (Palestine, 1935) was acquired through the NFA, London.

-Lev Films, Gilad Films, Shapira films, Yeoud Levanon, Erez Films and Golan Globus deposited positive prints of Israeli films produced by their companies (37 titles). Agreements have been made with these companies to deposit all original negatives and print material from their productions in 1989.

-Yitzhak (Tseppel) Yeshuron deposited all original negative and print material from NOA BAT 17.

-Peter Freistadt of Rachel Films deposited at the Archive his collection of films (119 titles) including original negatives and print material of Peter Freistadt's newsreels, documentaries and advertisement films produced from 1960 to 1987.

-The Kibbutz Movement deposited a collection 100 titles made by Kibbutz about themselves.

-The Israeli Ministry of Absorption deposited the complete collection of documentaries they produced from 1975 to 1985 (19 titles) including positives, original negatives and print material.

-The Weizman Institute deposited the complete collection of their productions from 1970 to 1987 (23 titles) - including positives, original negatives and print material. The collection represents a record of all major works completed at the Weizman Institute over the last two decades.

-An agreement was reached with Beit Zvi film school to deposit their complete collection of negatives (films produced by students) from 1972 to 1988. Israfilm has agreed to deposit all material for Israeli films they produced including the important features BEN GURION ZOCHER/BEN GURION REMEMBERS and HASIMLA/THE DRESS as well as their collection of documentaries. Roll film has agreed to deposit all material including many important Israeli features such as SHNEI KUNI LEMEL, documentaries and advertisement films. Educational Television has agreed to deposit their complete holdings including television series, news and educational programmes - positives and negatives from the early 70's till today.

-Israeli feature films acquired in 1988:

ADAMA HAMA/TERRE BRULANTE; AHAVA ILEMET/MUTE LOVE; AHAVA TZEIRA/YOUNG LOVE; AM YISRAEL CHAI/ISRAEL FOREVER; AZIT HA'KALBA HA'TZANCHANII/AZIT THE PARATROOPER; BELFER; DIZENGOFF 99; EDOOT M'ONESS/FORCED WITNESS; ESKIMO LIMON/LEMON POPSICLE; HA'GANAV MGANEV PATOOR/TO CHEAT A CHEAT; HA'GAN/THE GARDEN; HA-MAKA HA - 81/81ST BLOW; HA'MEAHEV/THE LOVER; HA'MEGILLAH/MEGILLAH 83; HA'PNIMIAH/FUN FOREVER; HA'SAMBA; HA'SHIGAON HA'GADOL/WILD, CRAZY AND THE LUNATICS; HARIMU OGEN/UP YOUR ANCHOR; HETZI MILLION SHAHOR/HALF-A-MILLION BLACK; IRIT, IRIT; ISRAELIM MATZHIKIM/FUNNY ISRAELIS; KAZABLAN; KOKO BEN 19/KOKO AT 19; LO L'SHILOR/OFF THE AIR; LUPO B'NEW YORK/LUPO IN NEW YORK; MELEKH L'YOM ECHAD/KING FOR A DAY; PHANTOM KID; ROMAN ZAIR/BABY LOVE; SABABA; SAPAR NASHIM/HAIRDRESSER; SAYARIM/THE PATROL; SERET V'ARUCHAT BOKER/MOVIE AND BREAKFAST; SHAPIKES/PRIVATE POPSICLE; SOF SHAVOUA MTORAF/CRAZY WEEKEND; YOFI SHEL TZAROT; YOTZIM KAVOOAH/GOING STEADY; ZOT HE HA'ARETZ/THIS IS THE LAND

2. PROGRESS IN THE FIELD OF PRESERVATION

ISRAELI CINEMA

In 1988, a great step forward was taken in the preservation of Israeli cinema by the achievement of a landmark agreement between the State Archivist, the Reginald Ford Foundation Film Conservation Centre and the Israel Film Archive to unite as a single National Preservation Centre under the roof of the Israel Film Archive. The long-fought-for national center for preservation will mean more funds available from government sources for film preservation and a more successful effort to obtain private monies for preservation. The agreement also brings the promise to build a new annex (approx. 1000 sq. meters) adjacent to the present archive dedicated to film preservation which would provide additional storage vaults, refrigerated vault for color film, a dust-free negative examination room, technical print checking area, projection room for film examination, and computer/catalogue room. Architectural blue prints have been completed for the preservation annex and the Archive expects to begin building by 1990.

The Archive concentrated during 1988 on locating all existing negatives of Israeli films and negotiating the agreement to transfer the negatives to the Archive as a first step in the centralization of Israeli film preservation. Four hundred archival negatives of Israeli documentaries and a negative for NOA BAT 17/NOA AT 17 were acquired. The Archive continued the policy of refusing access to Israeli films in its collection unless more than one complete positive print or negative exists. The Archive continues its policy to transfer all rare prints to video cassettes for research and study.

INTERNATIONAL CINEMA

The Archive transferred nitrate footage from the 1944 Nazi propaganda film DER FUHRER SHENKT DEN JUDEN EINE STADT.

The Archive continues to edit complete prints from multiple damaged prints of feature films deposited in the archive by local distributors after the films' commercial release.

3. CATALOGUING - DOCUMENTATION - RESEARCH

CATALOGUING

Entering the Archive holdings to DBASE III PLUS was fully completed giving on-line access to the entire collection. Indexes are now available on most cataloguing fields excluding subjects and cast which will be available in 1989. Video holdings will be entered in 1989. The Archive continues to examine each can in its holdings that has not been viewed in the recent past in order to update and correct existing errors in cataloguing as well as compare multiple prints of same title to determine variations of condition and continuity.

DOCUMENTATION

3,700 persons frequented the library for research purposes including highschool students, university graduate students and journalists. Only 280 books were acquired in 1988 due to budget difficulties however the cataloguing backlog was completely overcome. Our press clippings collection, which constitutes a very important research tool for our patrons, was also brought up to date. A list was made of duplicate stills in the collection. Additional storage drawers for posters enabled the completion of cataloguing of the poster collection. Film stills acquired in 1988 reached a total of 4,000; posters reached a total of 780. For the second year, the Archive conducted a sale of duplicate posters and stills.

The most significant acquisition of printed material was a beautiful and rare collection of 300 Hebrew posters from the late 20's and early 30's. Books were donated by Martin Peretz, Emil Shapiro and Caleb Ben David. Mrs Pastor Maver, widow of Bela Pastor donated items from Pastor's publicity materials. Nannina Zunnino donated publicity materials, negatives and stills from her personal collection.

A private donor presented the Archive with a gift of 22 original costume and set drawings from GONE WITH THE WIND. Sydney Samuelson donated original caricatures used to illustrate BFI's 50th anniversary booklet. George Pessis donated antique splicers. Simon Sigal donated a Danson rapid rectilinear camera.

RESEARCH

The Archive continues its policy to collect and catalogue information pertaining to Israeli cinema and films of Jewish interest. During 1988, 158 students, filmmakers and scholars viewed films and cassettes from the Archive's collections for research purposes.

4. FILM SHOWINGS

A total of 1,550 titles were screened from the Archive's film collection: 420 in the Cinematheque programme; 55 titles within the framework of the educational programme; 490 were lent to other cultural institutions; and 105 were viewed privately. 585 titles from other sources (local and overseas) were screened at the archive as part of Cinematheque or educational programming.

PUBLIC SCREENING PROGRAMME (CINEMATHEQUE)

During 1988 a total of 160,000 persons attended the 1325 screenings of the Archive's public screening programme (Cinematheque). The Cinematheque screens four to five films a day, seven days a week. In 1988 the Cinematheque overcame opposition by the ultra-religious and began a regular Friday evening film club. Continuing Cinematheque programmes include:

- Preview screenings for Cinematheque members of selected feature films to released commercially in Israel.
- Films for Children
- Midnight screenings
- Treasures from the archive
- Golden Age Club
- Programmes of short Israeli films
- Short film of the week
- Video club - selections of music video clips.

Special programmes in 1988 included:

- Jewish Cinema in Poland. Jewish subjects in Polish cinema from 1904 to 1987, in conjunction with the Congress for Polish Jewish Culture at the Hebrew University, Jerusalem and in cooperation with Film Polski, Warsaw and the Institute for Polish Jewish Studies, London.
- Tribute to Granada Television. selection of important Granada television programmes and series never broadcast on Israeli television in cooperation with Granada Television International, London.
- New Swiss Cinema in cooperation with Pro Helvetia and the Embassy of Switzerland, Tel Aviv.
- Optimism and Old Age in Cinema. film/lecture series expressing the positive image of the elderly in cinema.
- The Films of Louis Malle in cooperation with the Institut Francais, Tel Aviv.
- The Films of Werner Neke in cooperation with the Goethe Institute, Tel Aviv.
- May '68' - It was Twenty Years Ago Today. a film series on the films made during the student revolutions of the sixties.
- The Hollywood Melodrama. from Griffith to Sirk.
- Films by Satyajit Ray
- Films by Ariane Mnouchkine. in conjunction with her participation in the Israel Festival (arts festival) and in cooperation with the Institut Francais, Tel Aviv.
- New Dutch Cinema in cooperation with the Netherlands Embassy, Tel Aviv.
- Films By and About Maurice Bejart in conjunction with Bejart's participation in the Israel Festival and in cooperation with the Belgium Embassy, Tel Aviv.
- Films by Frank Capra. the Archive's major retrospective in 1988 and held partially as part of the 1988 Jerusalem Film Festival.
- Films by Amos Gitai
- Contemporary Mexican Cinema in cooperation with the Mexican Embassy, Tel Aviv.
- New British Cinema
- Films with Gregory Peck in conjunction with his participation in the Israel's Fortieth Anniversary Celebrations.
- Films with Yves Montand in conjunction with his participation in the Israel's Fortieth Anniversary Celebrations.
- The Mexican Revolution in Cinema in cooperation with the Mexican Embassy, Tel Aviv.
- Films by Dino Risi
- Films by Werner Schroeter in cooperation with the Goethe Institute, Tel Aviv.
- Chekhovian Flavor in the Cinema Chekhov's adaptations on screen.
- Nature Feast - films and lectures about nature in cooperation with the Israel Society for the Protection of Nature
- History of American Avant-Garde Cinema in cooperation with the American Cultural Center, Jerusalem.
- Screenings of Puppet Theatre Films in conjunction with the fourth International festival of Puppet Theatre, Jerusalem.
- Tributes to notable cinema personalities edited and presented by Hillel Trvster:
Happy Birthday Irving Berlin. special evening marking the hundredth anniversary of Irving Berlin: Can't Act. Can't Sing. Can Dance a Little - a tribute to the many talents of Fred Astaire; Peter Sellers - Man of 1000 Voices - Most of Them Silly; Silent Partner: One Hundred Years of Harpo Marx.

FILM EDUCATION PROGRAMME

Schools

The Archive's already extensive film educational activities continue to expand and reach new horizons. Before the school year opens, the Archive's two screening halls are fully booked with educational seminars for classroom groups. Numerous schools must be turned down because there is no screening hall available. In order to accommodate the overflow, the Archive is working on three levels: (1) to obtain additional screening facilities within Jerusalem; (2) to launch a full scale programme to advise educators throughout the country on how to incorporate film education into their curriculum; (3) to encourage municipalities to budget funds for film programming in schools. During 1988, the Archive cooperated in the opening of a film education facility in the Mitzpeh Ramon settlement as well as in Ramat Ha'Sharon. The Archive has begun discussions with other cultural institutions to establish a national center for film education which would coordinate its activities with the national educational system.

Having recognized the need for trained instructors, the Archive now employs a staff of ten instructors (as opposed to two in 1986) to lead the seminars for classroom groups. All instructors have film studies degrees, experience with classroom groups and are under the direct supervision of the Archive's educational coordinator.

540 film seminars for classroom groups were held in 1988 attended by 65,000 children (elementary through highschool). The framework of the film seminars for schools was in 1988 divided into three major tracks:

- a. Art and language of cinema - this track deals specifically with the language and history of film.
- b. Cinema enrichment (e.g. film and society, film and literature etc.) - this track uses film as a means of teaching other subjects. The seminars are an integral part of the children's school curriculum. New areas explored in 1988 included: the image of the Israeli in cinema, peer groups in cinema, politics and cinema, the musical, fantasy in cinema, and music in cinema.
- c. Critical film viewing - for all age groups, this track is based upon specific films and aims to expand the children's analytical and comprehension skills as well as their ability to learn from cinema on many levels simultaneously.

Adult Film Education

-For the third year the Archive offered to the public university standard film history courses. Four (30 sessions) courses were opened on the beginners, intermediate and advance levels with a total enrollment of 400 students. Each session is dedicated to a different aspect of cinema history and is presented by fifteen film historians, film critics and film directors.

-A year long cinema history course (twenty sessions) school educators from all over Israel. Seventy persons participated including teachers, school principals and education coordinators. The course was structured on a more didactic level than the courses for the general public and emphasized the use of film as a teaching tool.

-A film education programme for elementary school teachers, one session per month. Each session was dedicated to a great film director (eg. Bergman, Ozu, Hitchcock). Seventy teachers participated.

-Psycho-therapy and Cinema in conjunction with the Jerusalem Institute for Psycho-Therapy taught by psycho-therapists and geared towards professionals (six sessions).

-Special one day seminars for specialized groups included: Seminar for physical education teachers; Seminar for autistic children and their parents; Special projection for Akim children (retarded children) of a film produced by them about themselves; Full day seminar in cooperation with the Centre for the research and prevention of violence; Full day seminar in cooperation with the Israel Psycho-Therapy Association; Incest-The Terrible Secret.

5. EXHIBITIONS - PUBLICATIONS

EXHIBITIONS

- Landscape Drawings by Galiah Gavish in conjunction with the Nature Film Week
- Swiss Film Posters in conjunction with the Swiss Film Month.
- Exhibition of caricatures of French cineastes by Darrion
- Photograph's of Jerusalem's Old City by Noa Feuerstein - Schwartz in conjunction with In The Spirit Of Freedom Seminar.

PUBLICATIONS

- The Archive continued to publish a bi-monthly booklet consisting of in-depth articles on the months' programme themes and brief descriptions of all films scheduled.
- In conjunction with the Swiss Film Month, the Archive published a booklet NEW SWISS CINEMA in cooperation with the Swiss Embassv. Tel Aviv.
- In conjunction with the Dutch Film Month, the Archive published a booklet DUTCH FILM WEEK in cooperation with the Netherlands Embassv. Tel Aviv.

6. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The budget increased 30 percent in 1988 over 1987 due to considerable expansion of activities and the acquisition of 100,000 dollars of new equipment. The Archive now has an 2.4 million dollars endowment fund. gift of the Van Leer Foundation, which ensures an income for thirty years.

During 1988 significant steps were taken to further involve the Ministry of Education and Culture in the activities of the Archive. A director of the Ministry's Department for Culture and Arts and the Head of the Ministry's Arts Council Film Section joined the Archive's Board of Governors. There is clear indication that during 1989, the Archive will receive additional support from the Ministry.

Lia van Leer received the 1988 Israel Volunteer award for the improvement of the Quality of Life in Israel from the President of Israel, Mr. Chaim Herzog in recognition of the importance of the Israel Film Archive.

7. INTERNATIONAL RELATIONS

- Lia van Leer, director, attended the 1988 FIAF Congress, Paris; 1988 Berlin, Istanbul, Cannes, Locarno, Venice, New York and London Film Festivals. Mrs. van Leer visited the new premises of The National Film Archive at Berkenstead, England. Mrs Van Leer was elected chairperson of the jury of the International KRB (Montreal-Jerusalem) Foundation Competition for films-in-progress on Jewish themes.
- Ilan de Vries, deputy director, attended the 1988 Berlin Film Festival and visited the British Film Institute.
- Gili Mendel, education coordinator, visited the British Film Institute and the Pacific Film Archive.
- Avinoam Harpak, programme editor, attended the 1988 Berlin, Venice and London Film Festivals.
- Debora Bess Siegel, assistant director, attended the Cannes Film Festival.
- David Reshef, technical manager, attended the Fotokino in Koln.
- Soviet documentary director Herz Frank was the guest of the Archive researching a co-production between Israel and the USSR on the roots of Russian culture in the history of Israel society.

GUESTS FROM ABROAD

Fanny Ardant, Alexander Askoldov, Nurit Aviv, Ruth Beckerman, Jane Birkin, Yvette Biro, Allen Capper, Bernard Cohen, Alexander Chervinsky, Gert Drabinsky, Simon Edelstein, Atom Egoyan, Niv Fichman, Herz Frank, Michael Fuchs, Allen Ginsburg, Klaus Hellwig, Jim Hoberman, Joan Hyler, Markus Imhoff, Marcel Jankovics, Stanley Kauffmann, Jerzy Kosinski, Waldemar Krzystek, Irene Lillienheim Angelico, Louis Malle, Charles Millne, Nonna Mordiuikova, Steve Morrison, Werner Nekes, Eva Orbanz, Vivian Ostrovsky, Tony Palmer, Gerald Peary, Slobodan Pesic, Don Ranvaud, Karl Reisz, Bernice Reynaud, David Robinson, David Rose, Janos Rosza, Werner Shroeter, Steve Shagan, Michael Jav Solomon, Wilf Stevenson, Istvan Szabo, Irmgard and Bengt von zur Muhlen, Andrzej Wadja, Anne Lena Wibom, Robert Wise, Anne Wivel

8. SPECIAL EVENTS - MISCELLANEOUS

SELECTED SPECIAL EVENTS HELD DURING 1988

- The Hollywood Agent - How Movies Really Get Made - Lecture by Joan Hyler, Senior Vice President of William Morris Agency
- The Righteous Enemy: The Jews Under Italian Occupation 1941-1943 (Italy 1987) directed by Joseph Rochlitz in cooperation with the Italian Cultural Institute and in the presence of the director.
- Tribute to Lord Sidney Bernstein and Granada Television International with the Israel premiere screening of THE MAGIC TOYSHOP directed by David Wheatley, UK. 1987, presented by Granada Television programme director and producer Steve Morrison.
- Meeting with Steve Morrison, Granada Television programme director and producer, on the subject of cooperation between television and cinema
- Meeting with Dr. Owen Shapiro, American director of experimental films and lecturer at Syracuse University. He presented two of his films that deal with the second generation of Holocaust survivors' problems.
- Opening of Polish Jewish Cinema programme with the screening of UNZERE KINDER in the presence of director Natan Gross, courtesy of the National Center for Jewish Film, Boston.
- Special screening of BEING THERE presented by its scriptwriter Jerzy Kosinski.
- Opening of the Swiss Film Month with the screening of JENATSCH (Daniel Schmid, 1987) under the auspices of the Swiss Embassy, Tel Aviv and the Pro Helvetia Foundation, Zurich.
- Premiere screening of DER REISE in the presence of director Markus Imhoof.
- Premiere Screening of FILM BEFORE FILM in the presence of director Werner Nekes.
- Special screening of LE FEU FOLLET in the presence of the director Louis Malle.
- In the Spirit of Freedom a special cinema event on the subject of democracy, human rights and co-existence. Series of Israeli premiere screenings accompanied by lectures and panel discussions in cooperation with the New Israel Fund.
- World Premiere of DREAMERS/UNSETTLED LAND (Uri Barbash, 1988) in cooperation with Belbo Films/Nachshon Films and in the presence of President of Israel Haim Herzog and director Uri Barbash.
- Young Cinema - Young Artist's Week 1988 sponsored by the America-Israel Culture Foundation. Presentation of twelve short Israeli films completed through grants given to young directors by the Foundation. The young directors were invited to meet with members of the Israel Producers Organization at the Archive.
- Ingmar Bergman at 70, July 14th presentation of representative films of Bergman in honour of his seventieth birthday.
- Aliza Shagrir Memorial Evening, presentation of Aliza Shagrir grants for encouragement of new filmmakers towards the completion of two short films (10,000 USD) followed by lecture by Yerimahu Yovel, head of the Spinoza Institute and the Israeli premiere screening of LES ANNEES SANDWICH.
- Vanishing Jewish Communities selection of documentaries by Johanna Spector presented by her.
- Award Ceremony for Prizes Granted by the National Council for Culture and Art, Cinema Department in the presence of the Minister of Culture, Mr. Yitzhak Navon.
- Evening in memory of George Ostrovsky with Israeli premiere screening of COME AND SEE (Elem Klimov 1984).
- Special Lecture by Yvette Biro of the NYU Cinema Studies Department.
- Special Meeting with Polish film director Andrez Wajda.
- Selections from the Tel Aviv Student Film Festival followed by meeting with the student directors
- Special screening of SATURDAY NIGHT AND SUNDAY MORNING presented by director Karl Reisz.
- Israel Premiere of DAVID AND GOLIATH - a film about the media war in Jerusalem presented by Danish director Anne Wivel.
- Premiere screening of the documentary film KRYSTALNACHT marking fifty years since the event in the presence of the Minister of Culture, Yitzhak Navon: courtesy of IBS films.
- Israeli premiere of DARK LULLABIES presented by director Irene Lilienheim Angelico.
- Special screening of the documentary film FORTY, STATE, INDEPENDENCE.
- Special meeting with HBO president Mr. Michael Fuchs.

JERUSALEM FILM FESTIVAL

The fifth Jerusalem Film Festival took place from June 30 to July 9, 1988. 65,000 persons attended the one hundred and forty films from forty countries. Screenings took place from early morning to late at night at six different screening venues. A major theme of the 88 film festival was the Israeli film industry. The opening night gala was a tribute to songs in Israeli cinema, followed by world premiere of SPRING 88 - two films produced for the Festival by the Israel Film Archive/Jerusalem Cinematheque as a statement on the political situation in Israel. A reunion was held for all persons connected to the production of HOLE IN THE MOON (Uri Zohar, 1964), an Israeli classic restored by the Archive. The Festival presented world premieres of four Israeli feature films, a symposium on the state of Israeli cinema today, and competitive marathons of Israeli short films and Israeli advertisement films. For the first time the Festival received an official delegation of film personalities and a selection of films from the Soviet Union including Alexander Askoldov the director of COMMISSAR and Alexander Chervinsky the scriptwriter of TENA.

NEW EQUIPMENT

- 16mm Eiki EX 6020, xenon 1000 watts projector for the lecture hall.
- PC Spring IBM compatible computer
- Sony 600 Lumen video projector for the main hall
- Two screen 8-plate 16mm Steenbeck and two 6-plate 16mm Steenbecks (second hand).
- New air conditioning system in the lecture hall.
- A facsimile machine (02-723076)

STEVEN SPIELBERG JEWISH FILM ARCHIVE

JERUSALEM, ISRAEL

ANNUAL REPORT, 1998

The Steven Spielberg Jewish Film Archive, which was established in 1994, is a non-profit organization dedicated to the collection, preservation, and distribution of Jewish films. The Archive was established as an initiative of the Spielberg Foundation, which is a charitable organization established in 1994. The Archive is located at the Tel Aviv University Library in Jerusalem.

Jerusalem

ACQUISITIONS

The main priority in the acquisition process of the Archive is to find film collections in local, international, governmental, and private institutions, government collections, private banks, and in Israel and abroad in some way reflect the history and development of the Jewish people. The Archive's activities have also included the acquisition of film collections which cannot be stored under the proper storage conditions necessary for the preservation of their film material. For example, the great film collection of the late Dr. Yehoshua Ben-Zvi, which was housed in the National Library, was transferred to the Archive. The film collection of the National Library, which was housed in the National Library, was transferred to the Archive. The film collection of the National Library, which was housed in the National Library, was transferred to the Archive.

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STEVEN SPIELBERG JEWISH FILM ARCHIVE

JERUSALEM, ISRAEL

ANNUAL REPORT, 1988

The Steven Spielberg Jewish Film Archive, this year celebrating its twentieth anniversary, is the world's largest collection of documentary films dealing with the Jewish/Israeli experience. In 1988, the Archive was renamed with the permission and support of Mr. Steven Spielberg. This past year, the Spielberg Archive was accepted as an Observer in FIAF and received "Recognized Archive Status" from the Council of Higher Archives which is under the aegis of the State Archivist's Office of the Government of Israel. The Spielberg Archive is located on the Mt. Scopus campus of the Hebrew University in Jerusalem.

ACQUISITIONS

The major priority in the acquisition policy of the Spielberg Archive is to find for its collection archival, documentary film material which exists in small institutions, government offices, private hands, etc. in Israel, and which in some way reflects the history and development of the country. Also, the Spielberg Archive has established itself as a depository for institutions which cannot maintain the proper storage conditions necessary for the preservation of their film material. For example, this year, the Israel Philharmonic Orchestra deposited its entire collection including film material from the time of the establishment of the Orchestra in the 1930's at the Archive. A film series ("Sadot") in the format of newsreels which was produced by the Kibbutz Movement in the 1950's was given to the Archive. The film collection of the Sturman Institute, (a museum and research center on the history of the Galilee), was also deposited.

The collections of two Israeli documentary filmmakers was donated to the Archive by their respective widows. The Ben Oyserman Collection and the Yona Zaricki Collection, both of which include important footage from the early years of the State, and are now being catalogued by the Archive staff.

Over one hundred documentaries on videotape, dealing with Jewish subjects were received at the Archive. These were sent as donations and collected by the Committees for the Spielberg Archive which were established over four years ago in Canada and America.

PRESERVATION

In 1988, the Spielberg Archive transferred its entire nitrate holdings to safety film. There are no laboratories in Israel capable of this type of technical work. Therefore, the collection was sent to Hendersons Laboratory in Great Britain. Among the material which was transferred was the *Agadati Collection*. Baruch Agadati was one of the pioneer filmmakers in Israel working in the country during the 1920's and 30's. He produced Israel's first Hebrew speaking feature film in 1935. The Archive purchased this collection from the family in 1977. Included in the Agadati material are the films of Yaacov Ben Dov, the first local Hebrew filmmaker, who began filming in 1918. The *Agadati Collection* is undoubtedly the most important in the history of local cinema. Funds for this project were donated by Mr. Moses Rothman, a film distributor based in London, and three of the major Hollywood studios.

The Spielberg Archive signed an agreement with Harvard University, whereby Harvard College Library will be the official depository in the United States of video copies of Archive films. Initiated by Harvard, this long term project is designed to enable scholars in North America to view the unique and rare historical film collection which up to now was accessible only in Jerusalem. Harvard is underwriting all of the costs of the telecine transfer of the films to videotape including the cost of an additional video copy for the Archive. Using video copies in the Archive for research and academic purposes will enable us to store the original single prints of rare films as preservation masters. The video transfer is being done at the television studios of the Hebrew University. We see this undertaking with Harvard University as a major step forward in our preservation efforts.

The latest model of the Steenbeck rewind table with film cleaning and checking attachments was recently purchased by the Archive. Using this machine, which is the only one in Israel, the Archive's technician, in conjunction with the staff librarian, has begun a systematic inventory and check on the physical condition of the positive prints.

CATALOGING, FILMOGRAPHIC RESEARCH AND DOCUMENTATION

The Spielberg Archive is organized as a reference center. The major academic activity is, and has been since the Archive was established, the shot-listing of the contents of its documentary films. These detailed analyses are cross-referenced to subject indexes. Thus, researchers preparing work on any particular topic are able to retrieve information on all relevant footage in the Archive's collection. A number of years ago the Archive began the computerization of its main title catalogue and subject indexes. This year, the Archive has completed the data entry of half of its catalogues. The computer

terminals in the Archive are linked to the main-frame computer of the Hebrew University and use the ALEPH information retrieval program developed by the University's Computer Center. The Center helped the Archive to adapt the ALEPH program for its own film information needs. Parallel to the data entry of the catalogue, work is continuing on a standardized subject thesaurus for Jewish/Israeli visual material. This is being done in conjunction with the librarians of the University. The thesaurus combines pre-determined terminology with subjects arising from the material itself. A computer generated printed catalogue of the Archive's extensive holdings will be published within the next two years when data entry is completed.

The Spielberg Archive is the principal academic institution in Israel dealing with the documentation of Jewish film material. As such, a decision was made that it was the Archive's responsibility to be the central resource of information on all films dealing with the Jewish/Israeli experience which exist in various archives and collections throughout the country. With this goal in mind, two years ago the Archive established the Israel Filmography Database Project – a national filmographic research study. Only because of the advanced information technology available at the Archive was it possible to undertake the collection, storage and retrieval of the massive amount of data involved. The project is under the direction of a professional librarian with post-graduate training in audio-visual library science. The film material is being surveyed by subject and "The Holocaust" was chosen as the first topic. Over 2,000 entries of film titles related to this theme have been listed in the computer database. The information under each entry includes technical data, an abstract of the film's content, and in which collection it is located with its classification number. Also, these film entries are subject indexed. As there is a demand on the part of scholars, filmmakers and various institutions from all over the world for information on film footage existing in Israel, the Archive has decided to make available the computerized data in the form of printed filmographies. Garland Publishing Inc. of New York will publish Volume I, *Films of the Holocaust: An Annotated Filmography of Collections in Israel*, in English in the Fall of 1989.

Close to 1,000 files crammed with newspaper clippings, articles, movie reviews, scripts and photo stills dealing with films on Jewish/Israeli themes, was this year willed to the Spielberg Archive by Mr. David Matis. Amassed over a period of fifty years, Mr. Matis (who worked as a journalist on a New York newspaper – *The Jewish Daily Forward*) had a keen interest in all aspects of the cinematic arts and even wrote a Yiddish biography of Charlie Chaplin. The information in the files deals with films on the Holocaust, Yiddish films and Israeli documentaries and features. Mr. Matis, who died in 1988, was also interested in Jewish characters appearing in otherwise non-Jewish films and his files constitute a record of this Jewish presence

unequaled in any published work on the subject. The David Matis Collection will form the basis of a Documentation Center on the History of Jewish/Israeli Film which will be established next year at the Archive.

A graduate student in the Hebrew University's Institute of Communications has completed her master's thesis which compares four important films produced in pre-State Israel which are only found in the Archive's collection. More and more scholars are becoming interested in the history of filmmaking in Israel and are using the material in the Archive for their studies.

FILM SHOWINGS

The Spielberg Archive screens its material only in its premises for researchers, or for purposes of teaching within the Hebrew University and other institutions of higher learning which require film material. Classic films from the collection are made available every year for the courses of the Film and Television Department of Tel Aviv University, the Institute of Communications of the Hebrew University and the Cinema Department of Beit Zvi (Israel's performing arts school).

This past year, the Archive had its first public screening. *More Than Broken Glass: Memories of Kristallnacht* is an hour long documentary produced by a New York television station (WNET) in commemoration of the fiftieth anniversary of Kristallnacht. The Spielberg Archive was given the rights for a premier screening in Israel. Two showings were held, in Tel Aviv and in Jerusalem, in public halls. Close to 700 people attended these screenings which were accompanied by a lecture on the subject by Professor Yehuda Bauer from the Hebrew University faculty.

INTERNATIONAL RELATIONS

The British Council in Israel awarded the Director of the Archive, Marilyn Koolik, a grant to travel to London in order to consult with Hendersons Laboratory during the initial stages of the transfer of the nitrate collection. Also, Mrs. Koolik went to the United States and Canada for fund-raising, publicity and research purposes.

The Hebrew University hosts many guests from abroad and invites those that are connected with cinema to visit the Archive. Recently the Archive hosted Mr. Moses Rothman of London and the film director, Robert Wise from California.

MISCELLANEOUS

Due to increased budget the Archive's staff this year includes the following: Director; Research Associate; Librarian; Director of Filmography Project; Assistant Filmography Project; Film Technician; Administrative Assistant and Student Aide.

The Administration of the Hebrew University has approved the allocation of new premises on the University campus for the Spielberg Archive. The Archive will double its present available space and will keep its current premises for negative storage facilities. As soon as the area will be chosen, the University's architects will begin to draw up the plans for the new facility.

København

Report for 1988

Acquisitions of the year

699 prints and negatives were received at the museum. A part 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 1263 books and is subscribing to 313 periodicals. It has been visited by 5777 and 8319 books have been lent out.

The stills department has received 63.997 stills from Danish distributors. 21.488 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 16.000 catalogued posters (of which 998 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 from 1987 the museum has received a special grant for the transfer of Danish documentary and short films, but there is great work involved in finding the original material and preparing it for printing.

The technical department has viewed 1814 reels of 16 and 35mm prints. 570.913 meters of 16 and 35mm film have been cleaned in our Lipsner-Smith cleaning machine.

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 library has acquired two IBM personal computers and has started a data base on book cataloguing.

On a special grant the stills department has produced 16.000 colour slides of all the film posters in the collections for preservation and reference purposes.

The museum's cinema has been used by bona fide groups of students and by individual scholars for 471 hours and different films have been shown. About 5500 spectators have attended these internal screenings.

Film showings

214 feature films and 28 short films have been shown at 428 showings in the museum's 150-seat cinema. The films were shown at closed performances to members of the museum. The museum had 2650 members in 1988 and the showings were attended by 14.054 spectators. There has been 12 weekly performances from January to May and from September to December.

Among the series presented were seasons of French films from the Forties, Fifties and Sixties, retrospectives of Burt Lancaster and Francesco Rosi and a series of films, received from other archives, in connection with FIAF's 50th anniversary.

At the museum's branch in Arhus 58 films were shown at 71 performances for 2218 spectators.

Publications

Four issues of the periodical "Kosmorama" were published, and so were four programme leaflets. For the ninth 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 1987 - June 30th 1988. It has an English summary.

International relations (FIAF and others)

A number of films have been exchanged on short term- and indefinite loan with foreign film archives. The museum organized Dreyer-retrospectives at Fundacion Cinemateca Argentina in Buenos Aires and at Cinemateca Uruguay in Montevideo.

Among the foreign visitors in 1988 were mr. Gregory A. Lukow, Assistant director, National Center for Film and Video Preservation at The AFI in Los Angeles, mr. Anthony Barrett from The National Film & Sound Archive in Canberra, Australia, mr. Pierre Veronneau from La Cinémathèque Québécoise, Montreal, miss Margareta Norström from Svenska Filminstitutet in Stockholm, miss Jytte Jensen from Museum of Modern Art, Department of Film, New York, mr. Gerd Meier from Staatliches Filmarchiv der deutschen demokratischen Republik, Berlin, mr. Paolo Cherchi Usai from Le Giornate del Cinema Muto in Pordenone and miss Maria Marchetti, Madrid.

Ib Monty was the guest of La Cinémathèque Française in Paris in January for a presentation of "La passion de Jeanne d'Arc" with a new score at "Théâtre des Amandiers de Nanterre". Ib Monty participated in the FIAF-congress in Paris in June and he was a guest of Fundacion Cinemateca Argentina in Buenos Aires and Cinemateca Uruguay in Montevideo for the presentation of the films of Carl Th. Dreyer. Ib Monty participated in meetings at FIAF in Bruxelles and between the Nordic film archives in Stockholm in October and participated in the symposium "Konzepte Europäischer Filmmuseum" in December, organized by Filminstitut der Landeshauptstadt Düsseldorf.

Karen Jones attended the meetings of FIAF's Documentation Commission in Paris in May-June. Uffe Lomholdt Madsen visited "Photokino" in Köln in October, and Dan Nissen attended The London Film Festival in November and visited The National Film Archive and MOMI.

February 1989

Ib Monty

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Koblenz

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5400 Koblenz (Karthause)
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 Datum
505-

Activities in 1988:

1. Acquisitions of the year

In 1988, the Bundesarchiv-Filmarchiv enlarged its holdings by 300 feature films and 2.800 documentaries. The holdings increased to 5.200 titles of feature films and to 50.552 documentaries including news-reels.

The acquisitions (by exchange) of some original nitrate prints (partly tinted) of classic silent German Feature films should be emphasized:

"Falsche Scham" (1926, Rudolf Biebrach)
"Die grüne Manuela" (1923, E.A. Dupont)
"Die Jüdin von Toledo" (1919, Otto Kreisler)
"Der Meister von Nürnberg" (1927, Ludwig Berger)
"Unfug der Liebe" (1928, Robert Wiene).

The Bundesarchiv-Filmarchiv also got approx. 125 35mm-release prints of German postwar feature films from the fifties to the seventies from private collectors.

The Bavaria Laboratory in Munich cleared part of its vaults and gave a remarkable amount of feature films and documentaries as a deposit to the Bundesarchiv. As every year, the ministries of the Federal Republic of German and their subordinated agencies transferred a lot of film material to Koblenz.

Voucher-prints of 76 titles - mainly feature films - have been given to the Bundesarchiv, 65 of them according to legislation ("Filmförderungsgesetz") by the Filmförderungsanstalt in Berlin while 11 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 of feature films the Bundesarchiv in 1988 spent DM 698.000. From nitrate stock and from early acetate material of the fifties 70 long feature films (over 1.000 meters) and 66 short feature films (under 1.000 meters) including trailers could be copied on safety film. The copying of Fritz Lang's "Die Nibelungen - 2. Teil: Kriemhilds Rache" from a newly discovered nitrate print of 1924 should be mentioned in particular.

Additionally, DM 352.000 of the budget went into the copying of 150 documentaries and news-reels from nitrate stock and early acetate material on safety film. "Fox Tönende Wochenschau" was given priority again.

3. Cataloguing - Documentation - Research

In 1988, the Bundesarchiv again was visited by more than 300 researchers, most of them working for German or foreign television productions. Approx 6.000 reels were screened for them.

Another 4.000 reels were dispatched for non-commercial screenings inside Germany and abroad.

4. Film showings

In the first months of 1988 the Bundesarchiv continued its retrospective "German Film and Far East". In autumn, a new series was started: "Criticism of judicial power in German cinema" presenting film examples from 1929 to 1960.

5. Relations with governmental authorities

In early January 1988, the federal law on the safeguarding and use of federal archival materials ensured that all government-produced films are to be transferred to the Bundesarchiv-Filmarchiv.

6. Relations with other film archives

During 1988, there was an intensive exchange of film material with the Staatliches Filmarchiv der DDR and with other FIAF-archives in Amsterdam, Bois d'Arcy, København, Lausanne, London, Moskva, Wien and Reykjavik.

Helmut Regel - head of the feature film section in Koblenz - had the chance to visit the FIAF-colleagues in Tirana. For one week he identified about 30 mostly German films of the thirties and forties. Harald Brandes, head of the technical section, for one week visited the Staatliches Filmarchiv der DDR for an exchange of technical experiences.

7. Special events

On January 26, 1988 probably caused by an electric defect, one cell of the Bundesarchiv's nitrate vaults in the Ehrenbreitstein Fortification burnt out. Fortunately 85% of the 1.900 reels lost by fire had already been printed on safety stock in earlier years. The 15% of not yet printed films consisted of German documentaries from the thirties. In consequence, the Bundesarchiv reduced its nitrate holdings. Approx. 30 tons of nitrates already copied in good quality on acetate material were destroyed, given back to owners or offered to FIAF-partners.

ACTIVITIES REPORT FOR 1980

1. ACQUISITIONS IN THE YEAR

Once more I am pleased to be giving another annual report, stating that 1980 has been a fairly good year for our institution. This of course does not mean that all our problems have been solved in the cultural work of the past year and that we will not have any more. The memory of my 1979 report is still fresh in my mind, and I am sure that you have been able to contribute the year with a strong and...

1980

Chancellor B. M. ... the findings of the ...

La Paz

- 31 picture films (35 mm)
- 202 picture films (16 mm)
- 22 documentaries (35 mm)
- 20 documentaries (16 mm)
- 2 documentaries (8 mm)
- 20 projects (16 mm)

This total of 607 reels added to our film collection. We also acquired 43 video cassettes, mainly with seminars at our national video production. In addition, all the mentioned acquisitions for archive activity cost with:

- 4896 litres
- 6842 reels

2. PROSPECTS IN THE FIELD OF PRESERVATION

(Two are the main problems concerning our preservation work. First of all, the facilities mentioned in our 1979 report concerning the video work in our country. Second, the limited physical space, not allowing a more suitable work. Therefore during 1980 our most important task was to continue cataloguing and inventorying our film collection. 200 reels were checked, 200 video cassettes were made of good quality...

CINEMATHECA BOLIVIANA

ACTIVITIES REPORT FOR 1988

1.- ACQUISITIONS OF THE YEAR

Once more I am pleased in beginning another anual activities report, stating that 1988 has been a fairly good year for our institution. This of course does not mean that all our problems have been solved; on the contrary, many of them are sill matters to worry about. The meaning of my optimistic statement is, that economically speaking, we have been able to conclude the year, with a balanced budget.

Cinemateca Boliviana enlarged its holdings by the following acquisitions:

- 31 feature films (35 mm.)
- 62 feature films (16 Mm.)
- 13 documentaries (35 Mm.)
- 138 documentaries (16 mm.)
- 7 documentaries (8 Mm.)
- 81 trailers (35 Mm.)

This totalized 607 reels added to our film collection.

We also acquired 14 video-csettes, mainly with exammplles of our national video production.

Including all above mentioned acquisitions our archive actually counts with:

- 4.896 tittles
- 6.862 reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

Two are the main problems concerning our preservation labour.

First of all the formerly mentioned lack of film processing laboratories in our country.

Second, the limited physical space, not allowing a more suitable work.

Therefore during 1988 our most important task was to continue cataloguing and inspecting our film collection.

700 reels were checked, and in some cases we made urgent restora-

tion, mainly for damaged film perforations.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

The most important step in this field was the acquisition of a computer system, now in use for our work. We are using an Apple Macintosh SE, with its program File Maker. Part of our dates, concerning all sections of the archive have already been incorporated to the system. We acquired also 43 books, 213 periodicals, 310 film posters, 1.212 stills, 43 press books and 900 clippings.

89 researchers, mainly students, requested our services.

A basic national filmography is practically ready for printing and we hope to do this during the current year.

4.- FILM SHOWINGS

130 films have been shown at 728 screenings in our 260 seat cinema.

These films were grouped in the following series:

- Young people in film (6 films)
- Czech Films (6 films)
- Blake Edwards (6 films)
- French Films from the Nouvelle Vague (6 films)
- Five Years (10 films)
- French Cinema Noir (6 films)
- Yugoslavian Cinema (5 films)
- Young german filmmakers (5 films)
- Past, present, Future (10 films)
- New French Films (5 films)
- Werner Herzog (6 films)
- About Love (6 films)
- Best films of the last Five Years (10 films)
- German masterpieces (5 films)
- Glauber Rocha (13 films)
- French conflicts (6 films)
- New argentinian Films (4 films)
- Classics in Review (10 films)

3 individual titles were on exhibition too.

42.765 spectators assisted to these screenings.

We also offeres 36 special screenings for students. 7.200 of them assisted to these showings,

5.- EXHIBITIONS-PUBLICATIONS

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

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget for 1988 was ca. 49.000 Bolivianos (ca. 20.164 U.S. Dollars)

Our relations to governmental authorities are as always excellent.

7.- INTERNATIONAL RELATIONS

Thanks to an invitation of the French Ministry for Culture, in 1988 we assisted to the FIAF Congress held in Paris.

Relations with our colleagues from Latin American Archives are also as always friendly an we expect to accomplish several joined projects in the immediate future, mainly concerning the preservation field.


PEDRO SUSZ K.
DIRECTOR



LAUSANNE - 1968 - 1969 - 1970 - 1971 - 1972 - 1973 - 1974 - 1975 - 1976 - 1977 - 1978 - 1979 - 1980 - 1981 - 1982 - 1983 - 1984 - 1985 - 1986 - 1987 - 1988 - 1989 - 1990 - 1991 - 1992 - 1993 - 1994 - 1995 - 1996 - 1997 - 1998 - 1999 - 2000 - 2001 - 2002 - 2003 - 2004 - 2005 - 2006 - 2007 - 2008 - 2009 - 2010 - 2011 - 2012 - 2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022 - 2023 - 2024 - 2025

REPORT STATISTIQUE 1968

Le rapport statistique 1968 de la Ville de Lausanne, qui constitue le premier volume de la série, est consacré à l'analyse de la situation économique et sociale de la ville au cours de l'année 1968.

Il est divisé en deux parties principales : la première, consacrée à l'analyse économique, et la seconde, consacrée à l'analyse sociale.

Lausanne

Le rapport 1968 de la Ville de Lausanne, qui constitue le premier volume de la série, est consacré à l'analyse de la situation économique et sociale de la ville au cours de l'année 1968.

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RAPPORT D'ACTIVITE POUR 1988

- Suite de l'hommage à William Klein + activités désormais régulières: Cours de Freddy Buache: Histoire et esthétique du cinéma.
- Collaboration avec l'Université populaire de Lausanne, les Activités culturelles de l'Université de Genève, le Filmpodium de Zurich. Participation active aux rétrospectives des Festivals de Locarno et Vevey.
- Hommage à Lino Ventura (présence de José Giovanni).
- Panorama de films roumains avec Pro Helvetia.
- Présentation régulière de Plans Fixes.
- Hommage à Jeanne Moreau (env. 30 films). Inauguration en sa présence.
- Festival de films du Tiers Monde.
- Première de La mort d'Empédocle de Straub-Huillet (en leur présence).
- Intégrale Glauber Rocha - Réflets cinéma suisse de Soleure 88.
- Cours en collaboration (projections-séminaire) avec la Faculté de Théologie de l'Université de Lausanne.
- Année européenne du cinéma: préparation du Train du cinéma: exposition d'objets, photos, affiches dans 3 wagons. Inauguration avec M. Leo Schurmann à Berne-Ostermundigen le 7 avril 1988.
- Panorama du nouveau cinéma hongrois avec Pro Helvetia (présence d'Istvan Gaal).
- Hommage à Jean Dréville (en sa présence).
- Semaine du cinéma marocain (présence d'Izza Genini).
- Visite officielle de M. Mario Soares, Président de la République du Portugal, et présentation de films portugais en collaboration avec la Cinémathèque de Lisbonne.
- Films d'animation soviétiques (en présence d'Eduard Nazarov).
- Présentation des films nouveaux de Jacqueline Veuve, H.U. Schlumpf
- Participation à l'Hommage à Georges Franju, à l'Institut Lumière à Lyon.
- Les 11 et 12 juin, dans la Grande Halle du Comptoir suisse à Lausanne, en collaboration avec la Fête du Cinéma, le Théâtre municipal et avec l'appui de l'Année européenne du cinéma, du Canton de Vaud et de la Ville de Lausanne, présentation de Napoléon d'Abel Gance, accompagné de l'Orchestre de Chambre de Lausanne renforcé (45 musiciens) sous la direction de Carl Davis: env. 8'000 spectateurs.
- Participation à la nuit de la Photo, en collaboration avec le Musée de l'Elysée le 24 juin.
- Panorama du cinéma albanais en collaboration avec Pro Helvetia (et en présence d'une délégation de trois personnes venues de Tirana).
- Réflets d'Argentine (films + exposition de gravures à la Galerie).
- Reprise de la rétrospective Cavalcanti organisée par la Cinémathèque suisse au Festival de Locarno, avec l'appui des cinémathèques française, belge et du BFI (Londres).

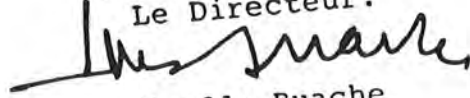
- Programmes spéciaux du 40ème anniversaire.
- Présentation d'une sélection de films polonais en collaboration avec Pro Helvetia et la participation d'une délégation.
- Programme de films belges composé avec le Centre audiovisuel bruxellois (Kathleen de Béthune, présente pour l'hommage à Henri Storck).
- Soirée de films d'animation de Laloux et Topor (en présence de Topor).
- Soirée de films d'animation hongrois en collaboration avec la section suisse de l'ASIFA, Nicole Salomon (Annecy) en présence d'une délégation hongroise.
- Emission TV, du Comptoir suisse, pour le 40ème anniversaire de la CSL et réunion à Lausanne des représentants des Cinémathèques francophones - Fête au Centre culturel suisse de Paris pour le 40ème anniversaire de la CSL.
- Rétrospective Michel Deville.
- Présentation du cinéma soviétique (12 films récents ou récemment "libérés").
- Projection, en première des Plans fixes et des films de Jacqueline Veuve réalisés pour les "Amis du bois".
- Accueil du Séminaire sur le scénario.
- Le déménagement des dépôts se poursuit avec prise informatique de l'inventaire et aménagement des nouveaux locaux à Penthaz (à 10km de Lausanne).
- Participation active au film Déclarations d'amour d'Edi Hub-schmid (montage de séquences suisses).
- En 1988, la CSL a reçu 40'000 spectateurs à ses programmes réguliers.
- L'édition du bulletin mensuel s'est poursuivie.
- L'édition du livre de Dumont fut une opération financièrement saine et d'un accueil extraordinairement positif: l'ouvrage fut primé parmi les meilleurs livres suisses.
- Des relations ont été établies entre Maurice Béjart, M. Braun-schweig et la Cinémathèque suisse.
- L'activité normale s'est poursuivie: bulletin, projections dans nos salles, enrichissement des collections qui se présentent au 31 décembre 1988 de la manière suivante: 1'000 bobines soit 550 titres de courts métrages et 860 titres de longs métrages (soit env. 1'100 nouveaux titres de c.m. et de l.m.) ce qui porte nos collections à env. 14'000 titres de longs métrages et 11'000 titres de courts métrages (sans compter les anciennes actualités, la collection du Ciné-Journal suisse ni celle des bandes-annonces).
- Nous avons enrichi la bibliothèque de 474 livres, 876 N°s de revues, 26 annuaires, 71 scénarios, ce qui porte notre bibliothèque à env. 13'000 vol. (+ revues et scénarios divers).
- Au cours de 1988 nous avons acquis 10'000 photographies, 1'000 affiches, 4 appareils anciens, ce qui porte la collection à 735'000 photos classées, 30'500 affiches, 280 appareils anciens.

Les subventions pour 1988 furent:
 Fr. 900'000.- de la Confédération (+ Fr 150'000.- pour tirages de films suisses primés), Fr 200'000.- du Canton de Vaud, Fr. 220'000 de la Commune de Lausanne et Fr. 280'000.- env. pour loyers et services.

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

Lausanne, le 10 janvier 1989

CINEMATHEQUE SUISSE
 Le Directeur:



Freddy Buache

APRIL 1958

1958

APRIL 1958

Lisboa

In 1958, the weather in Lisbon was generally mild and sunny, with some rain in the afternoon. The temperature was in the 60s and 70s, which was perfect for a visit. I went to the city center and saw many beautiful buildings and streets. The people were very friendly and the food was delicious. I also went to the beach and enjoyed the view of the city and the ocean. It was a very pleasant trip and I would like to go back soon.

I stayed at the Hotel Lisboa and it was very nice. The rooms were clean and comfortable. The staff was very helpful and the service was excellent. I also enjoyed the breakfast and the view from the hotel. It was a very good experience and I would recommend it to anyone who wants to visit Lisbon.

I went to the Cathedral of Lisbon and saw the famous tower. It was very tall and had a beautiful view of the city. I also went to the National Museum and saw many interesting artifacts and paintings. The museum was very well organized and the staff was very knowledgeable. I also went to the Botanical Garden and saw many beautiful plants and flowers. It was a very nice place to visit and I would like to go back soon.

I also went to the University of Lisbon and saw the famous library. It was very old and had many beautiful books and manuscripts. I also went to the National Library and saw many interesting books and documents. It was a very interesting experience and I would like to go back soon.

APRIL 1958

I went to the National Theater and saw a very beautiful performance. The music was very beautiful and the acting was excellent. I also went to the National Opera and saw a very beautiful performance. The music was very beautiful and the acting was excellent. It was a very interesting experience and I would like to go back soon.

I also went to the National Museum of Art and saw many beautiful paintings and sculptures. The museum was very well organized and the staff was very knowledgeable. I also went to the National Museum of Natural History and saw many interesting artifacts and fossils. It was a very interesting experience and I would like to go back soon.

I also went to the National Museum of Science and Technology and saw many interesting exhibits. The museum was very well organized and the staff was very knowledgeable. I also went to the National Museum of Archaeology and saw many interesting artifacts and fossils. It was a very interesting experience and I would like to go back soon.

CINÉMATHEQUE PORTUGAISE

RAPPORT 1988

1. Acquisitions de l'année

Le travail de l'Archive Filmique s'est orienté vers quatre objectifs spécifiques: récupération de films portugais de court métrage et de films étrangers de long métrage de patrimoine de nitrate; acquisition et tirage de copies de films portugais et étrangers qui manquent dans nos collections: formation d'une collection des classiques portugais pour diffusion culturelle: intégration de collections privées dans nos dépôts.

- a) Acquisitions: 25 longs métrages et 57 court métrages portugais; 26 longs métrages et 5 courts métrages étrangères.
- b) Récupérations du Nitrate: 1 long métrage portugais ("Bola ao Centro") et 22 longs métrages étrangers (parmi lesquels Les Enfants du Paradis, Les Visiteurs du Soir, Bank Holiday, The Pilgrim et plusieurs "shorts" de Chaplin), 27 courts métrages portugais dont les derniers numéros du Journal Portugais (1945-1952), et 2 courts métrages étrangers.
- c) Dépôt de films de la Municipalité de Lisbonne.

2. Progrès dans le domaine de la conservation

- a) Préparation et projet de construction de l'archive de nitrate dans le nouveau terrain acquis pour l'installation de l'Archive National des Images en Mouvement (ANIM).
- b) Édition de l'article de Henning Schou et Dominic Case.
- c) Acquisition de boîtes en plastique et soustitution progressive des boîtes appartenant à la collection du producteur Queiroga.

3. Catalogage

- a) Continuation du fichage des films existants dans l'Archive. selon le

modèle de la FIAF et préparation des éléments pour l'ordinateur qui fonctionnera depuis Janvier 1989.

b) Publication du catalogue de longs métrages.

c) Édition (prévue pour Janvier 1989) du "Prontuaire du Cinéma Portugais", inventaire possible de la production nationale entre 1896 et 1988.

d) Continuation de l'inventaire des films archivés sur l'Angola et le Moçambique (présence de plusieurs films de cette collection dans le "Rimini Cinéma" sur le Cinéma Colonial).

4. Documentation, Catalogation, Recherches

- Acquisition et traitement bibliographique de monographies, périodiques, scénarios de films portugais, affiches, "press sheets" programmes et autre documentation.
- Reconversion bibliographique des monographies archivées dans la bibliothèque avant l'adoption du système de classification de la FIAF et indexation d'articles qui ne sont pas couverts par le I.I.F.P.
- Conclusion du travail de recherche des films longs présentés au Portugal entre 1918 et 1957, dont l'édition est prévue pour Juin 1989.
- Indexation des "press sheets" de films étrangers et de programmes d'exploitation commerciale au Portugal.
- Indexation des coupures de presse de 1987 et conversion en microfiches des coupures concernant le cinéma portugais.
- Identification et indexation de photos de personnalités du cinéma.
- Service de lecture publique.
- Indexation des feuilles de programme des films présentés par la cinémathèque.
- Actualisation du fichier de films présentés au Portugal.

5. Projections

La Cinémathèque Portugaise a organisé, dans sa salle, avec 200 places, 533 séances. 592 films ont été projetés et vu par 46 083 spectateurs.

L'événement majeur de la programmation a été la retrospective "Manoel de Oliveira en Contexte" (Novembre et Décembre). À l'occasion du 80^{ème}

anniversaire de Oliveira, l'intention fût de proportionner une vision intégrale de l'oeuvre de Oliveira, mise en rapport avec les principaux mouvements esthétiques de l'histoire du cinéma depuis les années 30 jusqu'à nos jours.

La Cinémathèque a aussi présenté les retrospectives intégrales de l'oeuvre de Billy Wilder, Otto Preminger et Samuel Fuller. À l'occasion de la retrospective Fuller, le cinéaste a été présent à Lisbonne pour des débats avec le public de la Cinémathèque.

Dans le cadre de l'année européenne du Cinéma et de la Télévision, la Cinémathèque a présente une retrospective sur le "Cinéma Allemand post-Fassbinder", une retrospective "Louis Delluc", complémenté par une selection des filmes français qu'ont obtenu le "Prix Delluc", une retrospective avec la réalisatrice soviétique "Kira Muratova", et une selection de films italiens des années 80.

En profitant de la présence à Lisbonne de l'acteur Keith Carradine et du directeur de photographie Pierre William Glenn, des débats et des selections de ses films ont été organisés.

À l'occasion de notre 40^{eme} anniversaire, nous avons présenté un programme diversifié, y incluant des restauration et les nouvelles acquisitions de la Cinémathèque. Nous avons aussi commémoré le 25^{eme} anniversaire de la Cinémathèque Québécoise en présentant 15 films classiques de la collection de son archive. Robert Daudelin, le directeur, a été aussi présent à Lisbonne.

La plus importante retrospective de genre a eu comme sujet "Les Grands Films de Aventure" et a eu lieu aux de Octobre et Novembre

Nous avons aussi organisé un programme des films de Méliés, avec la présentation de Mme. Malthête Méliés et du pianiste Eric Le Guen.

Pour la branche distribution, on a organisé un cycle sur la SONORO FILME, à l'occasion du 60^{eme} anniversaire de cet ancien distributeur portugais.

En collaboration avec des instituts de théâtre, littérature, beaux arts, la Cinémathèque a présenté les cycles "Tennessee Williams au Cinéma", William Faulkner en Film" et "Les Beaux Art au Cinéma".

6. Editions

En complément des retrospectives les livres suivants ont été publiés:

- SAMUEL FULLER: Biographie, filmographie (118 p)
- SONORO FILME: Histoire d'un distributeur portugais, filmographie (62 p)
- JORGE DE SENA: Anthologie des critiques de films (191 p)
- MANOEL DE OLIVEIRA : ALGUNS PROJECTOS NÃO REALIZADOS E OUTROS TEXTOS: scripts de Manoel de Oliveira (120 p)

7. Administration et Budget

L'augmentation du niveau des salaires du personnel a fait monter le budget du secteur. Le programme de récupération du nitrat a aussi augmenté de 3 343 000 escudos.

(1 dollar US = 152 escudos)

B U D G E T

Personnel	47 179 000\$00
Acquisitions de publications	1 800 000\$00
Acquisitions pour le Musée et Archive Photographique	1 600 000\$00
Programmation et Rétrospectives	13 210 000\$00
Édition des livres	1 572 000\$00
Récupération de films de nitrat	32 343 500\$00
Tirage de copies de films classiques portugais	4 102 600\$00
Tirage de copies de films portugais pour diffusion culturelle	1 211 000\$00
Acquisition de films étrangers	1 972 000\$00
Acquisition finale d'un terrain pour le futur Archive National des Images en Mouvement (A.N.I.M.)	16 000 000\$00
Administration et Manutencion	33 190 000\$00
Total	154 180 000\$00

(Cent cinquante quatre millions, cent quatre vingt mille et cent escudos)

8. Rélations Internationales

Il faut souligner, dans les derniers mois de l'année, la création d'un secrétariat exécutif pour le 45.e Congrès FIAF, avec un budget spécial et des installations administratives et techniques auprès des services de la Cinémathèque.

Une grande rétrospective du nouveau cinéma portugais a été du nouveau cinéma portugais a été organisée à Pesaro (Juin), à l'occasion de la Mostra Internazionale del Cinema Nuovo. Une autre rétrospective du cinéma portugais a été présentée à partir de Septembre dans la République Fédérale Allemande (Hambourg, Munique, Berlin).

À Bari et à Lille la Cinémathèque Portugaise a été présente pour discuter la collaboration avec la CEE dans le domaine de la récupération et sauvegarde du patrimoine filmique européen.

9. Diversos

La Cinémathèque Portugaise a aussi collaboré dans les programmes organisés dans le cadre de l'Année Européenne du Cinéma et de la Télévision.

Nous avons aussi participé à la I Foire des Industries de la Culture, du 14 au 22 Décembre, à Lisbonne.

Pour le Musée ont été acquises une caméra Pathé 35 mm des années 20 et une camera Cameflex 35 mm des années 60. Nombreux documents historiques (photos, livres rares, collections privées, posters, etc) ont été offerts à la Cinémathèque, dont une collection rare de petits films comiques de Chaplin et Laurel et Hardy.

La Radiotélévision Portugaise a aussi présenté dans ses programmes des films longs et des extraits de films de nos archives.

INTERNATIONAL

The recent visit of the International Union of Pure and Applied Chemistry to the National Bureau of Standards was a most interesting and profitable one. The IUPAC is the largest and most influential of the international organizations of scientists and engineers, and its visit to the NBS was a most important one. The IUPAC is the largest and most influential of the international organizations of scientists and engineers, and its visit to the NBS was a most important one.

London

The opening of the 1957 International Union of Pure and Applied Chemistry (IUPAC) meeting at the National Bureau of Standards was a most interesting and profitable one. The IUPAC is the largest and most influential of the international organizations of scientists and engineers, and its visit to the NBS was a most important one.

The total refurbishment of the National Bureau of Standards is well advanced. It will provide temporary office accommodations for the staff of the U. S. National Bureau of Standards in the interim until the new office building is completed.

The NBS is working on a program of research and development in the field of electronics. This program is being carried out in cooperation with the National Bureau of Standards and the National Institute of Standards and Technology. The program is being carried out in cooperation with the National Bureau of Standards and the National Institute of Standards and Technology.

1. RESEARCH FOR THE YEAR

The research program for the year 1957 was most successful. The research program for the year 1957 was most successful. The research program for the year 1957 was most successful.

The research program for the year 1957 was most successful. The research program for the year 1957 was most successful. The research program for the year 1957 was most successful.

FIAF 1988 ACTIVITIES REPORT
NATIONAL FILM ARCHIVE - London

INTRODUCTION

Our recent moves to new accommodation both in London and at Berkhamsted offered us the opportunity to implement new working procedures using the latest technology and new facilities available. To meet these challenges all the sections of the NFA held intense discussions and consultation was sought at all levels to iron out unforeseen problems. In addition, we continue our second phase of developments as projected for the year:

The opening of MOMI (The Museum of the Moving Image at the South Bank next to the National Film Theatre) on 15 September 1988, was attended by some 4000 guests and many FIAF colleagues. This project, coordinated by David Francis (NFA) and Leslie Hardcastle, also called on the expertise and active support of many NFA staff who rallied round as the opening day drew closer.

The total refurbishment of Ernest Lindgren House at Berkhamsted was completed. It will provide temporary office accommodation to the staff of the J. Paul Getty Jnr Conservation Centre until a new office block is constructed.

The SIFT (Summary of Information on Film and Television) database with in-house computer run on a DEC VAX 8250 and ALL-IN-ONE (DEC electronic mailing system) run on a VAX 6220 were started (completion in March 1989). All the cataloguing records (filmographic information) are now stored in SIFT whilst the Technical Records, computerised in 1986, run independently at the J.P.G.C.C. on a DEC micro VAX mini computer. A data line was installed between London and Berkhamsted to link up the two databases into one network which staff at both locations can use alternately. This is now operative.

1. ACQUISITION FOR THE YEAR

All three sections reviewed their present acquisitions for current and retrospective material compared to national output past and present. Several important negotiations were finalised whereby the NFA and commercial companies cooperate to complete the preservation work of large nitrate collections of British feature films and newsreels.

1.1 Fiction

1108 titles (including approx. 250 shorts) were acquired. Our good relationship with the film industry was maintained. Film companies ceasing to operate deposited large collections with us, such as the Academy Cinema, The Childrens Film Foundation and Robert Kingston Films. The film director Alan Parker ensured that all his films

were deposited and preserved in the NFA. Cooperation with television companies also increased and large collections of fiction films were deposited after transmission.

1.2 Non-Fiction

4901 titles were acquired, a substantial increase on previous years. The major collections gathered were advertising films from both J. Walter Thompson and Saatchi and Saatchi (who deposited films made on behalf of the Conservative Party of the last two General Elections). We continued acquisition of the National Coal Board films and received those of British Steel.

1.3 Television

6397 television programmes were acquired (5256 from Independent companies including Channel 4). This section underwent many changes with two new staff at Stephen Street and a new working structure in the Video Unit at Berkhamsted, enabling it to start the preservation and copying of disused formats.

ONE DAY IN THE LIFE OF TELEVISION (1st November 1988) was certainly the most exciting project we have undertaken, in collaboration with the TV Unit of the BFI. It entailed not only the collection of all televised programmes transmitted on that day on national and regional channels, satellite and cable channels, but also the gathering of diaries from producers shooting in TV studios on that day and those of some 9,000 viewers, including 4,000 children from 193 schools. Altogether, 450 programmes have been acquired on 1 inch, and some other gauges. All this material is being catalogued as received and this work will be completed by the end of February, so that it will be available for a TV documentary to be transmitted a year later, in 1989, together with a book, edited by Sean Day-Lewis.

1.4 Stills, Posters and Designs

450,000 stills were acquired, most of them by exchange through MOMA, N.Y.; 65 costume and set designs with examples by Ernest Dryden for REMEMBER LAST NIGHT (1935), DEVIL'S PLAYGROUND (1937), HIGH TREASON and TARAS BULBA; 850 posters, including a large exchange with the Swiss Cinematheque were acquired and an early example of a Pathe poster, TOUS Y MENENT LEURS ENFANTS.

2. PRESERVATION

2.1 Films

Tests commenced at the end of last year on both the SIGMA PRINTER and the newly installed CALDER PROCESSING PLANT continued in 1988

until archival standards set were fully met.

Two million feet of nitrate film was transferred onto safety stock and full preservation operations completed. We are still using the priorities set by the 24 YEAR NITRATE DUPLICATION SCHEME. 3,500ft of 70mm nitrate films from the Schultze collection were painstakingly restored. Restoration work on nitrate Technicolor films via black and white safety separations continued with two new titles: **A MATTER OF LIFE AND DEATH** and **THE TALES OF HOFFMANN**, both directed by Michael Powell and Emeric Pressburger. This work was again by financed by the National Heritage Memorial Fund.

A Bell & Howell C printer was purchased and two existing Lawley junior machines were equipped to treat fungus attack.

The large increase in requests in access areas for the use of viewing copies for research and exhibition put a great strain on the main servicing aspects of the Centre and were the subject of much discussion throughout the year. Some 5,068 prints were despatched from the Centre to Stephen Street for a variety of reasons, 4553 of those solely for access in the Viewing Service, Production Library and Donor's access.

2.2 Video

The evaluation of the 1" tapes "acquired", as opposed to self-recorded TV programmes, was undertaken at the rate of 15 programmes per week during shift recording hours. VHS viewing copies are produced at the same time and are automatically passed to Cataloguing for subject indexing.

2.3 Research on Polymer Degradation

Intense discussions were held throughout the year to find ways of continuing the research presently undertaken, with new sponsorship sought. The basic findings of the research are reported to the FIAF Preservation Commission.

An elaborate in-house sampling of all tri-acetate based film was started to determine the level of degradation encountered, to define the magnitude of the problem within the whole collection and its incidence in relation to magnetic sound track and other factors present.

3. CATALOGUING

As already mentioned, the switching over from our database onto SIFT occupied a great deal of our time and energy and caused some frustration, but we got there and the new database is working and accessible! Cataloguing staff were all equipped with their own terminals and started to work directly from these.

Subject indexing for all current non-fiction acquisitions - TV

programmes and film and video productions - with the exception of TV news and current affairs which we hope to input directly from existing information kept by the companies, is up-to-date, a landmark in the history of the Cataloguing department. In addition, retrospective subject indexing of all 1985,86, 87 television programmes from the direct recording scheme have been completed.

A comparison between technical records of films entered on the Berkhamsted database after technical examination and cataloguing records has been made. As a result, we have gathered information on 8000 items which we need to identify. Priority has been given to this work so that hidden treasures can come to light and it will keep us occupied for a few years.

Cataloguers now spend several days a week at Berkhamsted working closely with the General Technical Examiners. This scheme, started in 1988, will continue in future and is aimed at improving communication, training and exchange of expertise.

Two junior members of the staff were assigned to a special project on behalf of MOMI to select extracts for the British documentaries, British fiction and French fiction sections. Altogether some 100 extracts were selected and the staff gained assertiveness and expertise.

Staff celebrated in December 1988 Roger Holman's 25th anniversary at the NFA as Chief Cataloguer.

4. ACCESS AND EXHIBITION

4.1 Abroad

The major British retrospective abroad was at the Cinematheque Francaise in Paris with 430 titles shown, entitled DECOUVERTE ET SAUVEGARDE DU CINEMA BRITANNIQUE. The event was mounted with help from the British Council and other sponsors and lasted a year. A British party of filmmakers and actors led by Sir Richard Attenborough attended the opening day events in Paris. A large exhibition on the activities of the BFI and NFA and illustrating the British cinema was on show throughout the retrospective.

The Viewing Service also supplied films to the following countries and towns: Munich; Helsinki; Stockholm; Amsterdam; Lisbon; Pacific Film Archive, USA; Yugoslavia (24 British films); Odessa (USSR) - British Hitchcock; Locarno Film Festival - Cavalcanti (21 titles); Warsaw - British Films (30 titles); Spain (British Horror); MOMA, N.Y. - 12 British animation programmes; Rimini - Colonialism in the cinema; Berlin Film Festival - colour restorations.

4.2 Home

We organised and programmed directly the following seasons at the NFT (as well as lending films for other seasons):

FIAF 50th Anniversary: 12 programmes of classics.

Cinema: Our Heritage: screenings of the Technicolor films restored with help from the National Heritage Memorial Fund.

High, Wide, and Handsome: a survey of wide screen films made throughout the history of the cinema.

HandMade Films: a retrospective of all films produced by this company and a Guardian lecture was organised by the Fiction Acquisitions section. All the films produced by this company, which included the Monty Python films, have been deposited for preservation in the NFA.

Treasures from the National Film Archive at MOMI: The end of the year saw the start of these screenings held in the new cinema (135 seats) in MOMI. For these programmes we aim to gather a collection of classics from the world over obtaining the best restored versions of prints available with the help of sponsorship. This collection will be kept solely for MOMI use and will be running continually. Printed programme notes with complete credits and details on the history of the film and the source of the print is also included. Many FIAF archives have already collaborated with us on this project which will take some years to complete.

London Film Festival: the NFA presented 3 programmes - a Jacques Ledoux tribute and 2 restoration programmes from the UCLA Film and Television Archive, introduced by Bob Gitt.

We helped and loaned films to the Leeds International Film Festival.

Made In London: 50 titles were programmed into 2 seasons, spring and autumn at the Museum of London. These are highly successful and have introduced British cinema to new audiences. As the 400th film was shown, the Museum welcomed its 40,001st patron!

The Stills, Posters and Designs department helped MOMI with stills, loan of posters and designs (250). Other examples in this collection were loaned to the Barbican exhibition, PANORAMANIA, and TREASURES FOR THE NATION: Conserving our Heritage, an exhibition at the British Museum to coincide with the 8th anniversary of the National Heritage Memorial Fund. Items were also loaned to the Musee d'Orsay for the exhibitions held during the FIAF 50th Anniversary Congress.

5. BUDGETARY MATTERS, RELATIONSHIP WITH GOVERNMENTAL AUTHORITIES

The grant to the NFA increased by 3% and sponsorship continued to be allocated to special projects such as building development etc, which fall outwith our running activities.

Export of Works of Art: Film and Video

The purchase of British Film Libraries by foreign companies has highlighted the fact that film and video is excluded from the

ruling concerning the export of "works of art" in the U.K. The NFA asked the Department of Trade and Industry to add a special clause which could protect "films and video" and the exact wording and clauses were drafted together. The clause should come into operation soon.

New Copyright Bill

The recommendations made last year by the BFI/NFA have been inserted in the new Bill. The NFA is now "designated" as one of the two official archives for television alongside the Scottish Film Archive. This means that the NFA has the "right" to collect and record (though no legal deposit) TV material and to show TV programmes to researchers and students.

White Paper on Broadcasting

The publication of this government paper has aroused speculation as to how the future de-regulation of the British television service will affect the NFA's television operations. The NFA has submitted a paper on the subject to the Home Office.

6. INTERNATIONAL RELATIONS

The opening of the J. Paul Getty Jnr Conservation Centre drew much interest, as well as MOMI. We hosted, directly or as part of the BFI, several delegations investigating costs and specifications of the buildings.

Two Irish trainees were taken on a six-month agreement and were trained on-the-job at JPGCC. A UNESCO trainee was also trained for a period of two months. Visits to the Imperial War Museum and the East Anglian Film Archive were also organised for them as part of the general training.

The ECTVY Restoration scheme granted during the European Cinema and Television Year was partly administered from London following meetings in Bari, Pordenone and Lille.

David Francis attended the Dusseldorf meeting of EEC Cinema Museum Curators and the Berlin seminar on European television's contribution to the restoration of old films.

Michelle Aubert was invited to lecture at a seminar held during the Bologna Film Festival on the cataloguing of films and preservation policies of the NFA.

Visitors from India, Japan, France, Mexico, Los Angeles (UCLA), Colombia, Thailand, Canada, Yugoslavia, Poland, Israel, Switzerland, Austria, Germany came for varying lengths of time to visit the NFA, the J. Paul Getty Jnr Conservation Centre and MOMI.

Exchanges and collaborations on the preservation of films with FIAF archives increased substantially, albeit at a slow pace. The NFA also received generously from the Nederlands Filmmuseum, the Filmoteca

Espanola and the Cinematheque de Toulouse, British films thought to be lost! The search for British silent films goes on. An important exchange with the Museum of Modern Art of Tokyo, Film Department was finalised this year.

David Francis attended the Washington meeting of the Film Archives Advisory Committee to discuss collaboration between the U.S. archives and the NFA over the restoration of British and American sound films. A complete list of U.S. titles held in the NFA was supplied and was distributed from Washington amongst all U.S. archives. It was agreed that this checking should proceed by decade, each archive checking their holdings respectively. No British list has yet been received at the NFA.

7. SPECIAL EVENTS

8th Ernest Lindgren Memorial Lecture was delivered by Liam O'Leary on the subject of film archiving on the occasion of the FIAF 50th Anniversary.

Edgar Anstey/Basil Wright Memorial: 300 personalities associated with the documentary film movement in Great Britain attended this event organised by the NFA.

Moving Images, Preservation and Access Seminar: the NFA and IWM have called a series of meetings with British official regional archives, chaired by the British Universities Film and Video Council. These are proving to be extremely valuable and already two seminars have been organised and were well attended.

Two French film crews (FR3, Oceaniques and M6 Aime le Cinema) filmed at the NFA and interviewed staff.

The 156th Georges Melies film "rediscovered" was unearthed by John Barnes in consultation with the Cataloguing section after a long process of deduction, started from reading the Non-Fiction Catalogue. Madeleine Malthete-Melies came to London to further confirm this discovery.

London

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

ANNUAL REPORT - 1988

Acquisitions

By far the most important acquisition of the year was the deposit by the Sikorski Museum, London, of a large collection relating to Poland in the Second World War. This is a nitrate collection, much of it consisting of original negatives with accompanying prints in original gauge, and includes some extraordinary footage. Fortunately most of the nitrate appears to be in excellent condition but a programme of examination and testing began immediately so that material at most risk can be identified and copied.

In addition we have acquired substantial amounts of television material including master 1" copies of the Thames 6 part series on Korea, "Korea, The Unknown War" together with much of the unedited original shooting for these programmes and the associated documentation.

As always we have received a considerable amount of official film relating to defence matters by transfer from Government departments.

Preservation

Full preservation has been completed on 500 cans of our nitrate Second World War collection which is a slight improvement on last year's figures. Sadly this does not indicate any major increase in Government funding. It merely indicates that we have been able to do more printing in-house.

Among the nitrate footage copied in-house were nineteen more issues of the First World War newsreel "The Topical Budget" acquired from a private collector in 1987. This completes the preservation of this acquisition.

Cataloguing

Work continued on the cataloguing of the Museum's holdings of British naval film, and of our German newsreel collection; more than 400 films of the first category and 50 of the second were added to the computer file by the end of 1988. In addition 250 records from the old 'APPARAT' data base have been processed into the necessary format for the current computer file.

During 1988 the Museum acquired a Tandon personal computer which is now located in the Department of Film and is being used for further cataloguing and improved accessioning of new acquisitions, so that information on these goes straight onto the computer file.

Colleagues may also be interested to know that the US Journal American Archivist published an article entitled "Formats and Standards: A film archive perspective on exchanging computerized data" by Roger Smither. This article was derived from the paper given at the Computer Applications symposium during the Canberra Congress in 1986.

Film Showings

Up to the end of October 1988 there were 197 screenings in the Museum's Cinema attended by a total audience of 12,556. Since then the Museum as a whole has been closed to the public to allow for completion of the final stages of building work in the redevelopment of the Museum's public galleries. The Cinema will reopen to the public in March 1989.

Among the many programmes presented was an extensive season of feature films and documentaries dealing with the First World War. This season was arranged to mark the seventieth anniversary of the Armistice and included a complete screening of the BBC's 26 part classic series "The Great War", the silent films "Four Horsemen of the Apocalypse" (1921), "Wings" (1927) and "Shoulder Arms" (1918) all presented with live piano accompaniment as well as "King and Country" (1963), "Tell England" (1930), "Gallipoli" (1981), "Sergeant York" (1941), "La Grande Illusion" (1936), "Oh What a Lovely War" (1968) and many others.

Public Services

The collection continued to be heavily used in 1988. Material was supplied for over 300 different productions worldwide in the course of the year and many research viewings were arranged for members of the public as well as students and historians.

Three hundred and twenty eight film loans were made to academic institutions and specialist groups for study purposes.

International Relations

In March Roger Smither took part (together with Harold Brandes of the Bundesarchiv) in a UNESCO Mission to the Ministries of Information in Qatar and the United Arab Emirates to advise on the establishment of audio visual archives in the Arab States of the Gulf region.

Clive Coultass and Anne Fleming attended the 50th FIAF Congress in Paris together with Roger Smither who went on from there to the Cataloging Commission meeting in Lyons.

FIAF 1988 Activities Report

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

INTRODUCTION

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

I. ACQUISITIONS OF THE YEAR

In 1988, 242 titles were acquired for The American Film Institute Collection. Of this total, 46 were features and 188 were shorts.

Highlights of our 1988 acquisitions include:

- ANNIE LAURIE, a previously-lost 1927 MGM feature starring Lillian Gish.
- THE DISCIPLE, (1915) made under the supervision of Thomas Ince, directed by and starring William S. Hart.
- GREEK WAR FOOTAGE, (1920-21) rare footage documenting the Greek campaign in Asia Minor.
- HARLEM FOLLIES, a 1955 short featuring musical acts by Black American performers.
- ASK FATHER (1919) and LUKE'S SHATTERED SLEEP (1917), two early Harold Lloyd shorts produced by Rolin Film Company.
- NEWLYWEDS SERIES: #10, HE POSES FOR HIS PORTRAIT, a 1913 animated short, possibly the only surviving material of this series by Emile Cohl.
- THE TINIEST OF STAR (1913), HIS UNCLE'S WIVES (1913), and THE SEVEN AGES OF THE ALLIGATOR, all produced by Thanhouser Film Company.
- INKLINGS, three 1927 animated shorts produced by Dave Fleischer and the Inkwell Studios.

- IL GRIDO DELLA TERRA, a 1949 Italian feature produced by Albert Salvatori.
- POKER FACES, a 1926 Universal-Jewel feature starring Edward Everett Horton and Laura La Plante.
- HELEN'S BABIES (1924), featuring Clara Bow and child actress Baby Peggy.
- An unidentified Prizmacolor short depicting a visit to the city of Rheims by Admiral Pershing.

II. PROGRESS IN THE FIELD OF PRESERVATION

The NCFVP continued working with the UCLA Film and Television Archive to identify, organize and preserve the surviving footage from Orson Welles' unfinished 1942 film, IT'S ALL TRUE. This year, approximately 5,800 feet of selected takes were copied for preservation, bringing the total amount of copied footage to 16,000 feet. This work continues under the supervision of a joint NCFVP/UCLA Curatorial Committee.

As a result of a joint effort between the NCFVP and the Moving Image and Sound Archives (Ottawa), preservation was completed on THE CUB, Maurice Tourneur's 1915 comedy starring Johnny Hines. Previously unavailable in 35mm, THE CUB was preserved from two 28mm prints, one from the George Eastman House and one from the AFI Collection at the Library of Congress. The new color print of the THE CUB was presented at "Le Giornate del Cinema Muto" in Pordenone, Italy.

The National Center did color preservation on a number of films from the AFI Collection which had previously been copied only in black and white. Color prints, matching tints in the original nitrate, were made on FINE FEATHERS (1912), directed by Lois Weber, and THE FIRST CIRCUS, a 1921 animated film Tony Sarg. Color internegatives were generated from the original Ambrosio film starring Francesca Bertini, and an unusual solarized color sequence of a forest fire in the last reel of THE MICHIGAN KID (1928). The two-color Technicolor sequence in the last reel of ANNIE LAURIE was also preserved in color by the Center.

In a major development for the preservation of the nation's television history, the National Center coordinated the completion of an agreement with the ABC television network that will facilitate the donation of approximately 23,000 programs (kinescopes and film prints) to the UCLA Film and Television Archive. The donation covers the history of the network's entertainment programming from 1950 through the 1970s. The

transfer of materials in the ABC collection will begin in the Spring of 1989.

Working with the other U.S. FIAF-member institutions, the Center is creating a combined inventory of films on non-standard gauges held by American archives and in need of preservation. The list includes titles existing on 28mm, 17.5mm and 9.5mm formats.

The Center also coordinated the distribution of "Preservation Priority Lists" for 1988-89 to the Library of Congress, Museum of Modern Art, George Eastman House and the UCLA Film and Television Archive. The lists contain titles proposed for preservation by these institutions and help avoid duplication of preservation efforts by keeping the archives informed of each other's preservation plans.

Film and Television Archives Advisory Committee (F/TAAC)

The Center, in its role as Secretariat to the North American Film and Television Archives Advisory Committee, assisted in organizing the annual F/TAAC meeting, hosted by the Moving Image and Sound Archives (Ottawa) on October 17-19, 1988. Eighty-five representatives from over 45 public and corporate archives participated in the meeting, including 10 institutions attending for the first time. General Session topics discussed included videotape and optical disc longevity, computer and cataloging options for news and subject-oriented holdings, and national television selection policies in the United States and Canada. In addition, Working Group meetings were held for FIAF-member archives, local television news archives, subject-oriented collections, and independent and avant-garde film and video collections.

At Ottawa, a self-appointed committee was formed to address the organizational future of F/TAAC, and to construct a survey that will identify the wishes of the field regarding this matter.

AFI/NEA Film Preservation Program

\$355,600 in grants for film preservation were awarded to 12 U.S. archives as part of the annual AFI/NEA Film Preservation Program. Institutions receiving funds in 1988 were:

Anthology Film Archives
Duke University
International Museum of Photography at George Eastman House

Museum of Modern Art
National Center for Jewish Film
New York Public Library - Dance Collection
Northeast Historic Film
Oregon Historical Society
University of Alaska
University of California - Pacific Film Archive
UCLA Film and Television Archive
University of South Carolina

Basic Information Survey for Regional Moving Image Archives and Archival Collections

Survey responses from 57 local, regional and national-level archives and museums throughout the U.S. have been received. The data has been compiled and the National Center expects to issue a report to the field on the results and implications of the responses early in the spring of 1989.

The survey was designed by the Center as a means of gathering detailed information about U.S. archives, their collections, staffs, facilities and preservation procedures. The results of this survey will help the Center cultivate new archives, establish regional cooperation, and provide professional and technical support. It will assist in making national policy decisions and provide an information base for new initiatives in networking, fundraising and public advocacy.

III. CATALOGING - DOCUMENTATION - RESEARCH

AFI Catalog Of Feature Films

The AFI Catalog of Feature Films, 1911-1920 was published in 1988 by the University of California Press, marking the completion of five years of research on the volume by the National Center. In coordination with the publication of the Teens volume, Michael Friend, AFI Catalog Editor Pat Hanson, Assistant Editor Alan Gevinson, Susan Dalton and Eli Savada attended the Annual Silent Film Festival, "Le Giornate del Cinema Muto" in Pordenone, Italy during October 1988. The AFI Catalog is intended to provide definitive filmographic information on all features made in the United States on a decade by decade basis.

Research continues on the Thirties volume of the Catalog and is slated for completion in 1990. In addition, the Center loaded the Twenties and Sixties Catalog data into the National Moving

Image Database (NAMID), and has begun correcting and updating the data with the goal of re-publishing these volumes. The Center requests that notifications of any errors or omissions in these volumes be forwarded to the National Center, Attention: Patricia King Hanson, Executive Editor, AFI Catalog.

Preliminary research on the Pre-Teens Volume of the Catalog, covering the years 1893-1910, is nearing completion. The resulting data is being up-loaded into NAMID by researcher Eli Savada.

National Moving Image Database (NAMID)

The National Moving Image Database will provide comprehensive filmographic information, including holdings data, on all American motion pictures and television programs. This year the NCFVP entered the crucial stage of obtaining physical holdings records from studios, producers and archives for inclusion in the database. A physical record format has been installed in NAMID, and testing began on computerized cataloging from the George Eastman House, the UCLA Film and Television Archive and the Library of Congress.

Through the NAMID Conversion Program, the Center distributed conversion funds totalling over \$116,000 to the George Eastman House, the UCLA Film and Television Archive, the Wisconsin Center for Film and Theater Research, and two smaller archives with extensive holdings in avant-garde film and video. These grants facilitated the absorption of catalog records into NAMID. As a part of this process, the Center opened discussion with the Library of Congress regarding the acquisition of data and has offered conversion funds for that purpose.

In October, the NAMID Standards Committee met in Los Angeles. The Standards Committee, which is composed of database and cataloging experts from the nation's major film and television archives, began discussing the creation of cataloging aids for newsfilm and, particularly, unedited news footage. In 1988, the Committee published Moving Image Materials: Genre Terms through the Catalog Distribution Service of the Library of Congress, and has begun working on a second edition. This guide to genre identification of film and television works was coordinated by Martha Yee of the UCLA Film and Television Archive and has been accepted as the authority for MARC field 655.

IV. FILM SHOWINGS - EXHIBITIONS

A number of films from the AFI Collection were screened in the AFI Theater in Washington, D.C., during the course of the Institute's daily programming which presented over 500 titles during its 770 public screenings with an annual audience of over 65,000.

Prints were also loaned to universities, museums, festivals and archives in the U.S. and abroad including Cinemateca Portuguesa, Filmoteca Espanola, Pacific Film Archive, American Museum of the Moving Image, UCLA Film and Television Archive, Le Gironate del Cinema Muto, Taormina Film Festival, the San Francisco Film Festival, the Black Talkies on Parade Festival in Los Angeles, and the Fourth Cowboy Poetry Gathering in Elko, Nevada.

In December, the National Center and the AFI, in cooperation with Columbia Pictures, announced the re-release of the newly restored version of David Lean's LAWRENCE OF ARABIA. Benefit premieres of the new version are scheduled for February 1989 in New York, Washington, D.C., and Los Angeles. Steve Spielberg and Martin Scorsese will participate as honorary co-chairs of these premieres, proceeds from which will benefit the National Center at the AFI.

V. INTERNATIONAL RELATIONS

Last year, the Center coordinated a major exchange with the New Zealand Film Archive (Wellington) to repatriate almost 200 early American films which were no longer extant in the U.S. The effort was successful and NCFVP is now collaborating with other U.S. FIAF-member archives to repatriate two more such collections, one from the National Film and Sound Archive (Canberra) and the other from the Nederlands Filmmuseum (Amsterdam). In December 1988, two members of the Center's staff traveled to Amsterdam to examine the condition of some 300 reels of American nitrate at the Nederlands Filmmuseum.

Michael Friend and Susan Dalton represented the Center at the annual FIAF Congress in Paris during April and May 1988. Eli Savada traveled to Madrid to the Filmoteca Espanola (Madrid) and the Cinemateca Portuguesa (Lisbon) to discuss cooperative efforts for the Pre-teens volume of the AFI Catalog. Dalton traveled to Ljubljana, Yugoslavia at the invitation of the Slovenski Gledaliski in Filmski Muzej to participate in a panel on film preservation in the U.S. and to meet with representatives from the Cultural Center.

Gregory Lukow and Susan Dalton represented the Center at the International Federation of Television Archives (FIAT) Congress held in Hilversum, Netherlands, in June. Lukow also participated in the International Congress of the International Association for Audio-Visual Media in Historical Research and Education (IAMHIST) in Copenhagen, Denmark, in April.

VI. SPECIAL EVENTS - MISCELLANEOUS

In January 1988, the Harold Lloyd Foundation announced the transfer of a \$1.1 million trust to the AFI where it will establish the Harold Lloyd Endowment. One third of the endowment's yearly disbursement will be used to set up the AFI/Harold Lloyd Preservation Fund in support of the National Center's preservation activities.

During May 1988, the AFI hosted the first annual Preservation Ball, a gala fundraising event for the National Center held in Washington, D.C., and highlighted by the presence of President Reagan and the First Lady. In conjunction with the Ball, a luncheon hosted by Senator Claiborne Pell and sponsored by the Eastman Kodak Company was held in the U.S. Capitol Building and attended by representatives of Congress, Kodak, the National Endowment for the Arts, and the major American film and television archives. Together, these events offered an opportunity to address the issue of moving image preservation and encourage the emerging alliance between the public and private sectors.

The National Center's Steering Committee met three times during 1988. Discussions focused on the National Moving Image Database and fundraising for the Center. A detailed development plan and timetable for NAMID data conversions was prepared. In addition, presentations were made on the AFI Catalog, and developments in the creation of a national plan for television preservation.

Michelle Tam was hired as the Center's Systems Manager for the National Moving Image Database.

Carolyn Daly joined the Center as its new Projects and Information Coordinator.

Brian Taves and Torene Svitel were hired as AFI Catalog researchers.

University of California, Los Angeles
Los Angeles, California 90024

Los Angeles

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ACQUISITIONS

The UCLA Film and Television Archive received numerous acquisitions from the studios and production companies and prominent individuals in the U.S. entertainment industry during 1988.

Paramount Pictures, which in 1987 deposited a large collection of 16mm prints produced in the imbibition Technicolor process, in 1988 added 54 16mm prints of films photographed, for the most part, in black and white. Included were THE MAN WHO SHOT LIBERTY VALANCE; SABRINA; THE DESPERATE HOURS; SORRY, WRONG NUMBER; TEACHER'S PET; THE COUNTRY GIRL; THE JOKER IS WILD; THE CADDY; A PLACE IN THE SUN; THE SPY WHO CAME IN FROM THE COLD; SECONDS; IN HARM'S WAY; and WILD IS THE WIND. Republic Pictures contributed a large group of 35mm prints no longer needed for theatrical distribution, including LA DOLCE VITA; CHINA GATE; RIOT IN CELL BLOCK 11; MAGIC TOWN; CYRANO DE BERGERAC (Michael Gordon's 1950 production starring Jose Ferrer); a group of Roy Rogers Westerns; and the Max Fleischer animated features GULLIVER'S TRAVELS and HOPPITY GOES TO TOWN. From a leading non-theatrical film distributor the Archive received 35mm prints of three well-known European features in their U.S. release versions with English subtitles: LOVE IN THE CITY (Italy, 1953), with sequences directed by, among others, Michelangelo Antonioni, Federico Fellini, Alberto Lattuada, and Cesare Zavattini; THE ROOF (Vittorio De Sica, 1956); and THE MAGICIAN (Ingmar Bergman, 1959). A new 35mm print of the British film THE MAN WHO COULD WORK MIRACLES (Lothar Mendes, 1937) was donated by the Samuel Goldwyn Company. Finally, Orion Pictures continued to deposit 35mm prints of that company's most recent releases, including THROW MOMMA FROM THE TRAIN; MONKEYSHINES; THE UNBEARABLE LIGHTNESS OF BEING; and Woody Allen's SEPTEMBER.

The family of the late Alan Ladd donated Mr. Ladd's personal library of 16mm prints of his films, including the noir classics THE BLUE DAHLIA, THE GLASS KEY, and THIS GUN FOR HIRE; TWO YEARS BEFORE THE MAST; THE GREAT GATSBY; and a Technicolor print of George Stevens' SHANE. Brazilian filmmaker Nelson Pereira Dos Santos donated videocassette copies of 13 of his feature films after the Archive's programming division presented a retrospective of his work in late spring (see under Film Showings, below). Film materials willed by the late Colin Higgins, a UCLA film school alumnus, included his personal prints of NINE TO FIVE; FOUL PLAY; SILVER STREAK; THE BEST LITTLE WHOREHOUSE IN TEXAS; and Mr. Higgins' best-known work, HAROLD AND MAUDE, which he wrote while enrolled in the graduate screenwriting program at UCLA. Lyne S. Trimble, the distinguished film technician who now teaches on the UCLA faculty, donated interesting examples of films produced in early color processes, including original two-color Cinecolor prints of POPULAR SCIENCE short subjects and animated cartoons from the 1930s and sample reels produced by Mr. Trimble in his

UCLA FILM AND TELEVISION ARCHIVE

three-color Fullcolor process in the late 1940s. Producer Norman Lear donated a 35mm print of his 1971 film, COLD TURKEY. Prints of Raoul Walsh's SILVER RIVER (1948) and Martin Ritt's BACK ROADS (1981) were donated by Ronald Shedlo, another well-known Hollywood producer. Writer Norman Borisoff donated 16mm prints of documentaries to which he contributed, including his prize-winning 1950 film about Michelangelo, THE TITAN. Werner Janssen, the arranger and composer of scores for such films as Jean Renoir's THE SOUTHERNER (1945), donated the surviving elements for a series of "Musicolor" short subjects produced in the 1940s. For these films, Mr. Janssen conducted his own symphony orchestra in performances of CLARE DE LUNE, LIEBESTRAUM, Bach's TOCCATA AND FUGUE IN D MINOR, and other classical pieces which were then synchronized with appropriate scenic backgrounds and released in color. Sound engineer John G. Frayne donated materials including a 35mm magnetic track master for a 1955 film demonstrating the Westrex Photostereo sound system, a process for recording two channels of stereo sound on one standard width 35mm optical track that was a precursor of the Dolby system used today.

Films received from other FIAF archives in 1988 included, from the American Film Institute, a 35mm print of Tay Garnett's 1950 feature THE FIREBALL and 16mm prints of two British melodramas about the threat of atomic warfare, THE CASE OF THE RED MONKEY (1955) and THE ATOMIC MAN (1956), both directed by Ken Hughes. The National Archives of Canada generously provided reference videocassettes copied from original 35mm nitrate prints held in Canada and not needed by UCLA for preservation, including John Ford's STAGECOACH (1939) and THE LONG VOYAGE HOME (1940); REACHING FOR THE MOON (Edmund Goulding, 1931); MARUSIA, a 1938 Ukranian-language feature produced in the United States; and THE RUSSIAN STORY (1943), a World War II propaganda film produced by Joseph Burstyn for the National Council of American-Soviet Friendship.

The most exciting acquisition for preservation purposes during 1988 was the Burbank Studios' deposit of over 2,400 Vitaphone discs recorded for Warner Bros. and First National features, short subjects, and trailers between 1926 and 1931. The feature film disc collection includes previously thought lost orchestral scores for such late silent films as THE BETTER 'OLE; THE FIRST AUTO; OLD SAN FRANCISCO; and WHEN A MAN LOVES; and soundtracks for such early part-talking and all-talking films as THE LION AND THE MOUSE; THE TERROR; NOAH'S ARK; THE BARKER; WEARY RIVER; THE DIVINE LADY; ISLE OF LOST SHIPS; PARIS; NO, NO NANETTE; UNDER A TEXAS MOON; THE MAN FROM BLANKLEYS; and GENERAL CRACK, John Barrymore's first talking film, released in 1929. Over 300 of the discs were recorded for Vitaphone short subjects, comprising dramatic playlets and performances by classical musicians, jazz bands, comedians, and vaudeville stars of the period. Among these are the previously thought lost discs for several of the shorts that accompanied the first Vitaphone program on August 6, 1926. The Library of Congress holds picture materials without sound for about half the 300 short subject discs deposited with UCLA. A major restoration program has been undertaken by UCLA in cooperation with the

Library, the Museum of Modern Art, and George Eastman House to assure the eventual preservation of the combined picture and sound elements for all surviving Vitaphone features and shorts.

The Archive's television collection received contributions in both film and videotape formats during 1988. Film acquisitions included 12 kinescope prints and negatives of early (1948-1951) ABC Network programs such as THE RUGGLES, ARCH OBOLER'S COMEDY THEATRE, and THE AMAZING MR. MALONE, all donated by Brad Lenhoff; and 104 prints of BONANZA, GET SMART, and HIGH CHAPARRAL from Republic Pictures. Game show producers Ira Skutch and Howard Felsher donated kinescopes of such programs as I'VE GOT A SECRET, TO TELL THE TRUTH, TIC TAC DOUGH, and PLAY YOUR HUNCH, along with one print each of the political analysis show WASHINGTON ROUNDUP and THE PAT BOONE CHEVY SHOWROOM. David Swift donated kinescopes of PLAYHOUSE 90, PHILCO TV PLAYHOUSE, and STUDIO ONE; Erwin Dumbrille donated kinescopes of THE JACKIE GLEASON SHOW, THE RED BUTTONS SHOW, and a YOU ARE THERE dramatization of the Dreyfus case; and producer Norman Felton donated episodes of DR. KILDARE and THE MAN FROM U.N.C.L.E. Also received were prints of the TV movies NEWS AT 11, NOT MY KID, and FLIGHT 90: DISASTER ON THE POTOMAC from the Finnegan/Pinchuk Company; and THE DEVIL'S DAUGHTER willed to UCLA by the late Colin Higgins (see above). Bob Epstein donated two prints of CONFIDENTIAL FILE and Richard Holmes donated a political advertising film entitled A MAN AGAINST THE ACTOR, produced for the 1966 Edmund G. "Pat" Brown campaign against Ronald Reagan for Governor of California.

Videotape contributions included two-inch and one-inch tapes of SANFORD AND SON, THE MIDNIGHT SPECIAL, FAREWELL TO MANZANAR, LATE NIGHT WITH DAVID LETTERMAN, and REAL PEOPLE, donated by the NBC Network; the original master two-inch tape of THE MIKADO from THE FORD SHOW, one of the oldest color videotapes still in existence, donated by "Tennessee Ernie" Ford's BetFord Company; and one-inch tapes of the U.S. Bicentennial program THE GREAT AMERICAN CELEBRATION, donated by the show's producer, Ray Beindorf. Other videotape acquisitions included the TV movies TO HEAL A NATION and CHALLENGE OF A LIFETIME, donated by Frank Von Zerncek Productions; four programs from the HOLLYWOOD TELEVISION THEATRE series donated by Norman Lloyd, and THE AMERICAN FILM INSTITUTE SALUTE TO WILLIAM WYLER, donated by Charlton Heston. The estate of Rock Hudson donated 19 programs including JACK BENNY'S 20TH ANNIVERSARY SPECIAL; the premiere episode of a short-lived 1959 variety series called THE BIG PARTY; and various JUDY GARLAND and CAROL BURNETT SHOW programs. The Archive received its first major collection of Canadian television programming with the donation of 17 tapes from Toronto's innovative CityTV. Also received were 30 episodes of THE PAPER CHASE produced for the Showtime cable channel and donated by the executive producer, Lynn Roth. Tapes of over 60 National and 125 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 safety stock by the Archive during 1988 included both short subjects and features.

Short films:

- AUTOMOBILE THIEVES (Vitagraph, 1906); with Paul Panzer; preserved from the original camera negative; tinted 35mm safety print produced for exhibition.
- HIS MOTHER'S CROWN (Solax, 1910); tinted.
- HER CROWNING GLORY (Vitagraph, 1911); preserved from original camera negative.
- MIKE THE MISER (Edison, 1911).
- A QUEEN FOR A DAY (Vitagraph, 1911), with John Bunny; tinted.
- THE TWO ORPHANS (Selig, 1911); incomplete; tinted.
- THE CHAPERON GETS A DUCKING (Kalem, 1912).
- THE HYPNOTIC DETECTIVE (Selig, 1912); tinted.
- SAMMY ORPHEUS, OR THE PIED PIPER (Selig, 1912).
- THE STUBBORNESS OF YOUTH (Lubin, 1912); tinted.
- BUNNY AS A REPORTER (Vitagraph, 1913); preserved from original camera negative.
- BUNNY'S BIRTHDAY SURPRISE (Vitagraph, 1913); preserved from original camera negative; tinted safety print produced.
- THE EXPERT'S REPORT (Thanouser, n.d. [early teens]); tinted.
- MR. MINTERN'S ADVENTURES (Vitagraph, 1913).
- A MISUNDERSTOOD BOY (Biograph, 1913), directed by D.W. Griffith; tinted.
- OIL AND WATER (Biograph, 1913), directed by D.W. Griffith; tinted.
- SOPHIE'S HERO (Essanay, 1913); tinted.
- THE DADDY OF THEM ALL (Lubin, 1914), with Oliver Hardy.
- AS THE TWIG IS BENT (Lubin, 1915), directed by Wilbert Melville; three reels, tinted.
- READY FOR RENO (Universal, 1915).
- LOVE AND TROUT (Vitagraph, 1916).
- THE RUNAWAY SLEEPER (Kalem, 1916), a serial episode from THE HAZARDS OF HELEN; preserved from original camera negative.

Feature films:

- A LAW UNTO HERSELF (Paralta, 1918), directed by Wallace Worsley; with Louise Glaum; 5 reels, tinted.
- SAPPHO (1921), directed by Dimitri Buchowetzky; with Pola Negri; 6 reels, tinted.
- DOCTOR JACK (Pathe, 1922), directed by Fred Newmeyer; with Harold Lloyd; 5 reels.
- WHY WORRY? (Pathe, 1923), directed by Fred Newmeyer; with Harold Lloyd; 6 reels, including tinted sequence.
- GIRL SHY (Pathe, 1924), directed by Fred Newmeyer and Sam Taylor; with Harold Lloyd; 8 reels.
- HOT WATER (Pathe, 1924), directed by Sam Taylor and Fred Newmeyer; with Harold Lloyd; 5 reels.
- VALLEY OF THE GIANTS (First National, 1927), directed by Charles Brabin; with Milton Sills; 7 reels.

THE SAINT AND HER FOOL (DEFU, 1928), directed by Wilhelm (William) Dieterle; 9 reels.

GLORIFYING THE AMERICAN GIRL (Paramount, 1929), directed by Millard Webb; 10 reels, including sequences photographed in two-color Technicolor.

AFTER TOMORROW (Fox, 1932), directed by Frank Borzage; 9 reels.

I BELIEVED IN YOU (Fox, 1934), directed by Irving Cummings; 8 reels.

THE MOON'S OUR HOME (Paramount, 1936), directed by William A. Seiter; with Margaret Sullavan and Henry Fonda; 9 reels.

SECOND CHORUS (Paramount, 1940), directed by H.C. Potter; with Fred Astaire and Paulette Goddard; preserved from original camera negative; 10 reels.

RIO GRANDE (Republic, 1950), directed by John Ford; with John Wayne and Maureen O'Hara; preserved from original camera negative; 11 reels.

Many of the films listed above, particularly short films, were originally released on tinted stock. The Archive has preserved these films in black and white, but produced prints for exhibition on low-fade Eastman Color stock in order to simulate the original tints. Except for Technicolor sequences in GLORIFYING THE AMERICAN GIRL (see above), no films photographed in color were preserved during 1988. Work continued on FOLLOW THRU (Paramount, 1930), which was photographed in two-color Technicolor; and preservation was begun on a number of other two-color features with completion expected in 1989: THE VAGABOND KING; DIXIANA (color sequences); UNDER A TEXAS MOON; and VIENNESE NIGHTS (all produced 1929-1930).

Work proceeded on footage shot for Orson Welles' unfinished film IT'S ALL TRUE (photographed 1942), with preservation expected on approximately 5 hours of rushes by mid-1989.

Preservation of nitrate film in the Hearst Metrotone Newsreel collection continued during 1988, with emphasis on the years 1930-1950. Footage copied included coverage of the Hindenburg explosion in 1937, the D-Day invasion of 1944, and the post-World War II atomic bomb tests at Bikini atoll in 1946.

Television preservation continued with completion of work on the late Fred Astaire's classic special programs AN EVENING WITH FRED ASTAIRE (1958), ANOTHER EVENING WITH FRED ASTAIRE (1959), and ASTAIRE TIME (1960). With cooperation from MCA Home Entertainment, Los Angeles station KTLA-TV, and Mrs. Astaire, the Archive restored the three specials from the original master two-inch videotapes, which were among the oldest surviving color tapes. The restored programs were shown to wide acclaim on the Disney (cable) Channel beginning in November, 1988.

Other television preservation projects last year included the transfer from two-inch to one-inch videotape of the 1966 CBS Network color broadcast of Arthur Miller's DEATH OF A SALESMAN, starring Lee J. Cobb and Mildred Dunnock in the roles they created in the original New York production. Also transferred from two-inch to one-inch tape were five local news programs broadcast on station KNXT (now KCBS), Los Angeles, between 1965

UCLA FILM AND TELEVISION ARCHIVE

and 1971. In the area of television film preservation, the Archive produced a 16mm positive print from 16mm negative footage shot of a press conference held by the Beatles when they appeared in Los Angeles in August, 1966. The conference was filmed for use on the program WHERE THE ACTION IS. Funding to produce the Archive's positive print was contributed by Rob and Ellen Little.

Other motion picture and television 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).

CATALOGING - DOCUMENTATION - RESEARCH

As of February, 1989, the Archive had 34,486 MARC format records for titles and 3,623 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 cataloging records, but most are brief, "minimal level" inventory records providing title access only. The Archive has such records for every film in the motion picture collection beginning with letters A-T. Meanwhile, the Archive continues to create full cataloging records for films of the 1930s, both features and short subjects, and for the Hearst newsreels and other films preserved by UCLA. American Film Institute catalogers working on the AFI 1931-1940 Feature Films Catalog have been viewing films from the Archive's collection, transcribing credits, and sharing the information they compile with the Archive's cataloging division. Archive staff enter AFI's information into ORION as MARC records, for which the Archive does full authority work on 20-30 names per 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 File. In this way, the fruits of the Archive's cataloging work are shared with other archives and library systems around the country.

During 1988, the Archive Research and Study Center provided access to researchers, students, and film and broadcast industry personnel in 35mm (nitrate and acetate) and 16mm film formats and in 3/4-inch and 1/2-inch videotape and videodisc formats at facilities in Hollywood and on the UCLA campus. Planning and construction of a new, integrated Research and Study Center in different quarters on the UCLA campus proceeded toward an April, 1989 opening. The new facility will provide tape and disc access in 70 individual study carrels; additional film and tape access for long-term research projects will be provided in a specialized viewing room. Two new Archive staff positions, Research and Study Center Manager and Assistant Manager, have been created to supervise operations at the facility. The Assistant Research and Study Center Manager will also have responsibility for supervising the Archive's off-the-air taping of television news programs, which adds approximately 120 hours of research materials a week to the study collection.

The Archive's Commercial Services division provided research access and materials from Hearst newsreels and other collections to the producers of over 525 television programs, theatrical films, and educational and home video cassettes during 1988. Approximately \$400,000 in revenue was generated from these activities, up from \$300,000 in 1987. The monies earned helped fund preservation and other Archive programs. In addition, over 350 reference videocassettes produced for Commercial Services clients were added to the regular motion picture and television study collections.

FILM SHOWINGS

Nineteen eighty-eight inaugurated the Archive's first Annual Festival of Preservation in Melnitz Theater at UCLA. Over 20 feature films preserved by the Archive, along with newsreels from the Hearst collection and Vitaphone short subjects, were screened during the months of February and March. All of these films, plus additional features and shorts preserved during the last 10 years, were later screened by the Museum of Modern Art in a tribute to the UCLA Film and Television Archive presented in New York between July and September. Films preserved by the Archive were also shown at the Pacific Film Archive in Berkeley, California; the Los Angeles County Museum of Art; the School of the Art Institute of Chicago; the Denver International Film Festival; the Houston Museum of Fine Arts; the Walker Art Center of Minneapolis, Minnesota; and at other film centers and fine arts institutions throughout the United States. Screenings outside the U.S. are reported under International Relations, below.

Other Archive programs presented in Melnitz Theater included major surveys of Australian cinema (the largest retrospective yet mounted anywhere outside Australia); surveys of Korean, British, Yugoslav, Romanian, Argentine, and Spanish cinema; and brief festivals of films from Hong Kong, the Soviet Union, and the German Democratic Republic. After the Festival of Preservation, the Archive's major U.S. retrospective of 1988 was a series of films produced in Hollywood before the adoption of the restrictive Production Code of 1933. Many original nitrate prints from the Archive's motion picture collection were screened in this series, which attracted large and enthusiastic audiences. In addition, the Archive toured a series of classic Swedish films by Victor Sjostrom, Mauritz Stiller, and Alf Sjoberg; and presented tributes to Brazilian director Nelson Pereira dos Santos, independent filmmakers Jon Jost and Rob Tregenza, and the In Celebration of Newsreel symposium. As in past years, the Archive hosted its annual Asian Pacific American Festival and a Contemporary Documentaries series.

INTERNATIONAL RELATIONS

During 1988, the Archive welcomed guests from Japan, the Soviet Union, France, the German Democratic Republic, Argentina, Australia, the People's Republic of China, Romania, Spain, and elsewhere. Archive Director Robert Rosen, as Co-Chairman of the

UCLA FILM AND TELEVISION ARCHIVE

U.S.-U.S.S.R. Commission on Cinema Studies, hosted a Soviet delegation from the All-Union Research Institute of Cinema Art, headed by Director Aleksandr Adamovich. Mr. Rosen travelled to Paris for the FIAF Congress and to Montreal and Havana for meetings of the Executive Committee.

Archive Head of Programming Geoffrey Gilmore travelled to Vietnam to curate a program of Vietnamese films set to tour the United States during the spring and summer of 1989.

Preservation Supervisor Robert Gitt introduced a group of films preserved by the Archive at the Berlin Film Festival in February, 1988. In October, he travelled to Pordenone, Italy, to appear with a program of silent films preserved by the Archive; and he introduced screenings of SHE WORE A YELLOW RIBBON, THE BAT WHISPERS, and a program of Vitaphone shorts at the London Film Festival in November. Andre de Toth's PITFALL, preserved by the Archive, was screened in Canada at the Vancouver International Film Festival in September.

Luxembourg



19, rue de la Chapelle
L-1325 Luxembourg
Tél. 4796-2644
4796-3028

R A P P O R T D ' A C T I V I T E S 1 9 8 8

1. Acquisitions de l'année

nombre de longs métrages 35 mm déposés pendant l'année: 424
nombre de longs métrages 16 mm déposés pendant l'année: 800
nombre de courts métrages (35 et 16 mm) déposés pendant l'année: 100
nombre de bandes-annonce déposés pendant l'année: 150
nombreux livres, revues, affiches et documents divers

2. Progrès dans le domaine de la conservation

La première phase concernant le projet de construction d'archives définitives a été réalisé par le transfert des bureaux administratifs et techniques de notre Cinémathèque dans une villa entièrement rénovée, adjacent au terrain où vont débiter très prochainement les travaux d'excavation pour le blockhaus.

Pendant le 2e semestre de 1988, l'intégralité de nos copies 35 mm ont été transférées de différents dépôts dans un entrepôt de plus de 1000 m², spécialement aménagé, et qui servira de blockhaus jusqu'à la fin de la construction des archives.

3. Catalogage, documentation, recherche

Reclassement de tous les livres, revues, documents divers, dans nos nouveaux locaux administratifs.

Début de l'inventaire afférent en vue d'une saisie informatique.

Au cours de l'année 89, la Cinémathèque recevra un équipement informatique haut de gamme pouvant servir à toutes les applications.

Préparation, en collaboration avec Walter C. Schatzberg, professeur à la Clark University, Worcester, USA, d'une conférence sur le cinéma de la République de Weimar, qui aura lieu à Luxembourg en 1989, en même temps que la publication d'un ouvrage sur Robert Wiene.

4. Projections

Pendant l'année 1988, la Cinémathèque a assuré environ 450 séances publiques avec projection de quelques 300 films différents. De nombreuses séances spéciales pour classes d'étudiants ont été organisées sur demande.

Résumé du programme 88

- Rétrospective CLAUDE CHABROL pour ses 30 ans de cinéma
- Historical perspective of Black Americans in Film
- "Ils nous ont quittés..." rétrospectives/hommages
ROUBEN MAMOULIAN, LINO VENTURA, BOB FOSSE, MERVIN LEROY, LEE MARVIN,
JOHN HUSTON, TREVOR HOWARD, RALPH NELSON, PIERRE PREVERT, STENO,
EMERIC PRESSBURGER, RENATO SALVATORI etc.
- Rétrospective EDDIE CONSTANTINE, en sa présence
- Hommage à JEAN DELANNOY, en sa présence
- Rétrospective JACQUES FEYDER
- Cycle de films consacré au thème "HOLLYWOOD et les NAZIS"
présenté par William K. Everson
- Cycle de films sur la relation SPORT&CINEMA
- Trésors des Cinémathèques Francophones
- Nuit de l'horreur et Nuit de l'érotisme
- "SUMMER FOLLIES 88", une sélection de 45 comédies et comédies musicales
- Conférence sur l'oeuvre de SACHA GUITRY, par Noël Simsolo
- Soirées cinématographiques japonaises
- Nouvelles acquisitions concernant la filmographie de:
INGMAR BERGMAN, ROBERT ALDRICH, LUIS BUNUEL, ROGER CORMAN

Plus spécialement dans le cadre de l'"Année Européenne du Cinéma et de la Télévision":

- Cycle de films s'étirant sur toute l'année 88, consacré à la production cinématographique des pays membres de la Communauté Européenne
- Cycle de films consacré aux "Européens qui ont fait le cinéma américain"

2e édition de la soirée "LIVE CINEMA" avec le film Ben-Hur de Fred Niblo et le compositeur Carl Davis dirigeant l'Orchestre Symphonique de Radio-Télé-Luxembourg au Conservatoire de Musique de la Ville de Luxembourg

5. Administration et budget - relations avec les autorités nationales

Les crédits qui étaient initialement octroyés pour l'année 1988 (total: 18 millions de francs belges) ont été augmenté de 3 millions au cours de l'année, permettant ainsi de faire face aux dépenses créées par le déménagement général (acquisition de rayonnages supplémentaires etc.)

Le budget pour 1989 reste, à quelques détails près, identique à celui de 1988. Deux nouveaux postes du budget de 89 méritent cependant d'être relevés:

- l'acquisition d'un véhicule de service
- la mise à disposition de 2 millions de FB pour la représentation de "NAPOLEON" d'Abel Gance en LIVE CINEMA avec Carl Davis

La Cinémathèque était représentée au Comité National pour l'organisation des manifestations relatives à l'"Année Européenne de Cinéma et de la Télévision" et participait à une vaste exposition qui réunissait tous les organismes luxembourgeois concernés à l'occasion de la "Foire Internationale de Luxembourg". La Cinémathèque Municipale y présentait un montage audio-visuel sur sa collection d'affiches de cinéma.

La Cinémathèque entretient d'excellentes relations avec les Ambassades des pays étrangers représentés à Luxembourg, qui sollicitent souvent sa collaboration pour l'organisation de cycles de films consacrés à leurs cinématographies nationales.

6. Relations FIAF

La Cinémathèque Municipale a organisé une réunion du Groupement des Cinémathèques Francophones à Luxembourg, lors de laquelle fut présenté le bilan définitif de l'inventaire des films français de la période 1929/39, ainsi que l'état de l'inventaire de la période 1919/29.

La Cinémathèque a organisé plusieurs réunions de l'UCE (Union des Cinémathèques de la Communauté Européenne) dans le cadre de l'AECTV, dans le but de mettre en oeuvre le projet d'un programme de 10 films restaurés, pour lequel le comité-directeur de l'AECTV a alloué 75.000 Ecus (env. 80.000.-\$). Les 10 films en question (ainsi que 10 autres déjà restaurés) seront montrés dans toutes les cinémathèques concernées au cours de l'année 89.

7. Divers

La Cinémathèque Municipale a fait l'acquisition de 2 projecteurs 35 mm supplémentaires destinés à un usage mobile, et a équipé en même temps ses projecteurs 35 mm fixes avec des boîtiers à lampes zénon.

Journal of the
Lyon
1850
1851
1852

Faint, illegible text, likely bleed-through from the reverse side of the page.

Lyon

Comité de Fondation du
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

À cours de l'année 1988 le Musée du Cinéma de Lyon a eu une activité ralentie.

Le point le plus important à signaler est la continuation du tirage par les Archives du Film à Bois d'Arcy des 2000 films Lumière qui y ont été déposés par nos soins.

Plusieurs heures de copies 35mm ont été visionnées puis renvoyées à Bois d'Arcy avec nos observations.

2500 m de copies 16mm nous ont été donnés par le service et vont faire l'objet de montages par thème.

Quelques séances de projection de films Lumière ont été faites (en particulier les voyages en Paléστine et en Egypte des opérateurs Lumière en 1896)

De la documentation a été fournie pour des publications.

Notre Président, Monsieur Paul Génard, a participé au 50^{ème} Congrès de la FIAF, à Paris en Juin 1988 et a fait une intervention documentée sur les opérateurs Lumière.

Par ailleurs, le Musée attend les prochaines élections municipales afin de renouveler auprès de la Mairie de Lyon ses demandes de subvention et d'attribution d'un local.

Madison

THE WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
1988 ANNUAL ACTIVITIES REPORT
FOR THE INTERNATIONAL FEDERATION OF FILM ARCHIVES

I. ACQUISITIONS OF THE YEAR

Moving Images

47 additional episodes of THE 20TH CENTURY from Isaac Kleinerman.

27 films from television producer Ernest Pendrell.

2 videotapes from Gore Vidal.

30 feature films from the estate of director/writer George Seaton.

24 Soviet features, an addition to the Rzhevsky collection.

2 cartons of dance films from choreographer/film maker Doris Chase.

Still Photographs

5.5 cubic feet of photographic material from John Kobal, Marlea Edinger, Walter Kerr and Daniel J. Travanti.

Documentation

Over 62 cubic feet of manuscripts material from donors including: Emile de Antonio, Walter Kerr, Clark Jones, the estate of Melvyn Douglas, Gore Vidal, the estate of Vera Caspary, the estate of George Seaton, Howard Koch, the Geddes Agency and William Friedkin

III. CATALOGUING - DOCUMENTATION - RESEARCH

As part of funding acquired from the NCFVP's National Moving Image Database project, the WCFTR is converting film cataloguing data into machine readable form. Data from handwritten cataloguing sheets, as well as automated but not exportable data, will undergo a conversion process so as to make it available to all institutions participating in NAMID.

The emphasis on conversion to automated catalogue records has slowed cataloguing on new acquisitions, but as the system is perfected and implemented, we will be able to catalogue faster, more accurately and offer better access than ever before.

Hardware problems and a slow down in software development continue to hamper the WIXPIX still photo image digitizing project. A sample demo may be available in May of this year.

A reconfiguration of existing viewing room space has resulted in more comfortable viewing facilities, while fashioning a multi-purpose processing area out of previously wasted space.

III. CATALOGUING - DOCUMENTATION - RESEARCH (Continued)

918 researchers viewed 2187 films at the Film Archive in 1988. An additional two hundred thirty seven films were shown off-site for film study purposes. Nine hundred mail and telephone reference requests were answered. Still photographs from our collections were published or broadcast on numerous occasions. Publications included: books on the Hollywood Ten, Robert Altman, silent film actresses, a study of male glamour by the Fashion Institute of Technology, Mikhail Baryshnikov, Conrad Veidt, Lillian Hellman and biographies of Marc Blitzstein, Hattie McDaniel and Shirley Temple. Photographs from our collections were also used in "Chicago Times Magazine", "The Montana Magazine of History," "The Journal of the Tennessee Humanities Council," and "American Theatre Magazine." Stills and film footage were used in PBS documentaries on John Huston, "The Kennedy Center Honors," "Frontline," and "The American Experience." The Turner Entertainment Network televised biography of David O. Selznick and the CNN special on "The Reagan Years" also used our photos extensively. Film makers working on projects about Louis Armstrong, Fred Astaire, Sammy Davis, Jr. and Cary Grant consulted our film and photographic materials. Lastly, our stills were used for video jackets for a home video series of Robert Flaherty films and in research for the Carnegie Hall Fiftieth Anniversary Celebration and restoration project.

IV. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

The exhibition of photos, titled "Hollywood Glamour, 1924 - 1926: Selected Portraits from the Wisconsin Center for Film and Theater Research continued to travel through 1988. Venues included the Henry Art Museum at the University of Washington in Seattle, the Racine Art Center and the Fort Wayne Museum of Art. Several of the museums are sponsoring presentations on the WCFTR and film and photo archives to accompany the exhibition.

Original photos from the WCFTR collections, signed by the photographer Max Munn Autrey, are part of an exhibition organized by California State University at Long Beach. The show, "Max Munn Autrey: One Photographer's Hollywood," enjoyed a successful presentation at the Cal State Long Beach Art Museum and is now travelling to several other museums. An illustrated catalogue, featuring WCFTR photographs, was published for the show.

Many photographs, artifacts and an original pastel portrait, all from the collections of the WCFTR, were loaned to the National Portrait Gallery in Washington, D.C. for an exhibition titled "On the Air: Pioneers of American Broadcasting." An illustrated catalogue, featuring WCFTR photos, was published for the show.

In cooperation with Research Publications Limited, the microform editions of the Warners, United Artists and Monogram pressbooks in the collections of the WCFTR will soon be released. A microform edition of the Warners scripts, edited and with annotations by Professor Tino Balio, will also be published by Research Publications.

IV. FILM SHOWINGS -- EXHIBITIONS -- PUBLICATIONS (Continued)

A thirty-eight page brochure describing the collections, facilities and history of the Wisconsin Center for Film and Theater Research, lavishly illustrated with photographs, set designs and other graphics materials from our collections, was published in March of 1988.

V. BUDGETARY MATTERS - RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Center's Archive continues to work on a miniscule operating budget. In the past year, however, three University of Wisconsin units, the Office of the Dean, the General Library System and Automated Data Processing, have cooperated with the WCFTR in acquiring off-site vault space and new film collections.

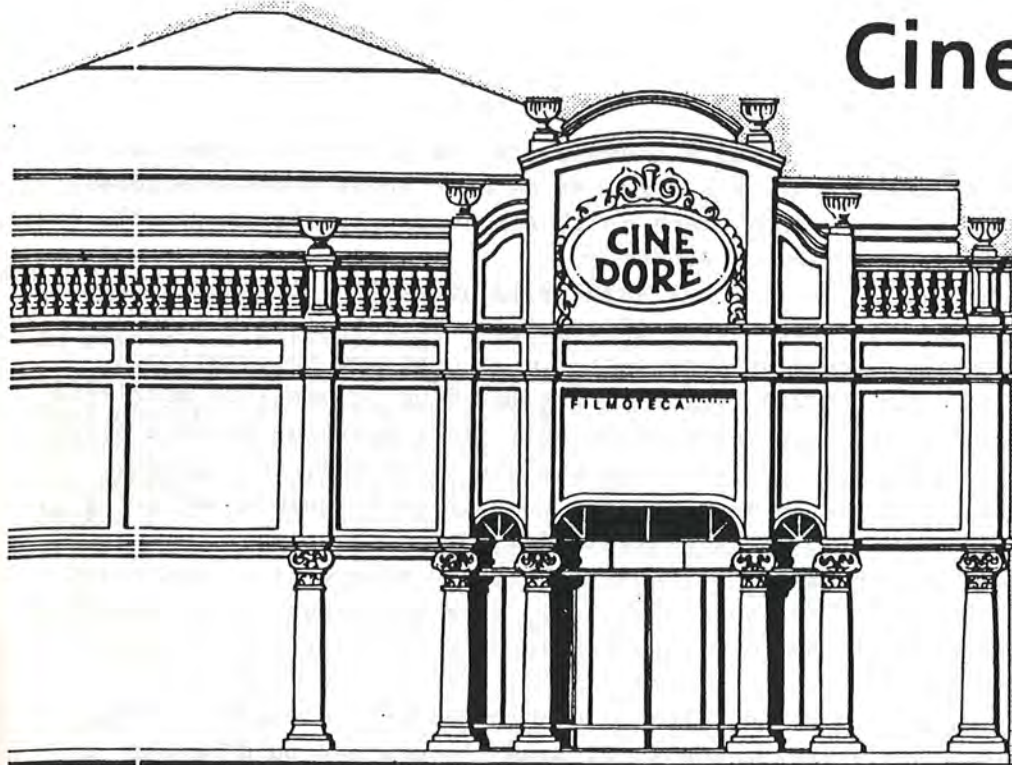
VI. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

The archivist was able to attend the FIAF 50 Congress in Paris and learned a great deal from the formal symposium, informal talks, the exhibitions in the Musee d'Orsay and all the activities connected with the Congress. Communication with FIAF and its members continues to be a most important link with the field of film and photo archives.

--Donald Crafton
--Maxine Fleckner Ducey
Madison, Wisconsin
15 February 1989

Cine Doré

C/ Santa Isabel, 3
28012 Madrid
Tel. 227 38 66



FILMOTECA ESPAÑOLA

INSTITUTO DE LA CINEMATOGRAFIA
Y DE LAS ARTES AUDIOVISUALES

MINISTERIO DE CULTURA

Madrid, febrero 1989

RAPPORT D'ACTIVITES 1988

La dimission du Directeur Général de l'I.C.A.A., Fernando Méndez-Leite, en Décembre 1988, fit que le Directeur de la Filmoteca Española, Miguel Marías, Sous-directeur de cet Institut et nommé par le Directeur Général, vît arriver la fin de ses jours à la tête de la Cinémathèque, étant nommé Directeur Général de l'I.C.A.A. par le Ministre de la Culture, Jorge Semprún, le 23 Décembre 1988 et laissant la direction de cette cinémathèque à la charge de son Directeur Adjoint, José María Prado. Cette procédure révèle quelques uns des inconvénients dûs au fait que le Directeur de la Filmoteca soit aussi Sous-directeur général de l'I.C.A.A., car, s'il n'en était pas ainsi, ni sa permanence dans le poste ne serait directement conditionnée par la personne qui occupe celui de Directeur Général, ni il ne risquerait de le substituer, comme dans ce cas. Cependant, le fait que le Directeur Général connaisse à fond les problèmes de la Filmoteca peut supposer, dans la mesure du possible, une aide pour la Filmoteca, aussi bien en ce qui concerne la solution de ses manques que pour essayer de trouver des formules qui lui apportent une plus grande autonomie, conformément au règlement de la F.I.A.F. et, surtout aux idées défendues par certains de ses membres directifs, comme Jacques Ledoux, dans sa période de Secrétaire Général de la Fédération, au sujet de l'indépendance des archives.

Comme cela était prévisible, 1988 fut à nouveau pour la Filmoteca Española une année frustrante, car les efforts réalisés se heurtèrent à des obstacles insurmontable qui subsistent encore, sans qu'il semble facile d'y trouver une solution satisfaisante à courte échéance.

Malgré diverses tentatives, l'espoir de pouvoir trouver bientôt un plus grand dépôt pour les films a été encore remis à plus tard, en raison du manque de candidatures à la convocation d'un concours international pour la construction d'une future "ville du cinéma" dans la banlieue madrilène où, outre des studios de tournage et des bureaux, était prévu un nouveau siège pour la Filmoteca. Bien que ce projet n'ait pas été abandonné, on a perdu, dans le meilleurs des cas, un an de plus sans pouvoir en attendant améliorer les conditions de conservation ni la capacité des dépôts actuels. De même, notre Musée du cinéma qui voit ses collections s'accroître, selon les possibilités du budget et les quelques donations, mais qui manque d'un endroit où exposer ses appareils et même d'espace suffisant pour rattraper le retard au niveau du catalogage.

En dépit des efforts, le nombre de films et de documents en attente de catalogage et de vérification reste constant, et nous n'avons pas pu dépasser le stade préparatoire quant à l'informatisation de nos collections. L'acquisition d'une seconde machine à nettoyer la pellicule, installée après de laborieux essais, et la mise au point de l'ancienne n'ont pas permis de faire avancer le programme de restauration au rythme souhaité. La programmation a été une fois de plus l'activité qui s'est le mieux ajusté aux moyens et aux objectifs, bien qu'un nouveau retard dans les travaux du Cinéma Doré (qui s'inaugurera le 28 Février 1989), comme salle de projection permanente, a restreint la programmation pendant le deuxième semestre aux projections réalisées dans le Centre d'Art Reina Sofía jusqu'à la fin Janvier 1989.

Comme en 1987, ont été organisés pendant le dernier trimestre des cours de "Projection et manipulation des films" et de "technique du son cinématographique" destinés à des jeunes chômeurs sous la direction de techniciens de la Cinéma-thèque et d'experts externes.

1.- ACQUISITIONS

Films: 409 nouveaux titres et 725 copies ont été inventoriés.

Au 31 Décembre, le nombre total de films (courts et longs métrages) inventoriés s'élevait à 16.143 (dont 11.384 titres différents).

Musée: Parmi les acquisitions les plus importantes, nous pouvons signaler un mutoscope, une lanterne magique double, modèle anglais, une collection de dix dessins anamorphiques du XIII^{ème} siècle ainsi qu'une Moviola triple.

Bibliothèque: Ont été enregistrés:

585 Livres

25 Volumes reliés de revues

957 Fascicules de revues

200 Brochures environ

500 Dossiers de coupures de presse

Photothèque:

4128 Photographies et 572 Négatifs

706 Affiches
308 Photos cartonnées
206 Affichettes

2.- Progrès dans le domaine de la conservation

En raison des retards dans l'installation de nos machines à laver la pellicule, nous n'avons pu transféré qu'environ 7.000 mètres de nitrate. Nous pouvons signaler 12 courts métrages des années 40 sur l'ancienne Guinée Espagnole, "La aldea maldita" (Florian Rey 1942) long métrage restauré avec une subvention avec la Banque de Crédit Agricole d'Espagne, et "La venenosa" (Roger Lion 1928) version espagnole du film de Raquel Meller que nous avons transféré grâce à l'optical printer (fenêtre humide), spécialement mis au point pour la Filmoteca par l'opérateur Juan Mariné, et dont nous avons obtenu un positif couleur selon les virages d'origine.

3.- Catalogage, documentation, recherche

Nous avons rempli pour la F.I.A.F. 850 fiches de films étrangers correspondant aux films de la période nitrate existant dans notre archive.

Nous avons poursuivi, une année de plus, le Catalogue des films sur la Guerre Civile Espagnole dont nous prévoyons la publication pour la fin 1989. Nous avons envoyé à Londres notre responsable afin de visionner et de sélectionner le matériel conservé dans les archives de Visnews, British Movietone, Weintraub, E.T.V., et de la National Film Archive. D'autre part, nous avons transféré sur video tous les documents que nous possédons sur la Guerre Civile.

La salle de lecture, ouverte au public tous les jours sauf le lundi, a accueilli 825 lecteurs.

Par ailleurs, nous avons organisé pour des chercheurs et étudiants 508 projections privées ou visionnages sur table et video.

Nous avons encore répondu d'une manière satisfaisante aux nombreuses demandes de renseignements par téléphone et correspondance (environ 40 par jour).

4.- Projections et Coopération

Salle de projection "Torre" (de Janvier à Juillet): 465 séances
42.870 spectateurs

Salle de projection "Centro de Arte Reina Soffa" (Janvier à Décembre):
565 séances

En moyenne: 80 spectateurs/séance

Nombre total de titres de films présentés: 577 (49 cycles différents)
Plus de 50% des films ont été montrés en version originale avec traduction simultanée et sont venus de l'étranger.

18% des films montrés ont procédé de nos propres collections.

Principaux cycles:

Janvier: CINEMA CHINOIS, ALEX CORTI, SEMAINE DE CINEMA JAPONAIS

Février: FRONTIERES DU MELODRAME, BEFORE HOLLYWOOD, SIECLE DE PICASSO

Mars: ; TOD BROWNING, GEORGE FRANJU

Avril: : ARTURO RIPSTEIN, CINEMA ALGERIEN, CELESTINO CORONADO

Mai : MAISON DE LA CULTURE LE HAVRE/RAUL RUIZ, JACK GARFEIN, D. SCHMID
 Juin : PAYSANS ET CINEMA ESPAGNOL, KINOSHITA, JOHN M. STAHL
 Juillet : 50 ANS FIAF, CINEMA ALBANAIS, VINCENTE MINNELLI, RAQUEL MELLER
 Août : CLASSIQUES CINEMA MUET, FASSBINDER
 Septembre: PASOLINI
 Octobre : JACQUES TOURNEUR
 Novembre: HITCHCOCK 1929-47 , JEAN GREMILLON, PETER GREENAWAY
 Décembre: WERNER HERZOG, COMIQUES MUETS
 De Janvier à Mai: DIRECTEURS DE PHOTOGRAPHIE ESPAGNOLS
 De Janvier à Mars: CINEMA AIME PAR LES SURREALISTES

Manifestations extérieures: notre département de Coopération a canalisé 350 prêts de films, avec autorisation préalable des ayants-droits, au bénéfice de nombreuses cinémathèques régionales, universités, centres culturels et Festivals de cinéma.

Par ailleurs, ce département est aussi chargé d'établir les contrats de cession de droit pour les Actualités espagnoles (NO-DO) dont nous assumons la responsabilité. En 1988, 68 contrats ont été signés.

5.- Publications

Au cours de 1988, ont été édités les catalogues suivants:

- "JOHN FORD"

- "JACQUES TOURNEUR" (Co-édition avec le Festival de Cinéma de San Sebastian)

En cours de préparation: DIRECTEURS DE PHOTOGRAPHIE ESPAGNOLS, FRANCISCO REGUEIRO, JOSE LUIS BORAU.

Par ailleurs, nous avons publié 7 programmes mensuels pour la salle "Torre" et 12 programmes mensuels pour la programmation du "Reina Sofia" ainsi que des feuilles informatives pour certains cycles importants.

6.- Administration et budget

Dépenses effectuées en 1987:

	(120Pts = 1\$US)
Acquisitions et tirages de films.....	21.000.000, Pts
Machine à laver la pellicule.....	6.650.000, Pts
Contrat conseiller technique.....	1.700.000, Pts
Musée du cinéma.....	1.900.000, Pts
Acquisitions bibliothèque-photothèque	2.800.000, Pts
Publications.....	6.800.000, Pts
Location salle de projection "Torre".....	22.100.000, Pts
Projections (films, traducteurs, piano, programmes).....	10.500.000, Pts
Transports.....	5.000.000, Pts
Travaux d'aménagement des dépôts	4.000.000, Pts
Frais divers.....	15.500.000, Pts

Les frais de personnel et une grande partie des frais généraux ont été encore couverts par le budget général du Ministère de la Culture. En 1988 le personnel comprenait 61 employés et 14 chômeurs intérimaires (6 mois).

7.- Relations Internationales

Des échanges de films sous forme de prêts illimités ont été réalisés avec nos collègues de Washington (A.F.I.), Lisbonne, Munich, Londres (N.F.A.), Mexico (Cineteca Nacional), Berlin (Staatliches Filmarchiv der DDR).

Nous avons prêté des films en temporaire à nos collègues de Buenos Aires, Luxembourg, Toulouse, Lisbonne et Amsterdam.

Par ailleurs, nous avons eu recours, une fois de plus, à la généreuse collaboration de nombreuses archives de la FIAF qui nous ont prêté des copies pour nos projections; nous remercions sincèrement nos collègues de Londres (NFA), Lisbonne, Lausanne, Paris (Cinémathèque Française), Rochester, Luxembourg, Prague, Stockholm, Helsinki, Toulouse, Copenhague et New York sans lesquels les cycles de Franju, Tourneur, Browning, Raquel Meller, Minnelli n'auraient peut-être pas eu lieu.

Nous avons reçu pendant deux semaines les délégués de la Cinémathèque Chinoise, venus pour sélectionner les 30 films espagnols qui seront présentés à Beijing en 1989.

Parmi les autres visiteurs que nous avons accueillis, nous pouvons signaler:

Jack Garfein (Paris-N.Y)
Elias Savada (Washington)
Jean Douchet (Paris)
Hiroko Govaers (Paris)
Daniel Schmid (Suisse)
Paulina F. Jurado (Buenos Aires)
Christian Dimitriu (Lausanne)

Les Délégations officielles d'Albanie, de Chine et d'Algérie.

De notre côté, José María Prado a assisté à plusieurs Festivals internationaux, nous avons été présents au Congrès de Paris et à la réunion de l'U.C.E. de Lille. L'année 1988 fut aussi marquée par le deuil: nous avons eu la douleur de perdre deux amis étrangers que nous aimions et admirions, Jacques Ledoux et Hubert Bals.

ACTIVITY IN 1953

Mexico

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CINETECA NACIONAL MEXICO
ACTIVITIES IN 1988

1. Acquisitions of the year

During 1988, 435 new prints were registered, 329 were Mexican and 106 foreign films, 411 35mm and 24 16mm. By the end of 1988, the mexican film archive totaled 3,631 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 program with respect to protection for 1988 included the copying of 36 films, 29 were mexicans and 7 foreing films.

We had finished with success the difficult job of manually restoring of the AFI documentary collection, originally in nitrate material. We have now negatives and positives, 35mm in security material (acetate films) of this important collection.

Also Cineteca Nacional protected three important mexican films 35mm which originals, in nitrate material, was in danger of disappearance. Finally, during 1988, 3,833 inspections were made of archive prints, also we elaborated 318 main credits cards of our acerve films.

3. Cataloguing - Documentation - Research

4,516 new films were acquired including books, periodicals, unpublished scripts, posters, stills and lobby cards. Our service offered to the public by the library, graphics collections and research departament in 1988 came to 23,789 to 9,961 users.

- Acquisitions by the library and graphics collections

	1988	Total
337	Books	3,472
405	Scripts	4,700
978	Periodical publications	7,460
444	Posters (titles)	5,820
2,342	Stills and lobby cards files	10,450

- Research Archive

156	Files on national productions	3,286
943	Files on foreing productions	5,156
285	Files on individuals	2,710
10,000	Press clippings	46,000
831	Miscellaneous Files	1,986

4. Film showings - exhibitions - publications

During 1988, more than 700 titles were programmed. There was an average of 14 showing a day with more than 600,000 spectators.

The main events during 1988 were:

40 cycles dedicated a different items film personalites (directors, producers, script writers and actors) like Alberto Lattuada, George Meliés, Glauber Rocha, Laurel and Hardy, Erick Rohmer and others dedicated to different countries.

Like every year the Cineteca organized the International Stage of Cineteca as well as the International Film Sampler, Mexico City most important film festival. (no competition)

In this festival twenty one films were shown and for the second time, four new Mexican films were featured. Between the main films shown were Bird by Clint Eastwood, Septiembre by Woody Allen, The Moderns by Alan Rudolph, and Babettes by Gabriel Axel's.

5. Exhibitions - Publications

Exhibitions

In 1988 the Gallery of Cineteca Nacional held by four expositions: Mexican Film Posters Exposition: (A collection of the best or more representative film posters of Mexican Cinema).

Exposition of the works that participated in the contest for the design for the poster of the Eighth International Stage of the Cineteca

Exposition Tejiendo Mar y Viento (photographs of the film Tejiendo Mar y Viento by Alberto Becerril about of an indigenist community)

Exposition of cinematographic calendars (a selection of cinematographic calendars from differents countries)

Exposition of mexican lobby cards of the 30th years

Publications

Books

Memoria 1988 (recounts the activities of the Cineteca during 1988)

Alberto Gout (1907-1966), by Eduardo de la Vega. A complete biography and Filmography of the Director of Aventurera, one of the clasics of mexican Movies.

Criticas by Miguel Barbachano Ponce, a film review of one of the most prolific film critics in Mexico

Cronica del cine mudo by Gabriel Ramírez, a detailed account of the early years of mexican cinema during its silent period.

Cine Chicano by Gary Keller. This book includes 13 articles and interviews and 12 synopsis of the theme.

Programs

Monthly programs numbers 49 to 60

Program for the Eighth International Stage of the Cineteca Nacional

Special Program of the 21th International Film Sampler

Posters

Promotion for the Eighth International Stage of the Cineteca.
Promotion for the 21th International Film Sampler.

Others

1989 Calender "Gabriel Figueroa" (the most famous mexican film photographer)

6. International Relations (FIAF and others)

- Cineteca Nacional represented by the former Director of Cinematografía, Fernando Macotela, attended at the 44rd Congress of the FIAF which was held in 1988 from 1st to 5th of June in Paris, France, with the participation of more than 75 movies archives.

- To celebrate the 50 aniversario of the International Federation of Film Archives (FIAF) Cineteca Nacional contributed with the issued of a poster allusive by the prominent mexican graphic designer Rafael López Castro.

- With the same spirit of celebrate the 50 Aniversary of FIAF, Cineteca Nacional participated sending two reels of 35mm film black and white, one of them about the agrarian policy of the mexican President Lázaro Cárdenas (1936) and the other about the mexican participation in the Second World War (1942). Both of them from the documentary collection of the National General Archive from nitrate original.

This two reels participated at the FIAF touring show in Europe and in the United States.

- The former deputy Director of Cineteca Nacional attended as representative of Mexico at the Tashkent Film Festival in USSR from 24 to 30 of may.

- The Head of the programmation Departament was present at the 41th Cannes Film Festival in France.

7. Special Events, Miscellanious

Among the various special events held during 1988, were the homage to the important mexican cinematographics personalities -- like Carlos Velo, Gabriel Figueroa, Juan Rulfo y Juan Orol; the cycles entitled "rock in the movies" (El rock en el cine), Alberto Lattuada, Powell and Press burger, and the weeks devoted to Canadian, Chinese, Germany, Danish, Indean, Netherland and Yugoslavian films.

For the sixth consecutive year the Cineteca Nacional awarded the "Salvador Toscano award". In 1988 the prize went to Mr. Gonzalo Gavira which has developed an outstanding hability in the -- creation of special effects in sound. He has participated in more of 4,000 national and international films.

CINETECA ITALIANA

Consiglio di Amministrazione

ARCA PER IL CINEMA ITALIANO

via Broletto, 10 - 20121 Milano
Tel. 02/574911

MUSEO DEL CINEMA

via Broletto, 10 - 20121 Milano
Tel. 02/574911

Consiglio di Amministrazione

via Broletto, 10 - 20121 Milano - Tel. 02/574911

ANNO 1985

Milano

ACQUISIZIONE DI FILM

La Cineteca Italiana ha acquistato nel 1985 una serie di film italiani e stranieri, di cui si pubblicano di seguito i titoli.

1. FILM ACQUISTATI IN STRADA DA LA CINETECA ITALIANA

Di questi film, alcuni sono stati acquistati nel 1985, altri nel 1984. La Cineteca Italiana ha acquistato nel 1985 una serie di film italiani e stranieri, di cui si pubblicano di seguito i titoli. La Cineteca Italiana ha acquistato nel 1985 una serie di film italiani e stranieri, di cui si pubblicano di seguito i titoli.

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CINETECA ITALIANA

Presidente: Alberto Lattuada

ARCHIVIO STORICO DEL FILM

Filmoteca, Laboratorio restauro
Milano Greco

MUSEO DEL CINEMA

Collezioni di storia del cinema
Palazzo Dugnani

Direzione Generale

Villa Comunale, Via Palestro 16 - 20121 Milano - tel. 799.224

RAPPORT D'ACTIVITE' 1988

1. ACQUISITION DE L'ANNÉE

341 films de long métrage, 97 films de court métrage sont entrés en nouveaux dépôts.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

Un important accord à été signé en avril 1988 avec "Publitalia '80" (une société du "network" Fininvest de M. Silvio Berlusconi) pour le sauvetage de 100 films du cinéma muet italien. Le travail de laboratoire est déjà comencé et il faudra trois ans pour terminer le contretypage des films en nitrate et sauver ainsi une partie du patrimoine national de la cinématographie de la période 1900-1928.

3. CATALOGAGE

Les travaux d'inventaire de la collection film se poursuivent. Quelques 5.000 boites ont été inventoriées, permettant ainsi une meilleure connaissance des collections.

4. MUSEE DU CINEMA

Au Palais Dugnani de Milan le "Musée du Cinéma" à été en pleine activité avec de nombreux visiteurs italiens et étrangers. Divers programmes de films dans la salle "Filmstudio" (cycles sur l'avant garde, le burlesque, le néo-réalisme italien).

CINETECA ITALIANA

Presidente: Alberto Lattuada

ARCHIVIO STORICO DEL FILM
Filmoteca, Laboratorio restauro
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MUSEO DEL CINEMA
Collezioni di storia del cinema
Palazzo Dugnani

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- 2 -

5. 50 ANNIVERSAIRE DE LA F.I.A.F.

Une manifestation pour le 50 anniversaire de la Fédération a été organisée à Milan avec les auspices de la Municipalité de la Ville, un festival avec le titre "L'invention des cinémathèques" (22 février-3 mars 1988) avec les grands classiques de l'histoire du cinéma. M. Guido Cincotti, Secrétaire Général de la FIAF a été l'hôte d'honneur à l'inauguration.

6. RELATIONS INTERNATIONALES

La Cineteca Italiana a participé, par prêt de documents et de films à des manifestations du cinéma italien à l'étranger. Il faut signaler notamment:

- FRANKFURT (5-10 avril 1988) en collaboration avec le "Deutsches Film-museum" pour le "Festival du film muet".
- TUNIS (20-28 avril 1988) avec la collaboration de l'Institut de Culture italien en Tunisie.
- AMSTERDAM (9-26 juin 1988) en collaboration avec "Nederlands Filmmuseum" et "Stiching Mecano".
- TOKIO (11-20 décembre 1988) en collaboration avec le Ministère des Affaires Etrangères.

Milano, février 1989.



Montevideo

"



(I.C.O.M.)

CINEMATECA URUGUAYA
Montevideo

R A P P O R T 1 9 8 8

L'activité de la Cinemateca Uruguay a maintenu en général les caractéristiques des années passées.

Avec des énormes difficultés économiques, nous avons pu développer quelques tâches sur le plan de la documentation, les projections et publications. Mais, spécialement, nous avons maintenu les acquisitions de films dans un volume important: 537 long métrages de la production internationale, et seulement 41 court métrages, presque tous en 35 mm.

Nous n'avons pas fait des progrès dans le domaine de la conservation. Pour nous, est actuellement presque impossible finir les oeuvres de l'équipement de froid pour les voûtes et nous venons de demander l'aide international à l'UNESCO et des organisations privés de l'extérieur.

Comme nous avons exprimé déjà il y a deux ans, la situation des cinémathèques, non seulement à l'Uruguay mais en général dans la majorité des pays de l'Amérique latine, est chaque fois plus difficile. Dans notre cas, peut être encore plus complexe, parce que la Cinemateca Uruguay est organisation privé et ne reçoit pas des aides de l'Etat.

Ce résumé peut aider (et ça est notre intention) à comprendre la situation et le travail de notre Archive dans un pays du Tiers Monde.



Manuel Martínez Carril

CINEMATECA URUGUAYA
Lorenzo Carnelli 1311
Telex: 22043 CIMTECA UY
Montevideo
(Uruguay)



SODRE

ANEXO
N.º 1
1948

Montevideo

At the end of the year 1947 the National House of Culture, according to the following details:

I. Organization

The first step was the selection of our collection. Through the work of "Alfonso Bazzani" (the writer, recognized with confidence and credit) and of the group of short subjects, we have foreign and national authors, giving them publications for buildings. Through a private collection, we have had to buy...

II. Administration

The House has been organized since then. The efforts were devoted to a complete revision, control and inventory of our collection. We have also improved our quality with respect to air conditioning.

III. Cataloging - Description - Research

The head of our House, after Department, was selected, participated in various meetings aimed to improve the work of the staff in our work. Simultaneously the task of keeping up dated our catalogs of publications, acquisition and identification of books, etc. has been steadily continued. Some 1500 books, including books, papers, notes, periodicals, pamphlets, etc. have entered our collection in this department.

IV. Film Showings - Exhibitions - Publications

The regular cinema started on April 14, and ended December 1947. We decided to "show up" books" in exhibitions that place into a new spirit. Through a work of 10 films were presented. Other exhibitions were organized in cooperation with the Institute of Culture, which had been shown through the year. Our film and service of library and educational films remained active. This, during the period of meetings were sponsored by Montevideo and the interior of the country, with an attendance of 20,000 people.



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

ARCHIVO
NACIONAL
DE LA
IMAGEN

ACTIVITIES REPORT 1988

Although certain limitations have slowed down the development of the National Image Archive the activities continue in steady progress, according to the following details:

1. Acquisitions

Two foreign features have been added to our collection: "Underworld" and "Alexander Nevski" (the latter, exchanged with Gosfilmfond, not arrived yet). In the area of short subjects, seven foreign and eighteen national titles have enriched our holdings. The last, a privately owned collection, is 4 hours and 39 minute long.

2. Preservation

No films have been transferred this year. Our efforts were devoted to a complete revision, control and inventory of our collection. We have also improved our vaults with two new air conditioners.

3. Cataloguing - Documentation - Research

The head of our Documentation Department, Miss Dacosta participated in various meetings aimed to introduce UNESCO's Micro-Isis software in our work. Simultaneously the task of keeping up-dated our catalogue of periodicals, indexation and identification of photos, etc. has been steadily continued. Some 1.800 items, including books, posters, photos, periodicals, press-books, etc. have enriched our collections in this department.

4. Film showings - Exhibitions - Publications

Our regular season started on April 14, and ended December 1st. It was devoted to "Humor and comedy". The exhibitions took place once a week every Thursday, and a total of 60 titles were screened. Other exhibitions were programed in cooperation with Cine Club del Uruguay, where 41 films were shown through the year. Our free loan service of documentary and educational films remained active. Thus, 1.105 non-theatrical screenings were sponsored in Montevideo and the interior of the country, with an attendance of 80.999 people.

In the area of publications, programs were edited for the exhibitions firstly mentioned above, and our Archive supervised the edition of the "History and filmography of the uruguayan cinema" which was finally published, being the first book of it's kind printed in our country. The book includes the filmography of feature films done by our librarian Miss Dacosta.

5. Budgetary matters - Relations with governmental authorities

Our budget continues to depend from the general budget of the SODRE, but in special occasions we have benefited with direct economic help from the Ministry of Culture and Education. Our relations with the authorities are fluid. The Ministry has recently backed up a project that our archive proposed to the Organization of American States, intended to acquire hardware equipment and establish a regional center of documentation.

6. International relations

In spite of many difficulties (distance is one of them), during the last years we have kept exchange connections with several colleagues. 1988 was no exception. Although not too active due to the mentioned reasons, the exchanges were beneficial for the two parties included and we feel that much more can be achieved in this area.

With Cinemateca Argentina and nearby colleagues - where distance is no problem - we are working on a regional project intended to coordinate all technical and cataloguing proceedings and eventually to have access to a single data bank.

7. Special events - Miscellaneous

This year we organized the 6th. National Competition of Film and Video. It ended with a record of inscriptions: 55 films, with more than 23 hours of screening time. The winner was awarded a trip to Spain, where he will be able to acquire more experience from local amateur film makers and the School of Cinema.

Problems also can be mentioned as a final though:

* The Archive ran out of negative and positive raw material, therefore the transfer of films had to be interrupted. Almost all of the nitrates of our collection have been already transferred, but our last control inventory showed several titles which have remained unprocessed. Proceedings for any purchase abroad, transportation and customs are slow. It is foreseeable that this problem will endanger our preservation work, even in the case that the purchase can be budgeted this fiscal year.

* Hardware with enough power to work along the lines set by FIAF is urgently needed in our Documentation Department.

* These are not the only problems we expect to overcome. But we are dealing hopefully with the rest.

Eugenio Hintz
Director

Montréal

LA CINEMATHEQUE QUEBECOISE

Musée du cinéma

1. ACQUISITIONS DE L'ANNEE

Films: 296 longs métrages
643 courts métrages
30 séries de télévision

Il faut ajouter à cet inventaire statistique plus de cent émissions de télévision produites sur film par la société Radio-Canada et environ 200 films d'animation non encore inventoriés.

Comme le prévoit la loi québécoise sur le cinéma, nous avons également acquis des copies de conservation de 21 longs métrages et 12 courts métrages québécois de production récente.

Nous avons reçu en dépôt les éléments de tirage de 14 longs métrages et 80 courts métrages québécois.

Enfin, nous avons reçu en prêt illimité des copies du National Film Archive de Londres et du Staatliches Filmarchiv de Berlin.

Appareils anciens: Cette collection particulière s'est enrichie de nombreux éléments au cours de 1988, notamment: une lanterne magique triple de marque française Bonne Presse (et les 350 plaques de verre l'accompagnant); une lanterne Mirroscope américaine; un projecteur de films sur papier Uncle Sam's; un ensemble projecteur-caméra 8mm Eumig; une caméra 16mm de fabrication canadienne de marque Trenka; deux caméras 16mm Bell & Howell, une caméra Auricon et une caméra Frezzolini et leurs accessoires, le tout constituant l'équipement de base d'un caméraman pigiste de la télévision canadienne à la fin des années 50.

Photos, affiches, disques: 2,500 photos ont été déposées à la Cinémathèque par des journalistes et des attachés de presse.

150 affiches ont été acquises.

136 disques (bandes sonores de films), principalement des microsillons, ont également été acquis au cours de la même période.

2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

En octobre, le Ministère des Affaires culturelles du Québec annonçait l'attribution à la Cinémathèque d'une subvention spéciale de 1,750,000 \$ pour l'agrandissement des entrepôts de conservation. Cet agrandissement triplera la surface des entrepôts actuels, dotera la Cinémathèque d'un entrepôt couleur à -5°C et 30% h.r. et nous permettra d'améliorer les services techniques (lavage et entretien des copies, sensitométrie, densitométrie, etc.).

Ces travaux majeurs, qui se feront de mai à octobre 1989, auront de plus pour conséquence immédiate la création de deux nouveaux postes à la conservation.

Grâce à la présence temporaire de trois travailleurs supplémentaires, nous avons enfin pu mettre en marche la première phase de l'inventaire de notre collection d'affiches: 6,000 affiches ont été ainsi identifiées, évaluées, fichées et consignées dans des chemises de grand format en papier non-acide.

Autre première: nous avons commencé cette année à solliciter le dépôt dans nos collections de costumes créés pour des films québécois; cinq costumes nous ont été déposés au cours des derniers mois.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h les lundi et vendredi, et de 12h30 à 20h30 les mardi, mercredi et jeudi.

En 1988, année du 25^e anniversaire de la Cinémathèque, le centre a accueilli plus de 5,000 visiteurs - par rapport à 4,000 en 1987. 1,200 personnes ont fait appel à notre service de référence téléphonique pour des recherches ponctuelles, alors que 141 chercheurs ont utilisé le centre comme base de travail pour des recherches s'étalant parfois sur plusieurs semaines.

La vidéothèque de consultation, qui demeure expérimentale avec un seul moniteur, a été utilisée par 285 visiteurs.

Le service des documents d'archives (scénarios, correspondance, documents légaux, etc.) a traité plus de 700 documents, principalement des scénarios et plus de 60 chercheurs se sont prévalus du service de recherche qui y est mis à leur disposition. La responsable de ce secteur a également élaboré un instrument de recherche permettant l'accès aux scénarios déposés à la Cinémathèque par la Société générale du cinéma du Québec de 1981 à 1983.

Les acquisitions de l'année 1988 se présentent comme suit:

- 746 livres
- 37 nouveaux titres de périodiques
- 40 cassettes vidéo
- 1,800 nouveaux dossiers de coupures de presses.

Nous avons également reçu au cours de la même période 68 cartons de documentation diverse (livres, revues, press kits, etc.) et 35 dépôts d'archives.

719 monographies ont été cataloguées. 36 numéros de périodiques ont été indexés pour le PIP et 256 pour nos propres besoins.

Le transfert sur microfilm des dossiers de coupures de presse s'est poursuivi et quelque 2,000 dossiers ont été traités.

4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

Année de notre 25^e anniversaire, 1988 a été l'occasion de plusieurs événements spéciaux dans les domaines des projections publiques, des expositions et des publications.

Des cinéastes étrangers (Wenders, Zanussi, Leonard Maltin) ont préparé des cartes blanches; nous avons repris la Semaine Jean Renoir de 1963, première manifestation publique de l'histoire de la Cinémathèque; une grande exposition <Trésors de la Cinémathèque> a été organisée pour attirer l'attention sur la richesse et la diversité de nos collection; et enfin, deux publications extraordinaires ont été lancées: un album historique rappelant les 25 ans de la Cinémathèque et un numéro spécial de notre périodique Copie Zéro entièrement rédigé par les employés actuels de la Cinémathèque sur le thème <Autoportrait d'une Cinémathèque à travers ses collections.

Deux grands événements ont par ailleurs attiré l'attention du grand public sur notre anniversaire: la projection dans une salle de concert de Montréal de LA NOUVELLE BABYLONE de Kozintsev et Trauberg avec la partition originale de Chostakovitch interprétée par l'orchestre de chambre I Musici de Montréal sous la direction de Youli Tourovski; et la projection, dans le cadre du Festival international de jazz de Montréal, d'un programme de films d'avant-garde de la fin du muet accompagné de musiques improvisées par Ran Blake, Ricky Ford et Robert Lepage.

Le Festival international du nouveau cinéma et de la vidéo de Montréal a également célébré ce 25e anniversaire en nous associant à la première nord-américaine du film de Joris Ivens et Marceline Loridan UNE HISTOIRE DE VENT.

Comme par le passé, la Cinémathèque a accueilli dans sa salle les manifestations suivantes: Festival international du film sur l'art de Montréal, Rendez-vous du cinéma québécois, Vues d'Afrique, Festival international de films et de vidéos de femmes, Festival international du cinéma et de la vidéo de Montréal. La Cinémathèque était par ailleurs à nouveau responsable du volet jazz du Festival international de jazz de Montréal. En dehors de ces diverses relâches, nous avons présenté 493 séances régulières:

<u>mois</u>	<u>cycle principal</u>	<u>séances</u>	<u>spectateurs</u>	<u>moyenne</u>
1/88	BERLIN	52	4,153	80
2/88	BERGMAN	35	2,317	66
3/88	CAROLINE LEAF	32	1,759	55
4/88	LESBIENNES ET GAIS	43	3,272	76
5/88	ACQUISITIONS	49	2,748	56
6/88	TAVERNIER, CHINE	49	2,868	59
8/88	ON BOUFFE!	52	3,465	66
9/88	LEDOUX, STROHEIM	56	3,379	60
10/88	RENOIR, WIENER	35	2,844	81
11/88	MIOU-MIOU, TOULOUSE	52	3,161	61
12/88	CANADA	38	1,752	46
		493	31,723	64

Le calendrier des expositions a été particulièrement chargé en cette année anniversaire. En plus de l'exposition <Trésors de la Cinémathèque> déjà mentionnée, il faut signaler:

- Animation à Radio-Canada: dessins, storyboards et objets divers relatant l'histoire de l'animation à la télévision francophone du réseau Radio-Canada;
- Silence, on bouffe!: photos et affiches sur le thème du repas au cinéma;
- Ernest Livernois, photographe: 100 photos du début du siècle produites par un célèbre studio de Québec et tirées pour les besoins du nouveau film d'Arthur Lamothe;
- Dessins de Nicole Van Goethem: dessins de l'animatrice belge réalisés pour ses films UNE TRAGEDIE GRECQUE et PLEINES DE GRACE;
- Emile Cohl, cinématographe: plus de 200 documents (dessins originaux, correspondance, articles de journaux, caricatures, etc.) relatant la carrière du pionnier français de l'animation.

Au chapitre des publications, en plus des deux ouvrages pré-cités, nous avons publié deux autres numéros de Copie Zéro (l'Annuaire 1987 des longs métrages québécois et un numéro spécial consacré aux Expérimentations dans le cinéma québécois), trois bibliographies liées à des cycles de projections (Miou-Miou, Jean Renoir, Le Cinéma québécois de la Révolution tranquille) et un ouvrage historique sur le cinéma muet au Québec (Histoires de scopes de Germain Lacasse). La Cinémathèque a par ailleurs été l'un des principaux maîtres d'oeuvre du <Dictionnaire du cinéma québécois>.

5. ADMINISTRATION ET BUDGET

La réorganisation administrative amorcée en 1987 s'est poursuivie tout au long de 1988. L'une des tâches nouvelles incombant à la directrice à la gestion est de trouver des sources de financement non-gouvernementales: les événements spéciaux du 25e anniversaire ont été une occasion exceptionnelle d'amorcer ce changement dans notre administration - la plus grande partie du financement de ces fêtes est venue de fait de commanditaires privés.

L'équipe de la Cinémathèque comprenait en 1988, 21 employés permanents et 8 surnuméraires. Quelque 7 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 (1/4/88 au 31/3/89) se chiffrait à 1,571,000 \$.

6. RELATIONS INTERNATIONALES

La Cinémathèque demeure très active au sein de la FIAF:

- Robert Daudelin a participé aux travaux du Comité directeur, assumé la direction du Bulletin d'information, collaboré à la rédaction du livre du 50e anniversaire et à la préparation du symposium historique de Paris;
- René Beauclair, directeur du centre de documentation de la Cinémathèque, siège à la Commission de documentation où il est responsable d'un projet de séminaire de formation en indexation pour le PIP;

- Pierre Véronneau, responsable des recherches et publications à la Cinémathèque, a présenté une communication au symposium historique de Paris.

Signalons enfin que, depuis cette année, la Cinémathèque fait partie du groupe des 'supporteurs' du PIP et que la Cinémathèque a été l'hôte de la réunion du Comité directeur de novembre 88.

La collaboration de la Cinémathèque est de plus en plus fréquemment sollicitée par des organismes étrangers; au cours des derniers mois, nous avons prêté des copies, entre autres, au Festival d'Alès, au Film Society of Lincoln Center (New York), à Harvard University, à l'Art Gallery of Ontario, au Winnipeg Film Group, etc.

Louise Beaudet, responsable du secteur Cinéma d'animation, a participé au festival de Zagreb.

Nous avons poursuivi des échanges de copies avec les archives de Londres (National Film Archive), Toulouse, Munich, Berlin-DDR, Bruxelles et Moscou.

En 1988, les collections de livres ont augmenté en nombre et en qualité. Les livres les plus intéressants de cette année sont les livres de la collection de la bibliothèque de la ville de Moscou.

ACTIVITÉS CULTURELLES

Moskva

En 1988, les collections de livres ont augmenté en nombre et en qualité. Les livres les plus intéressants de cette année sont les livres de la collection de la bibliothèque de la ville de Moscou.

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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 1988.

ACTIVITE NATIONALE

En 1988 les collections du Gosfilmofond se sont complétées par un nombre considérable des films. En total on a pris en conservation illimitée 26.782 bobines de films.

On a effectué un tirage actif pour le passage du nitrate à l'acétate. On a tiré pour ça 914.271 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 9.296.298 mètres de films.

On a restauré 5.700.672 mètres de films.

On a renouvelé la bande sonore - 1.200.811 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), LA VERSION (Vidéofilm), NIKOLAÏ BOUKHARINE (TsSDF), PAIX A VOUS (Studios Gorki), NIKOLAÏ VAVILOV (Mosfilm), FEDOR CHALIAPINE (TsSDF), FRIDROKH ERMLER (Lenfilm), STALINGRAD (Mosfilm) et d'autres.

En 1988 les cinémas d'Archive du Gosfilmofond (ILLUSION à Moscou, SPARTAK à Léningrad et LE PRINTEMPS à Tbilissi) ont continué les projections des films programmés en cycles thématiques et précédées par allocutions. On a prêté aux cinémas du Gosfilmofond en total 14.761 bobines de films.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 3.334 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 73.139 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 422 films en conservation au Gosfilmofond.

En 1988 les Archives du Gosfilmofond ont établi 956 nouveaux dossiers y compris 153 dossiers sur les films de fiction soviétiques, 13 dossiers sur les dessins animés soviétiques, 15 dossiers sur les films de fiction étrangers, 118 dossiers de photos des films soviétiques et étrangers et d'autres.

On a complètement rempli le 12-e block-haus de 147.000 bobines de films.

ACTIVITE INTERNATIONALE

En 1988 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 129 films et en prêt limité - 76 films. On a obtenu des Cinémathèques étrangères en prêt illimité - 111 films et en prêt limité - 81 films.

On a aussi effectué les échanges des livres de cinéma, des affiches, des photos et des matériaux d'information.

Après une grande interruption le Gosfilmofond a envoyé à la Cinémathèque Chinoise les copies de 7 films soviétiques en cadre d'échanges.

Le Gosfilmofond a entrepris les démarches nécessaires pour établir les contacts d'affaires avec les Archives du Film de Vatican et d'Israël.

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 France, de la Grande Bretagne, de la Hongrie, de la Pologne, de la RDA, et du Vietnam.

Avec l'aide de BULGARSKA NACIONALNA FILMOTEKA le Gosfilmofond a fait dans son cinéma ILLUSION à Moscou la projection des films bulgares des années 70-80.

Avec l'aide de STAATLICHES FILMARCHIV der DDR le Gosfilmofond a fait dans son cinéma d'Archive ILLUSION à Moscou la Retrospective du réalisateur Frank Beyer ainsi que la projection des films sous le titre "Les trésors de Staatliches Filmarchiv der DDR".

Avec l'aide de FILMOTEKA NARODOWA de Varsovie le Gosfilmofond a fait dans son cinéma d'Archive ILLUSION à Moscou la projection des films polonais des années 80.

Avec l'aide d'ARCHIVA NATIONALA de FILME de Roumanie le Gosfilmofond a fait dans son cinéma d'Archive ILLUSION à Moscou la projection des films du réalisateur Sergiu Nicolaescu.

München

Acquisitions

In 1998 the Munich Film Museum acquired prints of 25 low-budget short films. Several companies, foreign archives and other institutions donated prints on their own initiative or together in long and short films.

The films acquired or deposited were the following names that appear in the list:

- | | |
|-----------------------------|-----------------------|
| BRUNO AM BACH MIT SCHWAPPEL | SCHWAB UND DRAC ZUKER |
| BRUNO AM BACH MIT SCHWAPPEL | SCHWAB UND DRAC ZUKER |
| BRUNO AM BACH MIT SCHWAPPEL | SCHWAB UND DRAC ZUKER |
| BRUNO AM BACH MIT SCHWAPPEL | SCHWAB UND DRAC ZUKER |

Additional acquisitions received in 1998 were:

- | | |
|-----------------------------|-----------------------|
| BRUNO AM BACH MIT SCHWAPPEL | SCHWAB UND DRAC ZUKER |
| BRUNO AM BACH MIT SCHWAPPEL | SCHWAB UND DRAC ZUKER |
| BRUNO AM BACH MIT SCHWAPPEL | SCHWAB UND DRAC ZUKER |
| BRUNO AM BACH MIT SCHWAPPEL | SCHWAB UND DRAC ZUKER |

Exhibitions

During the film restoration the Munich Film Museum continued to work on the German film classic, especially on the 1930s. In addition to the French case, the existing material has been processed. Evidence from different sources has been collected and has been restored etc.

FILMMUSEUM / MÜNCHNER STADTMUSEUM

F.I.A.F. Activities Report, Fiscal Year 1988

1. Acquisitions

During 1988 the Munich Filmmuseum acquired prints of 26 long and 22 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 46 long and 14 short films.

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

AM WEGENDE, AM BACH MIT SUSANNE...
AUFDERMAUER
NEUER ENGEL WESTWÄRTS
PUNCH DRUNK

SCHWARZ UND OHNE ZUCKER
WALLERS LETZTER GANG
DIE WIESE DER SACHEN
WOHIN

Among other productions acquired in 1988 were:

BERLINFIEBER
DORIAN GRAY IM SPIEGEL DER BOULEVARDPRESSE
ES
FLUCHTWEG NACH MARSEILLE

FREAK ORLANDO
IN DER FREMDE
DAS KIND IST TOT
SCHICKSAL EINER OPER

2. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on METROPOLIS, KRIEMHILDS RACHE and DIE FREUDLOSE GASSE. 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 1988 the Filmmuseum showed about 550 different programs in 751 screenings.

The main series shown in 1988 were:

PARAMOUNT, THE CRAZY COMPANY
AUSTRALIA: THE ABORIGINES
FRENCH FILM HISTORY: ON PARLE FRANÇAIS
ARCHITECTS OF THE 20TH CENTURY
FARB FILM FEST
YOUNG GERMAN CINEMA
IN SEARCH FOR THE LOST FILM
DIE FREMDEN SEHEN: ETHNOGRAPHIC FILMS
CINEMA E LETTERATURA

Retrospectives with films by or with:

HERBERT ACHTERNBUSCH
EMILE DE ANTONIO
ROBERT BRESSON
WERNER HERZOG
LUTZ KONERMANN
VLADO KRISTL

AKIRA KUROSAWA
FRIEDRICH WILHELM MURNAU
YASUJIRO OZU

JAMES CAGNEY
TOTO

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 1988:

For screenings and other events: 270.000 DM

For acquisitions and restauration: 160.000 DM

THE HISTORY OF THE AMERICAN FILM INDUSTRY
 FROM 1895 TO 1929
 BY
 PAUL G. KELLEY
 LONDON, 1929

New York

The history of the American film industry from 1895 to 1929 is a story of rapid growth and technological innovation. It begins with the invention of motion pictures by Thomas Edison and the Lumiere brothers. The industry grew from a few nickelodeon theaters to a major form of entertainment. Key figures like Edwin S. Porter and D.W. Griffith played pivotal roles in the development of narrative cinema. The industry's expansion was fueled by the rise of the studio system and the emergence of major film stars. By 1929, the industry had reached its peak, with the release of the first 'talkie', 'The Jazz Singer'.

The industry's growth was also driven by the desire for new content and the expansion of the market. The industry's success led to the formation of major studios and the development of a complex distribution network. The industry's impact on American culture and society was profound, as it provided a new form of mass communication and entertainment.

1. Introduction

The purpose of this report is to provide a comprehensive overview of the American film industry from 1895 to 1929. It will explore the industry's origins, its growth, and its impact on American culture and society. The report will also discuss the industry's challenges and the factors that led to its success.

The industry's success was largely due to its ability to provide a new form of mass communication and entertainment. It provided a way for Americans to see stories and events from around the world, and it provided a way for them to escape their daily lives.

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM
11 West 53 Street, New York, NY 10019
Founded 1935, private, founder member of FIAF

ACQUISITION

a) statistics: 571 film and video titles, including 137 feature films and 165 short films and 40 videotapes in the original gauge, 161 features and 68 shorts in substandard gauges.

b) collections: The heirs of Hollis Frampton and Andy Warhol deposited the originals and printing materials of these independent filmmakers. Documentary filmmaker Leo Selzer deposited his films with the promise they will belong to the Museum after his death. The distributor Janus Films added to a growing number of deposits of 35mm prints or masters of Japanese films in original version without subtitles, including films by Ozu, Mizoguchi, Kinoshita, Shinoda and others. Thanks to the cooperation of the Nederlands Filmmuseum, we have acquired nitrate prints of additional silent American films of the teens from the Desmet Collection which we will be restoring, together with other American silent films. The National Film Archive of London helped us to acquire from an English collector another small but important group of nitrate American films of the teens. A large proportion of the films selected for the New York International Festival of the Arts have been added to the collection in the form of new 35mm prints. The producer of John Huston's last film, THE DEAD, contributed a new 35mm print. A group of Cuban documentary films was acquired by exchange with the Cinemateca de Cuba. Nitrate acquired from American collectors includes a complete tinted print of THE BELLS, a 1926 feature starring Boris Karloff; and a few reels of the first film directed by Rex Ingram, THE GREAT PROBLEM (1916), in a small collection found in an antique shop.

The number of stills acquired during 1988 totaled 157,394. The major portion of the year's acquisitions came from Dell Publishing Company's gift of 100,000 film and television stills plus 50,000 portraits and candid shots of film and television personalities. About 500 books and 100 periodicals were added to the collections.

II. PRESERVATION

a) statistics: \$305,369 was expended in laboratory costs, including preparation work, editing and printing; 49,554 metres of nitrate were transferred to safety stock; 144,015 metres of safety film in 35mm and 3,048 in 16mm were manufactured. 132 film titles were preserved in whole or in part, including 20 features and 112 short films.

b) narrative: The preservation of American short silent slapstick comedies continued to take up a large part of the

preservation project this year, thanks particularly to the Ceskoslovensky Filmovy Ustav for the recovery of nitrate prints from Europe. An increasing number of films made by Vitagraph, Thanouser, Lubin, Selig and Powers have now been preserved, with the cooperation of the Nederlands Filmmuseum, the New Zealand Film Archive, and the American Film Institute, as well as private collectors. The work of independent filmmaker Bruce Connor is well on the way to being fully protected, while the preservation of the Andy Warhol films has just begun. A new master was made for Griffith's 1924 ISN'T LIFE WONDERFUL. Among the more important features newly preserved this year are THE SPOILERS, 1914, THE BOWERY, 1933, directed by Raoul Walsh, and Frank Capra's IT HAPPENED ONE NIGHT. Work continued on the restoration of INTOLERANCE. There were adequate funds available for the preservation work but the backlog in the laboratories continued to be a problem. We have begun to do a small part of the work in house.

The project for new vaults was greatly advanced by the work of a hired consultant, the completion of detailed architectural plans based on FIAF storage recommendations, and exploration of real estate, although the specific site has not yet been selected.

III. CATALOGUING - DOCUMENTATION - RESEARCH

In the summer of 1988 work resumed on the computer cataloguing project with the hiring of a new senior cataloguer. A new inventory control system was developed for us by the consulting firm that Larry Karr joined after leaving the American Film Institute. More than half of our holdings have already been entered. We intend to merge this system with the main cataloguing data bank but we are using it at present as a separate inventory control system. Such a system was needed to make it possible to plan scientifically for new vaults.

The decision was taken to reduce the size of the poster collection in favor of a small collection of high quality rather than a comprehensive one, due to the space problems. A large group of posters have now been separated out as candidates for exchange, most of them American posters for the thirties through the sixties. Lists of these posters have been made, and we are ready to exchange with other archives on the basis of hundreds of our posters for one or two posters of very special quality.

We continued to host the Columbia University Seminars in Cinema once a month during the academic year, bringing together scholars from the region to discuss ongoing 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:

STZ: THE FILMS OF SCOLA, TAVERNIER AND ZANUSSI, December 18, 1987 - January 31, 1988.
 EDWARD R. PRESSMAN, PRODUCER, January 8 - 24.
 CINECITTA: FIFTY YEARS, February 5 - March 10.
 OSCAR NOMINATED DOCUMENTARY FILMS, February 26.
 NEW DIRECTORS/NEW FILMS, March 11 - 27.
 FILMS OF HANS RICHTER, March 28, 29.
 PERSPECTIVES ON FRENCH CINEMA:
 LOUIS MALLE: FRENCH FILMS, April 8 - 25.
 FRENCH FILM FESTIVAL 1988, April 8 - 21.
 FILMS BY TONY DE NONNO, May 5.
 FRANK CAPRA: THE EARLY YEARS AT COLUMBIA, 1928 - 1934, May 6 - 31.
 HAPPY BIRTHDAY, IRVING BERLIN, May 8, 10.
 STORIES FROM SIBERIA: THE FILMS OF VASILY SHUKSIN, June 3 - 12.
 FIAF 50 YEARS TOURING SHOW, June 20 - July 5.
 INTERNATIONAL TREASURES OF FILM: CREATIVE COLLABORATIONS - FILM AND THE PERFORMING ARTS, June 23 - July 5.
 SAVED! A DECADE OF PRESERVATION: A TRIBUTE TO UCLA FILM AND TELEVISION ARCHIVE, July 8 - September 9.
 BRITISH FILM: TRADITIONS - "REALISM" PART ONE: FICTION, September 10 - October 27.
 BRITISH AWARD WINNING COMMERCIALS - BABA 1988, September 22 - 24.
 SWEDEN '88: SVEN NYKVIST: CINEMATOGRAPHER, October 1 - 8.
 MAURITZ STILLER, October 11, 14.
 AN AMERICAN FAMILY: THE DE MILLES, October 9 - 10.
 BULGARIAN ANIMATION, October 18.
 ANNA MAGNANI, October 28 - November 24.
 BRAZIL: 90 YEARS, November 1.
 ANIMATION: GERMAN PIONEERS, November 11.
 ANIMATION: BEST OF ZAGREB '88, November 12-13.
 FILM/VIDEO ARTS: 21 YEARS OF INDEPENDENTS, November 18 - 20.
 ROMANIAN FILM NOW, November 25 - December 5.
 RECENT FILMS FROM WEST GERMANY, December 1 - 15.
 RESTORED TREASURES FROM THE CINEMATHEQUE FRANCAISE, December 9 - 13.
 PATSY RUTH MILLER, December 15.
 IMAGES IN THE SHADOWS: A BRIEF HISTORY OF SPANISH CINEMA, December 16 - January 23, 1989.

Continuing series included HISTORY OF FILM: A HISTORY OF CAMERA MOVEMENT; CINEPROBE (independent filmmakers meet their audience); VIDEO VIEWPOINTS (featuring the presence of the video makers), WHAT'S HAPPENING?, a series of films on social and political issues, and IN MEMORIAM.

In the galleries: VIDEO: NEW CANADIAN NARRATIVE, September 8 - November 1.

EXHIBITIONS - PUBLICATIONS

FRENCH FILM POSTERS: An exhibition of 26 posters from French films, 1927 - 1977. April 1 - November 22, 1988.

Program notes were available with the film series.

VI. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The National Endowment for the Arts and the New York State Council on the arts supported the preservation of film at about the same level and also supported exhibitions and other programs. Generous 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

A total of 97 films were lent to FIAF archives in Amsterdam, Berlin, Beijing, Helsinki, Lisbon, London/NFA, Madrid, Montreal, and Munich. Films were also lent to the Giornate del Cinema Muto in Pordenone and the Festival d'Avignan. THE FIAF 50 YEARS touring show was organized and shown first in Paris, then began to tour simultaneously in Europe and in North America. Eileen Bowser was guest of the China Film Archive for the American Film Restrospective in Beijing and Anne Morra was guest of Suomen Elokeua-Arkisto for a showing of American films in Helsinki. Films were generously lent for showing at the Museum from the National Film Archive of London, the Cineteca Nazionale of Rome, the Cinematheque Francaise, Filmoteca Espanola, and many archives generously contributed films for the FIAF touring show.

Exchanges were arranged with the New Zealand Film Archive, Nederlands Filmmuseum, the National Film Archive/London, Cinemateca de Cuba, Ceskoslovensky Filmovy Ustav, and Staatliches Filmarchiv der DDR.

Staff members participated in the work and attended the meetings of the FIAF Cataloguing Commission, Preservation Commission, Documentation Commission, and the Executive Committee.

Generelt om året

For 1988 har instituttet gjennomført en rekke aktiviteter som har resultert i en produksjon av artikler og bøker som er utgitt i forbindelse med konferanser og foredrag.

1. Administrativt arbeid

Denne delen av rapporten omhandler administrativt arbeid, herunder økonomisk rapportering for 1988, og en rekke administrative oppgaver som er utført gjennom året. Dette inkluderer 10 årsrapporter, 14 årsrapporter og 14 årsrapporter. Instituttet har hatt et godt samarbeid med de ulike departementene og har også gjennomført en rekke kurs og seminarer.

Oslo

2. Ekonomisk og administrativt arbeid

Den økonomiske og administrative rapporteringen for 1988 er utgitt som del av den økonomiske rapporteringen for 1988. Denne rapporteringen er utgitt i forbindelse med den økonomiske rapporteringen for 1988. Den er utgitt i forbindelse med den økonomiske rapporteringen for 1988.

3. Ekonomisk og administrativt arbeid

Den økonomiske og administrative rapporteringen for 1988 er utgitt som del av den økonomiske rapporteringen for 1988. Denne rapporteringen er utgitt i forbindelse med den økonomiske rapporteringen for 1988. Den er utgitt i forbindelse med den økonomiske rapporteringen for 1988.

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NORSK FILMINSTITUTT

Membre de la Fédération Internationale des Archives du Film (FIAF)

REPORT FOR 1988

General remarks.

From 1988 the Institute govern 1/3 of the grants for Norwegian feature film production. A lot of work has been done by the Institute's board to develop the production system in Norway.

1. Acquisitions of the year.

This year 361 feature films was deposited, including 37 Norwegian features (1987 : 219 and 17). All foreign features are in 35 mm with norwegian subtitles. 1280 short films was deposited, including 30 Norwegian ones, in 16 and 35 mm copies. Unfortunately the Institute still has a great number of non registered films. Our first priority is Norwegian 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 1988, 48 060 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 13 000 volumes. We subscribe to 130 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.

Head of the library section is Ms. Karin Hansen.

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 documentation and reference section is Mr. Tito Z. Pannaggi.

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 general agents and dealers was registered. The register is fully computer based (Norsk Data - FICS). The other main division of the Institute (Archive, Library, Cinemateque) will start using the same computer system.

Head of the Video Register is Mr. Per Morten Løchsen.

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Telegram
Filminstitut

Filmarkivet
c/o Norsk Film A/S
Wedel Jarlsbergs vei 36, Jar
Telefon (02) 12 10 70, 1 899

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, Cuba and USA together with Contemporary Norwegian Films, French Nouvelle Vague and the following directors: Luis Bunuel, Walter Hill, Bille August, Josef von Sternberg. The cinemateque has 3000 members. The 5th Summer School was held in June 1988 dealing with "From Western to Vietnam". The arrangement was held in cooperation with the National Centre for Screen Studies and the NRK Broadcasting Corporation. As usual Prof. Ørjan Roth-Lindberg of the University of Stockholm was lecturing.

Head of the Cinemateque is Mr. Kjell Billing.

5. Budgetary matters, relations with governmental authorities.

The grants for 1988 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.

6. International relations.

We thank our colleagues in Copenhagen, Helsinki, London and Stockholm for supporting us with films for the Cinemateque.

7. Special events - Miscellaneous.

Director Jon Stenklev retired late autumn 1987. The new director Jan Erik Holst took over in January 1988. He is former head of the National Centre for Screen Studies, shortfilm 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.

We have published the booklet "Norwegian Films 1988", the Annual Short Film Register and Catalogues of registered video - cassettes, -dealers and -producers.

The first of the year was marked by the celebration of the centennial of the discovery of the city of Ottawa. The city was founded in 1827 by Colonel By and named in honor of the British monarch, King George IV. The city has since grown into one of the largest and most important cities in the Dominion of Canada. It is situated on the banks of the Ottawa River, which flows into the St. Lawrence River and thence into the Gulf of St. Lawrence. The city is a beautiful one, with its parks and gardens, its churches and schools, and its many fine buildings. It is a city of progress and industry, and it is a city of peace and harmony.

Ottawa

1911-1912

The year 1911-1912 was a year of great activity in Ottawa. The city was the scene of many important events, and it was a year of great progress and industry. The city was the scene of the centennial celebration of the discovery of the city, and it was a year of great peace and harmony. The city was a beautiful one, with its parks and gardens, its churches and schools, and its many fine buildings. It was a city of progress and industry, and it was a city of peace and harmony.

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1912-1913

The year 1912-1913 was a year of great activity in Ottawa. The city was the scene of many important events, and it was a year of great progress and industry. The city was the scene of the centennial celebration of the discovery of the city, and it was a year of great peace and harmony. The city was a beautiful one, with its parks and gardens, its churches and schools, and its many fine buildings. It was a city of progress and industry, and it was a city of peace and harmony.

MOVING IMAGE AND SOUND ARCHIVES (MISA)

OTTAWA

Report to FIAF 1988

The major event in 1988 was the opening of the exhibition on newsreel and broadcast reporting in Canada: 'Beyond the printed word/Au-delà de l'écrit'. It was created by MISA in co-operation with the Museum of Science & Technology and it opened in April 1988. 246 reports (film, radio, video) transferred on videodiscs were made available to each visitor via central computerized system which delivers instantly to any of exhibition's fourteen monitors the item which a visitor choose to view, thus allowing everybody to create his or her own exhibition. We found out that this high degree of visitors' interaction with the exhibit is not only perfectly suited to audio-visual media but that it is highly appreciated by the public. To the date, the exhibition was seen by over 500,000 people and the estimates indicate that the annual attendance may surpass the 750,000 mark.

ACQUISITIONS

The number of acquisitions in 1988 decreased in comparison with the previous year (from 25,716 hours to 14,983 hours of moving image recordings) due to moratorium on the acquisition of amateur and non-professional formats. This unfortunate restriction was forced by lack of resources and shortage of adequate storage space.

Largest volumes were again acquired from the National Film Board (printing materials, preservation masters and release prints) and the Canadian Broadcasting Corporation (film footage, kinescopes, master videotape, discs and acetate audio-tape). The volume of film and television acquisitions from the private sector reflected the increasing level of support for production provided by the federal government through Telefilm Canada. Prints and production elements were received from many production houses, as well as from individual filmmakers. Among notable collections acquired in the past year are early (1927) film footage showing mining operations in Elderado Mines in the arctic area, a fox farm near Edmonton, Alberta, the Calgary stampede and various shots of arctic terrain; a large film collection from Alcan Aluminum documenting their operations in Canada and abroad; and the Charles Bedaux collection consisting of footage from the 1934 expedition across northern British Columbia with Citroen tractors. Charles E. Bedaux organized this expedition and hired American cinematographer Floyd Crosby to document the event on film. This valuable collection was repatriated from France.

CONSERVATION

MISA continues to coordinate custodial and conservation activities performed now by a different branch. Enhanced registration refined the technical process of copying the nitrate film and sped considerably the nitrate conversion. 48,183 m of nitrate film were transferred (32,666 m in 1987) and 274,500 m of safety film were processed during the past year.

CATALOGUING-DOCUMENTATION-RESEARCH

The reorganization of MISA placed the accent on control function. The cataloguing procedures and guidelines are being re-evaluated and this process is supposed to be completed in 1989. The whole control system for A-V materials (including cataloguing) is now computerized; in 1988 the computerization started in documentation, where an electronic system has been prepared for the control of subject, title and personality materials and the input of subject data has already started.

In the area of public service the inadequate resources did not allow MISA to meet the demands for its A-V materials. The amount of material copied for clients had to be reduced to 25 hours per two weeks, library services were drastically cut back; only stills operations continued at roughly the same level as the past year. The strict system of appointments for viewing and auditioning at MISA premises had to be enforced, with waiting periods reaching often over two weeks.

EXHIBITIONS-PUBLICATIONS

In addition to already mentioned exhibition, MISA organized a symposium on news reporting in Canada and run once a month a program from its archival holdings; both activities were tied to the main exhibition. As every year, MISA run the 'Open Vault' program at the Toronto's Festival of Festivals, using this year the 'FIAF 50' program as a basis and adding some other examples of excellence achieved in film preservation. This very successful program was run by Sam Kula.

D.J. Turner's 'Canadian Feature Film Index 1913-1985' has been reprinted; J. Vosikovska edited the 'FIAF Members' Bibliography 1987' (published by FIAF). For the exhibition 'Beyond the printed word' MISA published a detailed catalogue.

NATIONAL & INTERNATIONAL RELATIONS

In 1988 MISA:

- hosted the Film and Television Archives Advisory Committee meeting;
- continued to collaborate with the National Library, the National Film Board and the Cinémathèque québécoise on production of 'Film/Video Canadiana' and on adding data to the FORMAT data base;
- participated in a working team organized by the Department of Communications to develop the National Audio-Visual Data Base;
- continued to collaborate with the Canadian Film Institute on regular series of screenings of old and new Canadian films (in the CFI Cinema).
- Jana Vosikovska was appointed Secretary of the Audio-Visual Committee of the International Council on Archives.

Paris

CINEMATHEQUE FRANCAISE

RAPPORT D'ACTIVITES 1983

CINEMATHEQUE FRANCAISE

RAPPORT D'ACTIVITES 1988

Les travaux de restauration du Département Bibliothèque-Musée ont été durant d'année 1988, les suivants : reliure des ouvrages, entoilage et mise sur diapositives de 79 affiches, contretypage des fonds de négatifs anciens sur plaque de verre, désacidification et restauration de manuscrits.

Le Théâtre Optique d'Emile Reynaud "recréé" dans les années 70 par Pierre Bracquemond pour Henri Langlois mais inachevé faute de crédits, a pu être terminé durant cette année, offrant ainsi au public qui visite le musée, la projection d'un extrait "d'Autour d'une cabine".

Ceci complète le travail de restauration et duplication entrepris les années précédentes sur la bande "Autour d'une cabine", appartenant à nos collections.

En matière d'**exposition**, la Cinémathèque Française a participé par le prêt de ses collections à diverses manifestations françaises et étrangères parmi lesquelles :

- Exposition Bunuel du festival de Barcelone
- Elégance française au cinéma, au Musée Galliéra
- Invention du Cinématographe au Musée d'Orsay dans le cadre du cinquantenaire de la FIAF.

Elle a accueilli dans ses nouveaux espaces du Palais de Tokyo en co-production avec la Fondation Maeght, l'exposition : "A la rencontre de Jacques Prévert" qui a fait plus de 300 visiteurs par jour.

La Cinémathèque française fait tourner en province, dans divers centres culturels, quatre expositions itinérantes (histoire des salles de cinéma, opéra et cinéma, René Clair et Henri Langlois), ainsi qu'un spectacle de Lanternes Magiques.

DEPARTEMENT ADMINISTRATIF ET FINANCIER

L'année 1988 a vu la Cinémathèque Française amplifier l'effort entrepris pour consolider la rigueur de sa gestion et se doter d'outils modernes et performants, capables de lui promettre de soutenir son développement.

L'informatique, qui a largement contribué à ce changement, s'appuie sur un réseau autonome d'ordinateurs Bull qui permet de suivre, outre les comptabilités générales et analytiques classiques, un système de contrôle budgétaire ainsi qu'un suivi du personnel en temps réel.

Ce système se verra développé et surtout décentralisé dès 1989 par l'extension du réseau vers les sites excentrés.

Pour soutenir cet effort, le budget de la Cinémathèque Française, qui s'est élevé à 30 millions de francs pour l'exercice écoulé peut se répartir sur les activités de la façon suivante :

- 13 MF par la conservation et la restauration du film.
- 7 MF sur les activités dites " non film ".
- 6 MF pour la diffusion des films.
- 4 MF consacrés à l'exploitation générale, à l'administration et aux finances.

La Cinémathèque Française a également poursuivi son effort pour développer ses ressources propres, notamment par la valorisation de ses prestations et par la recherche de mécènes.

DEPARTEMENT DU FILM

ACQUISITIONS

15000 nouvelles copies sont venues compléter les collections de la Cinémathèque Française dont un dépôt très important de la FOX et le dépôt régulier de la production GAUMONT.

INVENTAIRE

En 1988, 12366 boîtes ont été inventoriées correspondant à 2064 titres différents. L'inventaire général des collections, entrepris en 1984, aborde maintenant la lettre D.

CATALOGAGE-DOCUMENTATION

La catalogage des collections se poursuit. Le fichier de la Cinémathèque Française compte au 31/12/1988, 32000 fiches correspondant à 14078 titres.

Le 3e tome du catalogue des "Restaurations et tirages de la Cinémathèque Française" vient de sortir des presses.

RESTAURATION

La Cinémathèque a travaillé au cours de l'année 1988 sur 135 titres de longs et courts métrages ; 180 éléments ont été tirés et terminés cette année, correspondants à 80 titres de longs métrages (ou à leur équivalence en courts métrages).

MOUVEMENTS

Le magasin de Chaillot a compté 14640 mouvements en entrées et en sorties d'autant de titres, soit une manipulation quotidienne de 400 boîtes.

Direction de la Programmation

En 1988, la Cinémathèque Française a programmé 1.628 films hors avant-premières et soirées exceptionnelles.

- LES FRANÇAIS A HOLLYWOOD**
- 10 ANS DE CINEMA HONGROIS**
- HOMMAGE AUX CINEASTES DU SRI LANKA, L.J. et S. PERIES**, en leur présence
- DECOUVERTE ET SAUVEGARDE DU CINEMA BRITANNIQUE**. Séance inaugurale en présence de Sir Richard Attenborough et David Francis. Cette rétrospective s'est étendue sur l'année 88 en 8 cycles (soit 350 séances) : Michael Balcon, la Tradition littéraire, Early studios & animation, les Documentaires, le Réalisme, les Films musicaux et les Comédies, les Valeurs britanniques et les Films de genre. Ces films ont été tirés des collections du National Film Archive de Londres après avoir été restaurés par leurs soins.
- PARIS CINEMA**, à l'occasion de la sortie du livre de Jean Douchet.
- 90 ANS DE CINEMA TCHEQUE** en présence du réalisateur de "La Mort des beaux chevreuils", Karl Kachyna.
- HOMMAGE A OMAR SHARIF**, en sa présence
- SEMAINE DU CINEMA JAPONAIS**
- A LA RENCONTRE DE JACQUES PREVERT**
- ASPECTS DU CINEMA VENEZUELIEN**
- REPRISE DU FESTIVAL DE CANNES 1988**
- 50^{ème} ANNIVERSAIRE DE LA F.I.A.F.**
- GRANDS CLASSIQUES DU CINEMA MONDIAL**
- FRENCH/AMERICAN FILM WORKSHOP** en présence des réalisateurs L. Cohen, Rob Nilsson, Saneg Smolan, Jeff Kahn, Eagle Pennel.
- HOMMAGE A HIROSHI SHIMIZU**
- HOMME A PAUL VECCHIALI** en sa présence. En avant-première avec "ONCE MORE" et "LE FRONT DANS LES NUAGES"
- VOIR AUTREMENT** (Le Cinéma et les Droits de l'Homme)
- HOMMAGE A PETER WATKINS**, en sa présence
- HOMMAGE A PIERRE ETAIX**, en sa présence
- LE NOUVEAU CINEMA TAIWANAIS**
- Avant -première de "PASCALI'S ISLAND", en présence de B. KINGSLEY
- CARTE BLANCHE A HENRI COLPI, dans le cadre du Festival Musimage.
- Avant-première "LES PORTES TOURNANTES" en présence de FRANCIS MANKIEWICZ
- HOMMAGE A RAINER WERNER FASSBINDER**
Avant-première "LA TABLE TOURNANTE", en présence de PAUL GRIMAULT.
- FILMS PRIMES DU CINEMA DU REEL, CLERMONT-FERRAND, FESTIVAL INTERNATIONAL DU FILM DE FEMME.**
- Créneaux réguliers et mensuels réservés aux films des élèves de la F.E.M.I.S. et aux ARCHIVES DU FILM.**

Chimie

universitaire

120 Boulevard de la Sorbonne

75013 Paris

Paris le 22 Février 1922

TITRE

Objet de la lettre

Je vous prie de bien vouloir agréer l'assurance de ma haute estime et de ma vive sympathie. Je vous prie de bien vouloir agréer l'assurance de ma haute estime et de ma vive sympathie.

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Paris

[Signature]

Georges DEYRE

cinémathèque universitaire

affiliée à la Fédération Internationale
des Archives du Film

rue Michelet - 75006 PARIS

Paris, le 22 février 1989

RAPPORT ANNUEL D'ACTIVITES

1. Acquisitions de l'année.

Une centaine de copies environ, tous formats et métrages confondus. Provenance essentielle : maisons de distribution françaises, ayants droit, producteurs. Un secteur en extension constante, qui n'a pas encore fait l'objet d'un inventaire systématique et qui n'est pas compris dans ce chiffre : les bandes annonces.

2. Progrès dans le domaine de la conservation.

De nouvelles aires de stockage sont en construction au Centre Tolbiac, où est entreposée la plus grande partie de nos collections. Cela devrait permettre une meilleure répartition du stock, la séparation du 16 et du 35, un meilleur accès aux documents.

L'achat de nouvelles tables de montage (16 et 35) permet en outre des progrès dans le domaine des restaurations. Le travail, effectué par des équipes d'étudiants qualifiés, est modeste, certes, voire artisanal, mais il donne d'excellents résultats, que peuvent attester nos utilisateurs (Universités, Lycées, Centres culturels).

3. Extension du secteur "Archives non-film".

L'accent a été porté cette année sur le secteur "documentation" : scénarios, synopsis, dossiers de presse, affiches, photos, revues, archives diverses. Le dépôt d'un important stock de documents en provenance de la Fédération Française des Ciné-clubs nous a permis de nous enrichir considérablement de ce côté-là. C'est ainsi que nous avons récupéré un grand nombre de revues, magazines et fascicules des années 20 et 30 (revue "Le Film" de Louis Delluc, collections de "Mon Ciné", "Pour Vous", etc.). L'inventaire de ces archives, et la mise en place d'un service adapté de documentation réservé aux étudiants et aux chercheurs, sont actuellement en cours d'élaboration. Dès à présent, nous prévoyons des échanges avec d'autres Cinémathèques, à partir de nombreux doubles en notre possession.

4. Catalogage, documentation, recherche.

Voir point ci-dessus. Précisons d'autre part qu'un listing alphabétique de nos collections 35 mm, établi par ordinateur, est en cours d'achèvement. Suivront : le listing des copies 16 (et autres formats), le classement par pays, par metteurs en scène et par genres.

5. Projections, expositions.

Environ 15 projections par semaine, d'octobre à juin. A quoi il faut ajouter les séances de visionnement ponctuelles, à la moritone, à l'intention des historiens et chercheurs. Pas d'expositions, mais une soirée de gala consacrée à l'animation, en présence de nombreuses personnalités (cinéastes, critiques, techniciens du dessin animé).

6. Relations avec les autorités nationales et internationales.

Les autorités nationales (Ministère de l'Education Nationale, Ministère de la Culture) continuent à nous ignorer superbement.

Les relations avec la FIAF sont, par contre, excellentes.

Claude BEYLIE, Conservateur

LIBRARY SERVICE

OF WESTERN AUSTRALIA

Annexed to the State Library
of Western Australia
100, 102 & 104 St. James Street
Perth, Western Australia

STATE FILM SERVICE

Perth

100, 102 & 104 St. James Street
Perth, Western Australia

Operating Report for 1954

1954 has been a productive year for the State Film Service. The Service has been in particular active in the field of public education, working in close co-operation with the National Film Board of Canada.

Acquisition of the Year

The most significant acquisition this year has been the purchase of the Australian Film and Television Institute's collection, comprising 15,000 feet of pre-1950 film and 15,000 feet of post-1950 film. This acquisition will be of great value to the Service and to the National Film Board of Canada.

Other acquisitions this year included the feature film, *The Story of the Australian People*, and the documentary, *The Story of the Australian People*. The purchase of these films was made possible by the grant of the National Film Board of Canada.

Other films are being added to the collection, particularly the historical, Western Australian writers, mining, and history films.

The Field of Preservation

Transfer of film from 35mm to 16mm has been a major project of the first half of 1954. This project was undertaken by the Service in co-operation with the National Film Board of Canada.

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State LIBRARY Service

OF WESTERN AUSTRALIA.

Alexander Library Building,
Perth Cultural Centre,
Perth. 6000. W.A. Phone (09) 427 3111
Telex WAINF 92231

STATE FILM ARCHIVES

A unit within the J.S. Battye Library of Western Australian History, Alexander Library Building, Perth Cultural Centre, Perth, Australia.

Activities Report for 1988

1988 has been a productive year for the State Film Archives. Emphasis has been on rationalizing and automating our record keeping, improving service to the public and networking with the National Film and Sound Archive in Canberra.

Acquisitions of the Year

The most significant acquisition this year was the Western Australian Film and Television Institute's collection comprising 118 titles and 435 reels of pre-production material. Another significant acquisition was 300 reels of pre-production material from West Ed Media, the audio-visual section of the Education Department.

Films purchased this year included the feature films: Fran; Shame; and In pursuit of happiness. Aborigines and Aboriginal culture was to the forefront in 1988 with the acquisition of Black Magic; A little life; It's a hard road alone; Working together; It's up to us; and Do everything with pride.

Other films and videos included as their subject matter: the Bicentennial; Western Australian writers; mining; local history and tourism.

The Field of Preservation

Transfer of film on to 3/4" low band U Matic videotape continued in to the first half of 1988. This project was undertaken by technicians on contract and now a permanent position has been created it is hoped that this project will continue.

The remaining 800 metres of uncopied nitrate film was transferred this year. State Film Archives has a small nitrate collection comprising 98 titles.

Cataloguing - Documentation - Research

Automation was top priority in 1988 and the project to input State Film Archives' cataloguing and accession records on to the State Library's database was completed successfully in June 1988.

The online system has proved an efficient and effective system for staff and the online public access facility has increased the number of enquiries State Film Archives receives.

Film Showings

Film showings were given a relatively low priority this year and only one screening took place. This screening was for the Friends of Battye and approximately 50 people were present. The open access video viewing collection was doubled this year and more than 600 titles are available for viewing.

Budgetary Matters

The budget remained at the same level for this year with A\$28,000 allocated for the purchase of film, copying, and consumables.

The full-time State Film Archivist is supported by various contract staff. This year the staffing positions included; two technicians half-time for 5 months transferring film to video; a full-time keyboarder and half-time proof reader for four months. Other temporary positions included a cataloguer 1 day a week and clerical support half-time.

Special Events - Miscellaneous

The State Film Archives and the National Film and Sound Archive embarked on a joint project to set up a National Film and Sound Archive viewing centre within the State Film Archives.

The viewing centre will make material held in the National Collection more accessible to Western Australians. A basic set of access video tapes are held at the viewing centre for immediate use and other items are available on request from the National Collection.

Poona

NATIONAL FILM ARCHIVE OF INDIA
Ministry of I&B, Govt of India
Law College Road
Pune - 411 004
Phone: 51559/54379/436253/58516
Telex: (Request) - 145 603 FTII IN

Activities Report for 1988

Activities: NATIONAL

The Year at a glance

National Film Archive of India entered its silver jubilee year in 1988. Looking back, we could feel a sense of satisfaction on the modest progress made in the fields of film acquisition, film preservation, documentation/research and diffusion of film culture. The initial growth of NFAI has been beset with many obstacles. However, there has been a marked change in the attitude of the local filmmakers to archival preservation of their films as they have by now been quite convinced what the NFAI is trying to do is not only in the wider national interest, but, also in the producer's own, interest.

New building complex

The Archives' new building complex at Poona is at the final stage. The Civil Construction work of the A/C plant building has been completed. Ducting for air-conditioning work is in progress and is expected to be completed by the middle of the year and the building ready for occupation hopefully before the year end. The basement vaults with a capacity of 60,000 cans will have cold storage conditions of temperature and humidity recommended for archival storage. It is proposed to acquire another site at the outskirts of Poona City for constructing specialised film vaults for our further storage requirements.

Regional Offices

There is no addition in the Archives' present three regional offices - at Calcutta, Bangalore and Trivandrum which maintain a small circulating library of about 100 film classics for the benefit of film societies and film study groups in the respective region. Weekly screenings of classic films from the Archive collection to invitees and interested members of the public are being held at these centres under the auspices of the Archive and in collaboration with local organisations involved in dissemination of film culture. The Regional Offices also liason with local filmmakers, laboratory owners, distributors, and private collectors for archival acquisition of films and ancillary material, available in the respective region.

Acquisition

375 films were added to the Archive collection during Jan-Dec '88.

The notable acquisition of the year include:

Late John Abraham's ANIMAARYAN (Malyalam)

Girish Karnad's ONDANONDU KALADALLI (Kannada)

Aparna Sen's PAROMA (Bengali)

R.N.Shukla's MRIG TRISHNA (Hindi) - an Indian adaptation of the famous Japanese classic " UGETSU MONOGATARI of Kenji Mizoguchi,

Shyam Benegal's long documentary on " Satyajit Ray " made for Films Division and the Manipuri film " SANAKEI THEL ".

Among foreign films the significant ones are World famous Polish Director Andrez Wajda's " CONDUCTOR " & " ROUGH TREATMENT " and Kryst-of Zanussi's - CONSTANS (Polish).

Apart from films, the archival acquisition also include Books/ Magazines on Indian and International Cinema, stills, wall posters, disc-records, video/audio cassettes, microfilms and slides.

A detailed statement of archival acquisition as on 31st December is given below:

Items	Collection as on <u>31-12-87</u>	additions during <u>Jan-Dec '88</u>	Collections as as on <u>31-12-88</u>
Films	10705	375	11080 (88640 reels)
Video Cassettes	64	25	89
Books	16611	972	17583
Periodicals	270	-	270
Scripts	15723	3600	19323
Pamphlets/folders	6401	157	6558
Press Clippings	29916	12915	42831
Stills	64747	7075	71822
Wall Posters	5421	264	5685
Song Booklets	3753	652	4405
Disc Records	1819	3	1822
Audio Tapes	55	17	72
Micro Films	1915	-	1915
Slides	1261	403	1664

Progress in the field of preservation

2,203 reels in 35mm and 100 reels/spools in 16mm were checked in detail and cleaned during the year. Repeat and routine checking was done in respect of 20,068 reels in 35mm and 1895 reels/spools in 16mm. About 5,00,000 metres of safety film stock was procur-ed for archival preservation and record. Services of private processing laboratories in Madras, Calcutta, Bangalore, Trivandrum, Bombay and Pune were utilised for copying 96 subjects in 35mm and 18 in 16mm both fresh as well as duplicate prints.

35mm Xenon projectors

Acquired two 35mm xenon projectors for the Preview theatre in the Archives' new building complex.

Cataloguing, Documentation, Research

Detailed cataloguing was done in respect of 279 films in the Archive collection. The Documentation section prepared detailed synopses of 112 films.

Monograph projects on the following filmmakers were taken up:

Late John Abraham
T.R. Sundaram
Elli R. Dungan
B. Nagi Reddy
Chakrapani

Research/Oral history projects

Four research projects on the following topics cleared by the Research Fellowship Committee:

1. Politics of the New Indian Cinema
2. Stereotypes in Malayalam Cinema
3. History of the use of Hindi and Hindustani in Hindi Cinema
4. Malayalam Literature and Malayalam Cinema
5. Gujarati Cinema - A historical study

Public Services

Book Library services were availed of by 820 readers during the year. The documentation section attended to 520 queries from the interested persons from India and abroad covering almost all the facets of Indian and International Cinema.

Viewing facilities

35 Indian and 11 foreign research workers utilised the Archives' viewing facilities. About 247 films (1608 reels) in 35mm and 28 films (52 cans) in 16mm, were shown to those research workers in the Archives' three viewing tables at Poona.

- * Interviews under Archive's oral history projects recorded in respect of five film personalities during the year.

Film Showings

About 264 films were screened during the year under Archive's " Film Circle " programme held at seven centres - Bombay, Bangalore, Calcutta, Delhi, Bhopal, Trivandrum and Pune. The screenings were held under the auspices of the NFAI as well as its regional centres and in collaboration with State Govt set ups, Film Development Corporations, Cultural Organisations and Federation of Film Societies.

Photographic Exhibitions

To commemorate the Platinum Jubilee of Indian Cinema, NFAI collaborated with film societies and film industry organizations to organize photographic exhibitions depicting the evolution of Indian Cinema at Pune, Indore, Bhopal and Allahabad.

Courses/Seminars and Academic Programmes

FTII (Film and Television Institute of India)

586 films were supplied for the day to day academic use of the FTII.

16 Archive films were screened to Members of Parliament during the various Parliament sessions.

Film Appreciation Courses

The five week annual Film Appreciation Course scheduled to be held at FTII, Pune during their summer vacation could not be held this year due to change in the academic semester of FTII. However number of short courses on Cinema for specific groups were organised by the Archive during the year. This included: School of Drama - Trichur, Lions Club- Bombay, Lintas- Bombay, Lal Bahadur Shastri Academy - Mussoorie, Soorya-Trivandrum, Rishi Valley School- Madanapally, Ninasam Chitra Samaj - Heggodu, and Madhya Pradesh Film Development Corporation - Indore.

Special programmes and events

" 50 Years of Malayalam Cinema" - 50 Malayalam films from the Archive collection were shown in this special programme held at Trivandrum during Filmotsav '88 in collaboration with Kerala State Film Development Corporation. A special brochure containing a brief of history of Malayalam Cinema and brief write-ups of the films screened in the retrospective, were brought out by NFAI on behalf of Kerala State Film Development Corporation. Selected films from this "retro" programme were later screened at Bombay, Calcutta and New Delhi followed by Seminar on the History and Evolution of Malayalam Cinema.

Tribute to Raj Kapoor - Raj Kapoor the great showman of Indian Cinema passed away on June 2, 1988. A special tribute programme was held in his memory at Bhopal with 8 of his films. The programme was locally sponsored by Madhya Pradesh Film Development Corporation.

Platinum Jubilee of Indian Cinema - 1983 marked 75 years of Indian Cinema. To commemorate this important event, special programmes were held/which included screening of selected Indian films of the past seven decades, and photographic exhibition depicting the evolution of Indian Cinema. /_ at Pune, Indore, Bhopal and Trivandrum

Festival of Patriotic films - was held at Lucknow under the auspices of Uttar Pradesh State Film Development Corporation. 10 films from the Archive collection were shown in this programme.

B.N.Sircar retrospective - was held at Nandan jointly with West Bengal Govt Information Dept. Six films of B.N.Sircar from Archives were made available for this programme.

Meet the Masters - a special programme titled "Meet the Masters" consisting of 32 films from Archive collection were screened under the auspices of Soorya Film Society and Kerala University at Trivandrum for students of Mass Communication and members of Soorya Film Society.

Retrospectives of Andrez Wajda and K.A.Abbas- was held in collaboration with Federation of Film Societies of India at Calcutta.

Ritwik Ghatak retrospectives - held at Trichur and Calicut. About 7 Ghatak films were loaned for the programme held at Trichur and Calicut by local film societies.

Women in Cinema - Assisted in this programme organised by Allahabada University Film Club and North Central Zone Cultural Centre.

Dasara Film Festival - Mysore - 12 films loaned for Dasara Film Festival, Mysore organised by Karnataka Govt.

Retrospective of Tamil Cinema

About 25 Tamil films from Archive collection loaned to Tamil Nadu Govt for this special programme on Tamil Cinema held in Trivandrum jointly by the South Indian Film Chamber and Information Department of Tamilnadu Govt & Kerala State Film Development Corporation.

Services rendered to Govt agencies, private producers, distributors and copyright owners

27 Archive films were loaned to producers/copyright owners for correcting their negatives and taking fresh copies and about 16 films were made available for their video copying requirements during the year.

Archive assisted Films Division, Govt of India in the production of films on Jshrab Modi, one of the early pioneers of the Indian Cinema. Expert guidance, technical assistance was extended to private producers for Doordarshan TV programmes on Indian Cinema to commemorate 75 years of Indian Cinema. Some of the programmes made with the assistance of Archive are yet to be telecast.

Budgetary Matters

Important targets to be realised during 89-90 is to get the Archives' new building complex completed and to install the basic equipments for the scientific preservation of films and ancillary material and commencing Archive screenings at Pune and other centres for interested public on membership basis.

With the procurement of a suitable PC/AT Computer, computerisation of archival data will be taken up on priority basis.

Activities: INTERNATIONAL

Archival Exchanges

Received under archival exchange six Soviet film classics from Gosfilmofond Archive, Moscow.

Loaned Gemini's CHANDRALEKHA (Hindi) to Asia Society, New York for their special programme 'Beyond Hollywood'.

Loaned four Malayalam films to Amiens Film Festival, Amiens (France) for their special programme on Malayalam Cinema.

Loaned 65 documentaries to Staatliches Film Archive, Berlin, GDR for the special retrospective on Indian documentary held at the 31st Leipzig International Documentary and Short Film Festival for Cinema and TV during November '88. Also assisted them in bringing out two special publications on "Indian Documentary".

Received 2 films from National Film Archive, London under the earlier exchange commitment.

Visits abroad

Director, NFAI attended the FLAF 50th Anniversary Congress (FLAF -50) at Paris in May-June '88. He also participated as an expert in the Unesco Round Table Conference on preservation of Moving Images at Unesco headquarters, Paris.

Director, NFAI served as a member of the International Jury of the 31st International Documentary and short film festival at Leipzig. He also inaugurated the "Retrospective of Indian Documentary" organised by Staatliches Film Archive, GDR as a special event of the 1988 Leipzig Documentary Festival.

Director, NFAI, however could not attend FLAF Executive Committee Meeting at Montreal due to unforeseen difficulties.

Important Visitors

Thomas Waugh	Professor, Concordia University Montreal, Canada
Allain & Nouveau Jalladeau	Director, Festival of 3 Continents, Paris
Mr. Marc Ferro	Film Historian, Paris
Mr. Jean Pierre Garcia	Executive Manager, Amiens International Film Festival, Paris
Dr. Franck, FR	ZDF, Germany
Mrs. Tepi Salokari	Film Director, Finland
Mm Yoshiko Okada	Japan
Mr. William Elison	University of Wisconsin, USA
Mr. & Mrs Godale King	USA
Mm P.Braviers	Italy
Mr. R.S. Vasudevan	University of East Anglia, Norwich U.K.
Soviet delegation of filmmakers	A delegation of Soviet artists and filmmakers visited Archive in connection with the Soviet Film Festival held in the city.

Director: P.K.Nair

Praha

Československý filmový ústav - Filmový archiv

The activity report for the year 1988

1. New acquisitions

1 679 new films were processed, classified and deposited, of which 315 prints of full-length feature films, 115 negatives of full-length feature films, 871 prints of short film and 378 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 234 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. The research of Vietnamese moulds was continued.

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/ 1186 positive films and 493 negative films were identified in detail and catalogued;

5. The use of films

- a/ in the Fonrepo archive cinema in Prague, 380 full-length feature films and 141 short films were screened, watched by 110,524 cinemagoers in all. Each day of the week was reserved for a different long term cycle. In the cycles "Karel Čapek", "Film Stars", "Film makers", "Horror Films", "Western", films made by, or starring David Lean, Agnes Varda, Andrej Tarkovskij, Stanley Kubrick, Orson Welles, Hugo Haas, Jiří Weiss, František Smolík, Brigitte Bardot, Marilyn Monroe,

Jack Nicholson etc. were shown;

- 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/ Film Archive participated in the preparation of the exhibition "50 years of FIAF";
- b/ Film Archive sent 20 prints of full-length feature films and 52 prints of short films to foreign film archives as indefinite loans and received 43 prints of full-length films and 8 video cassettes from them as indefinite loans. It sent 95 prints of full-length feature films and 20 short films to foreign film archives as temporary loans and received 7 prints and 5 negatives of full-length feature films and 5 prints of short films from them as temporary loans.
- c/ Břetislav Pojar made an animated film "Lost World of Logos?" for new project of FIAF Cataloguing Commission.
- d/ Forty-two guests from foreign film archives visited Film Archive.
- e/ Four colleagues from Vietnamese State Film Archive took part in six weeks laboratory training.

7. Documentation Department

Acquisitions:

Photographs

/of Czechoslovak and foreign origin,
portraits of film actors and film makers,
shooting stills/

5,778 items

Publicity material

/posters A 1, A O, artist's layouts etc./

936 items

Loans:

Photographs lent

2,500 items

Fosters

320 items

Pyongyang

ARCHIVES NATIONALES DU FILM
REPUBLIQUE POPULAIRE DEMOCRATIQUE DE COREE
PYONGYANG

RAPPORT D'ACTIVITE DE 1988

Sous la profonde attention du Gouvernement de la République, les Archives Nationales du Film de Corée ont mené avec succès leur activité en 1988.

Des efforts ont été consentis pour transférer une partie de leur collection dans les locaux de conservation souterrains, capables d'assurer une température et une humidité optimales pour la préservation.

1. Acquisition

Les A.N.F. accordent toujours une attention primordiale à la collection des documents filmiques.

En 1988, elles ont reçu en dépôt légal 40 longs-métrages coréens et 110 titres de films documentaires, de vulgarisation scientifique et pour enfants. Parmi ces longs-métrages, on compte: LE SOLEIL DE LA NATION (2^{de} époque) "Océan et écume", une magnifique mise à l'écran d'une partie de la glorieuse histoire révolutionnaire du grand Leader le camarade Kim Il Sung, ainsi que LE BERCEAU (Prix du Peuple) et MON BONHEUR (Prix du Peuple); les scénarios de ces deux derniers films ont été écrits par la jeune scénariste O Hyé Yeung.

En outre les A.N.F. ont reçu en donation 69 copies des films étrangers importés par la Compagnie coréenne d'exportation et d'importation de films, et collectionné 77 films étrangers à travers les échanges avec les cinémathèques membres de la FIAF.

2. Préservation

Les A.N.F. procèdent régulièrement à la vérification de l'état technique des pellicules conservées. Et les expériences de laboratoire leur permettent de mesurer de façon précise la stabilité des pellicules couleur et noir et blanc, et de prendre des mesures nécessaires pour prolonger la durée de leur conservation.

De plus, grâce à l'exploitation rationnelle du système central de conditionnement de l'air déjà établi et des réfrigérateurs supplémentaires, les A.N.F. réussissent à assurer constamment une température de -5°C et une HR de 30% pour la couleur et de 12°C et de 60% pour le noir et blanc.

3. Catalogage, documentation

Ayant consulté les instituts concernés, les A.N.F. se sont décidées sur le type de l'ordinateur adéquat à leur besoin et sont en train de faire des démarches pour l'acquisition de l'équipement.

D'autre part, une spécialiste logicielle a été affectée aux A.N.F., qui s'est mise à préparer les programmes, tandis que les documentalistes ont commencé la mise en fiches de toutes les données à être mémorisées. L'application de l'ordinateur dans le domaine du catalogage n'a fait que commencer, mais sa perspective s'annonce optimiste.

Des collaborateurs ont été envoyés aux Festivals Internationaux de Karlovy Vary et de Belgrade afin de s'informer de la production récente.

4. Projection

Les A.N.F. ont organisé 302 séances de projections de 192 titres de films coréens et étrangers devant un public total de 28000. Et elles ont prêté plus de 400 titres à l'intention des cinéastes et des étudiants.

La Cinémathèque yougoslave a organisé en avril 1988 une

rétrospective des films coréens, tandis que la Cinéma-
thèque Française a inclu dans son programme une séance
consacré à un film coréen.

5. Budget

L'Etat a largement fourni des fonds nécessaires à la ges-
tion et l'entretien des A.N.F.

La majeure partie du budget a été destinée à l'implantati-
on de nouvelles technologies, ainsi qu'aux échanges des
films et au développement des rapport d'amitié et de co-
opération avec les cinémathèques d'autres pays.

6. Relations internationales

Les A.N.F. ont envoyé des délégations aux cinémathèques de
l'Allemagne démocratique, de Tchécoslovaquie, de Chine, de
Yougoslavie et ont accueilli les délégations des cinéma-
thèques de l'URSS, de Bulgarie et de Pologne.

En entretenant des rapports étroits avec les cinémathèques
de plusieurs pays, dont l'URSS, Allemagne démocratique, Po-
logne, Tchécoslovaquie, nous avons procédé à de larges é-
changes des documents filmiques et développé les relations
d'amitié et de coopération.



PROBLEMA DE LA EDUCACION EN EL SIGLO VEINTIENES

1920 - 1925

Quito

El problema de la educación en el siglo veintiuno es un problema de carácter mundial. En el Ecuador, el problema de la educación es un problema de carácter nacional. En el Ecuador, el problema de la educación es un problema de carácter nacional. En el Ecuador, el problema de la educación es un problema de carácter nacional.

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REFORTE DE ACTIVIDADES DE CINEMATECA NACIONAL DEL ECUADOR

ENERO = DICIEMBRE 1988

1. ADQUISICIONES DEL AÑO.

El presupuesto institucional de Cinemateca, durante 1988 no ha variado. Ello no nos ha permitido acceder, por compra, al incremento de nuestro acervo regular de difusión. Es importante señalar que esta deficiencia la hemos paliado o solucionado con el aporte voluntario y generoso de las Embajadas de otros países acreditadas en el país, quienes nos han facilitado sus películas para cumplir con ciclos, muestras y festivales realizados durante el año.

2. PROGRESOS EN EL CAMPO DE LA PRESERVACION.

El más importante proyecto desarrollado y ejecutado por Cinemateca en el año 1988, es el de RECUPERACION Y PRESERVACION DEL ACERVO CINEMATOGRAFICO ECUATORIANO. Este se inició en Mayo y continuará hasta Mayo de 1989. Cuenta con el auspicio económico de la UNESCO. Nos ha permitido iniciar un proceso de consolidación de nuestro archivo tanto en infraestructura, recuperación o adquisición de filmes antiguos ecuatorianos y especialización del personal que trabaja en el proyecto actualmente. Del mismo modo, inicia, por primera vez en el país, el reconocimiento de la imagen fílmica ecuatoriana como patrimonio nacional y nos permitirá en un futuro cercano constituirnos en custodia legal de este patrimonio.

A nivel de adquisición de equipos, por ahora y en vista de que el financiamiento del proyecto no nos permitió acceder a comprar equipos nuevos de revisión y/o preservación, hemos hecho una pequeña importación de equipo usado y por la cual dispondremos de moviola,

Sinclair

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sincronizadora, empataadora, rebobinadora y lavadora de filmes.

Conforme el cronograma previsto en el Proyecto y su ejecución, se han cumplido varias etapas como:

A. LA ORGANIZACIÓN DEL ARCHIVO DEL CINE ECUATORIANO:

- Transcripción de cassetes con entrevistas realizadas durante la investigación de la Historia del Cine Ecuatoriano. El material codificado reunió: 15 cassetes de la Serie TESTIMONIO, 11 cassetes de la Serie COMENTARIOS y 18 Cassetes de la Serie REALIZADORES.

- = La organización del archivo documental se realizó bajo los siguientes criterios:

Facilitar la ubicación física para el rastreo de las películas a rescatarse. Ordenar los documentos recuperados en relación a cada filme. Ordenar y clasificar las carpetas en relación con las distintas temáticas tratadas en el cine Ecuatoriano. Hasta el momento se han catalogado:

136 carpetas de filmes ecuatorianos por rescatarse

32 carpetas de realizadores cinematográficos ecuatorianos

69 carpetas sobre temática del cine ecuatoriano

- El material iconográfico se ha ordenado por décadas y por filmes a partir de 1906, inicio de la producción cinematográfica ecuatoriana.
- Revisión y ordenamiento de 300 fichas nemotécnicas y 32 fichas biofilmográficas.

B. Contactos con embajadas del Ecuador acreditadas en el extranjero y con archivos fílmicos internacionales.

Para ampliar las acciones de rastreo y recuperación de películas ecuatorianas en el exterior, se envió a través de Cancillería ecuatoriana, distintas comunicaciones a nuestras embajadas, solicitando se realicen los contactos necesarios para la ubicación precisa de filmaciones realizadas por extranjeros en el Ecuador. Igualmente,



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con el apoyo de la Federación Internacional de Archivos de Filmes FIAF, nos pusimos en contactos con distintos archivos filmicos internacionales para que nos aporten con información respecto al rescate de películas realizadas en el país.

c) Identificación de Criterios que permitan priorizar los filmes a rescatarse:

- Prioridad de los filmes que se encuentren en el país.
- Prioridad los filmes de soporte de nitrato correspondientes al período 1906-1940.
- Priorizar en este período el género de ficción.

d) Acuerdos con el Instituto Nacional de Patrimonio Cultural.

A fin de que nuestra Cinemateca se convierta en depositaria y custodia legal del Patrimonio filmico ecuatoriano, se han iniciado los trámites con el Instituto Nacional de Patrimonio Cultural, a fin de que se nos extienda una delegación en este sentido.

e) El Proyecto de la UNESCO, permitió también que una Delegada de Cinemateca viaje a Paris a la Mesa Redonda Internacional de Evaluación de los resultados prácticos emanados de la adopción de la Recomendación de la UNESCO y a la Cuadragésima Cuarta Reunión General de la Federación Internacional de Archivos Filmicos, realizadas el mes de Junio de 1988. La evaluación de dichas reuniones fue satisfactoria no solo a nivel nacional sino regional.

e) Recuperación de material filmico y documental logrado en esta etapa.

El Departamento Cultural del Ministerio de Relaciones Exteriores hizo una generosa donación de 13 filmes y 4 videos ecuatorianos correspondientes al período 1960-1980.

Otra importante donación constituye la efectuada por la familia del cineasta Miguel Angel Alvarez, quien filmara durante 1920-1930. Cer



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ca de doscientos rollos de nitrato Pathé Baby de 9,5 mm. con filmaciones ecuatorianas nos fueron entregados. Gracias a un convenio cultural entre el Gobierno ecuatoriano y el del Brasil, y, consolidando un generoso y permanente apoyo que la Cinemateca Brasileña nos ha ofrecido en ocasiones anteriores, pudimos enviar dichos rollos a esa Institución a fin de que nos sean transferidos a formato de seguridad e incluirlos luego dentro del patrimonio nacional.

Se han iniciado los trámites de compra de obra fílmica a importantes realizadores ecuatorianos como Agustín Cuesta, Gabriel Tr^umontana y Roberto Salazar.

Un hecho de trascendental importancia en el rescate fue la exhibición pública del filme recuperado "LAS TRES RATAS" que corresponde al año 1946, con guion del escritor ecuatoriano Alfredo Pareja Diezcanecco.

3. CATALOGACION DOCUMENTACION E INVESTIGACION

La catalogación y documentación se ha cumplido en concordancia con las normas sugeridas por la FIAF.

Se han registrado nuevos títulos de libros, revistas y documentos, la mayoría facilitados por nuestra calidad de Miembro Observador de la FIAF:

- 19 libros
- 14 afiches
- 63 fotografías.

4. DIFUSION DE PELICULAS.



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Como en años anteriores, la difusión de películas se la ha venido realizando como una planificación establecida desde la Cinemateca, y, en menor cuantía los requerimientos atendidos han sido iniciativa de los beneficiarios de nuestras difusiones.

Durante 1988 se destaca la asistencia de 89.928 personas que han asistido a 302 proyecciones y dos seminarios en los que se ha utilizado 638 películas de nuestro acervo y de la generosa colaboración de distintas embajadas acreditadas en el país y otros organismos culturales nacionales y extranjeros.

Se han realizado 161 proyecciones con 240 películas para 41.166 asistentes de Escuelas, Colegios Universidades, barrios e Instituciones de la ciudad de Quito y alrededores.

El área de difusión y educación infantil, preocupación constante de nuestra Cinemateca, trabajó con tres jardines de Infantes así como con niños de una Guardería. En forma semanal con cada uno de estos grupos (20 niños) que van de 3 a 5 años, se les proyectó películas y se realizaron foros y diálogos recreacionales y educativos, además de prácticas de expresión plástica en el Taller de Cine Arte Infantil de nuestra Cinemateca. Esto contribuye a desarrollar en los niños su capacidad crítica y de análisis de la imagen. Se realizaron 51 proyecciones de este tipo para 1.073 niños y se les proyéctó 110 películas.

La difusión en provincias se mantuvo con 8.170 asistentes, 32 películas y 14 proyecciones.

El programa de los Bibliobuses que cubre un área de difusión cinematográfica se la hizo para atender a instituciones y organizaciones barriales alrededor de Quito. Totalizan 31 proyecciones con 53 películas para 3.090 asistentes.

Dentro de las nueve muestras cinematográficas se destacan la Retrospectiva de Glauber Rocha que constituyó un éxito de profunda repercusión para nuestro público. Igualmente, la muestra de cine sobre Derechos Humanos que fuera organizada conjuntamente con la Comisión

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Ecuménica de Derechos Humanos y en la que fueron proyectados prestigiosos filmes latinoamericanos y europeos. Un total de 9 Muestras, 7 ciclos y 6 festivales cinematográficos consolidaron nuestra posibilidad de incidir en la formación de un público para el buen cine.

A partir del mes de Abril, la Cinemateca Nacional y el Cine Club "Ciudad de Quito", la OCIC y la Empresa Bascompte organizaron el Programa de PROMOCION CULTURAL CINEMATOGRAFICA. Se lo ha venido realizando todos los días jueves y se han completado 23 funciones en las que se han proyectado importantes obras del cine mundial. 4.093 personas han tenido con esta programación una alternativa distinta a la comercial que es usual en la mayoría de las salas de cine, habiéndose tenido gran aceptación y apoyo en este sentido, por parte del público. Algunos de los títulos han sido: "El nombre de la Rosa", Ven y Mira, Grito de Libertad, Fellini Roma, Walker, El secreto de Milagro, Las Poquianchis, Sorgo Rojo, etc.

Como una posibilidad más amplia de difusión, la Cinemateca Nacional ha logrado un espacio en uno de los canales de televisión. Un día a la semana, desde el mes de Agosto, se han proyectado películas (27) enmarcadas en la denominación de este Programa: Festival de Cine Latinoamericano. Este es un momento inédito en el país, donde un canal comercial que tiene una alternativa cultural, otorga un espacio de difusión a nuestra Cinemateca. El impacto y radio de acción es importante, pues, se calcula que 500.00 habitantes pueden acceder a esta programación.

5. PUBLICACIONES.

En este año solo se han impreso los distintos folletos informativos de nuestras programaciones, los cuales adjuntamos.

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6. RELACIONES INTERNACIONALES

El apoyo que permanentemente nos ha brindado la FIAF nos ha permitido crecer cualitativa y cuantitativamente. En este año nuestra mayor vinculación ha significado el auspicio que la UNESCO nos otorga en el Proyecto de Recuperación y Preservación del Acervo Cinematográfico Ecuatoriano/. En esta perspectiva, la vinculación con las distintas Cinematecas y Archivos Fílmicos internacionales ha sido óptima. Hemos cruzado comunicaciones con la mayoría de miembros de la Federación, donde, tenemos constancia que reposan filmaciones realizadas en el Ecuador. Nuestro interés es recuperarlas y hemos recibido distintas respuestas favorables. Cabe destacar con la Cinemateca Distrital de Bogotá, la Cinemateca de la UNAM, Cinemateca Argentina y, fundamentalmente, con la Cinemateca Brasileña, que, a través de un convenio de Gobiernos, nos permite en el Brasil, transferir nitratos recuperados a formato de seguridad.

Una delegada de Cinemateca, asistió a la 44 Reunión de la FIAF realizada en París el mes de Junio. La participación estuvo encaminada a fortalecer la relación con la FIAF y sus Miembros y a abrir posibilidades de formar técnicos nacionales en tareas de documentación y preservación. Por otro lado, establecer contactos que permitan incrementar el acervo cinematográfico de difusión infantil y juvenil de nuestra Cinemateca.

La Cinemateca continuó su relación con la Fundación del Nuevo Cine Latinoamericano y la Escuela Internacional de Cine San Antonio de los Baños en Cuba. Hemos participado con películas ecuatorianas en los distintos festivales Internacionales realizados durante este año: Colombia, Chile, Cuba, etc.

Reykjavik

1. Acquisition

No major acquisitions. The volume received from international sources could have been used to acquire books. The total number of books acquired from the 1950-1951 period is 1,000. The total number of books acquired from the 1952-1953 period is 1,000.

2. Progress in the field of research

A large volume of the work has been done in the field of research. The work has been done in the field of research. The work has been done in the field of research. The work has been done in the field of research.

3. Publishing - Documentation - Research

The publishing work has proceeded slowly and is still pending completion. The work has been pending completion. The work has been pending completion. The work has been pending completion.

4. Publications - Bibliography - Publications

The volume is growing steadily. The volume is growing steadily. The volume is growing steadily. The volume is growing steadily.

5. Relations with governmental authorities

Although the volume is still in its early stages, the attention to the volume has been increasing each year. This reflects increased governmental attention to the importance of the volume.

6. International relations

As of yet, relations are rather poor.

7. Working of staff

THE ICELANDIC FILM ARCHIVE

P.O.Box 320,121 Reykjavik
tel.: 354-1-10940, teleax: 2111 iskult.is,
telefax: 354-1-621368

Reykjavik, 2. mars 1989

1. Acquisitions:

No major acquisitions. The Archive received some interesting small collections of amateur footage, mostly Kodachrome reversal originals from the 1950s. Screening copies of many recent Icelandic movies have been deposited with The Archive.

2. Progress in the field of preservation:

A large section of The Archive's most valuable films were sent to Printer Effects in Sweden last summer to be restored and copied onto safety film. The results are good, judging from the test rolls that have been returned. This restoration program will be continued until all the most valuable films have been salvaged.

3. Cataloguing - Documentation - Research.

Cataloguing work has proceeded slowly and is still behind schedule. A data-base computer program, specially designed for our needs is being developed.

4. Film showings - exhibitions - publications.

The Archive is planning starting a film-club in collaboration with a group of film enthusiasts.

5. Budgetary matters, relations with governmental authorities.

Although the Archive is still in dire need of more funding, the allocation to the Archive has been increasing each year. This reflects increased governmental awareness of the importance of the Archive.

6. International relations.

As of yet, minimal, but slowly on the increase.

7. Nothing of note.

Rio de Janeiro

CINEMATECA DO MUSEU DE ARTE MODERNA DO RIO DE JANEIRO

Activities Report for 1988

1. Preservation

A total amount of 10.000m of film was preserved last year. As usual, the priority was given to Brazilian materials which are in a advanced state of deterioration. Among the films preserved last year we found some representative collections of newsreels from the period 1920-1950 and a few features from the forties and fifties.

During last year there had also been a strong and significant colaboration between the Cinemateca and the most important commercial lab in Rio - Líder Cinematográfica. Thanks to an agreement, Líder increased its regular deposit of original negatives in our archive. Among more than 500 films deposited by Líder last year we were happy to find a key film of the CINEMA NOVO period - OS FUZIS (The Guns), directed by Ruy Guerra in 1964, long considered disappeared. The restoration of this negative will make available to the public a complete version of the film which will surely motivate a revision of the contemporary history of Brazilian Cinema.

The massive deposit of Brazilian negatives by Líder also motivated the Museum to further speed the construction of our new deposit for safety film which will be ready this year. This new area - constructed according to technical patterns established by FIAF - will enable the Cinemateca to store in proper conditions the totality of the Brazilian productions made in Rio de Janeiro in the last 30 years, including a large number of CINEMA NOVO films.

We also notice that 1988 inaugurated the restoration of old film equipment deposited at the Cinemateca which will soon form the collection of our Film Museum. This collection has 400 pieces, of which 26 were restored last year, including 4 Projectors, 12 cameras, 1 magic lantern and a 1930's editing table.

2. Research and Documentation

After the re-opening of our film Library and the Research and Documentation Center we received more than 150 researchers last year. Joining the commemorations of the 90th anniversary of Brazilian Cinema, the Cinemateca helped and supported several projects connected with those celebrations. Among the most important ones, we participated in the production of materials for the six-part Television series "90 Years of Cinema: A Brazilian Adventure" broadcasted by TV-Manchete. Several books were also edited last year with the direct colaboration of the research and documentation staff of the Cinemateca. Finally, another important participation in terms of television was given for the research of the text and images for a video about the life and work of filmmaker Joaquim Pedro de Andrade, who died last year. The video was broadcasted by an independent Educational TV channel of Rio de Janeiro in October.

Despite a few interruptions, we managed to keep the Project for the Microfilming of Clippings of Brazilian Periodicals in conjunction with the Brazilian Cinema Foundation. So far we have already microfilmed all the materials (interviews, reviews, releases and publicity) covering Brazilian Cinema from 1980-85.

3. Film Showings/ Exhibitions/ Courses and Conferences

Due to budgetary cuts in all our activities last year, we reduced the number of our film showings which, since September, are scheduled only for the week-ends (Fridays through Sundays) only. With 438 shows, we had a total amount of 21.447 spectators. At the same time we redeveloped our gallery space with the inauguration of 9 new exhibitions throughout last year, most of them connected with the film series and retrospectives being shown at the Theater.

Also due to the cuts we were not able to increase the number of special courses and seminars which were regularly offered to the public in the past years. However, a small number of such activities were still programmed. Among them we point out the Seminar on the Music of Peer Raben and the International Seminar on

Film Criticism, promoted by FIPRESCI on the occasion of the V FestRIO.

We also inaugurated a series of live demonstrations on the usage of old equipment (cameras and projectors) which will make up our Film Museum in a nearest future. Most of these programs were attended by students of public schools in the Rio area.

International Museum of Photography at George Eastman House

Rochester

FIAF Annual Report 1988

The most important change of 1988 was the Film Department's move to a new archive facility. Built over a three year period, at a cost of \$ 10.7 million, the new IMP/GEH archives will house the film, photography and technology collections, as well as provide study centers for the three collections. The Film Department spent most of November and December moving, and in fact is still in the process of organizing the over 8,300 films, 3 million movie stills, 12,000 large format celebrity portraits, 7,000 posters, and other materials concerning the history of cinema. The three vaults will house projection prints, pre-print and negatives, and paper materials, respectively, each vault equipped with state of the art climate controls. The films study center includes individual viewing rooms with flatbed viewers, a reading room, and a small screening space, seating approximately 25. For the first time in its long history, the Film Department will be able to take seriously its mission to provide access to all film researchers.

ACQUISITIONS:

In 1988 the Film Department made some major acquisitions, both in terms of its on-going efforts to find nitrate film held in the hands of private individuals, and in terms of developing new areas of collection emphasis. While the philosophy of the IMP/GEH is to collect into the strength of its silent and classical American sound film collections, a special effort has been made to acquire new, independently produced documentary films, especially films produced in New York and on the East Coast of the United States.

A very important find made early in the year was a collection of nitrate films discovered in a barn near Boston. The films found included a nearly complete silent serial, THE POLICE REPORTER (1928, Weiss Brothers), as well as a number of other independent productions, e.g. ISLE OF DESIRE (1932), PORT OF LOST DREAMS (1934), and TICKETS TO A CRIME (1934). Another important collection of nitrate films was donated by the son of a motion picture pioneer, Karl Malkames. This collection included both very early material, such as a 65mm film from 1896, a still unidentified version of THE PASSION PLAY (1903), and Lubin's THE

BOLD BANK ROBBERY (1903), as well as later silent and early sound films. Among the other titles were AN OFFICER'S MISS (1917), THE LIFESAVER (1922) and THE CHUMP (1930).

Through the cooperation of the American Film Institute (Susan Dalton) and our New Zealand colleague, Jonathan Dennis, the Film Dept. also received a group of American nitrate films, including an early Kalem film, THE NO-ACCOUNT COUNT (1914), L-KO'S MARRIED ON CREDIT (1915), JUST LIKE A WOMAN (1923), and Ince's CHRISTINE OF THE HUNGRY HEART (1924).

Convincing independent documentary and fiction filmmakers to place their works on permanent loan at George Eastman House has been a primary objective of staff the past few years. Our efforts have now born fruit. At the end of 1988 we could announce that Third World Newsreel, the most important American producer and distributor of socially critical documentaries had decided to place its entire archive at IMP/GEH. Founded in 1968 as an outgrowth of the anti-Viet Nam War movement, the collective has in its twenty years of existence fought for the rights of racial minorities in the United States, Third World peoples abroad, and for women's issues. It's catalogue of over 300 titles includes both American documentaries, as well as films from Cuba, Viet Nam, Latin America and Africa. In the coming years IMP/GEH has promised to begin preservation of the pre-print material, guaranteeing the long term survival of the films.

Another important collection of pre-print material was placed on permanent loan by Florentine Films (Larry Hott, Diane Gary), a producer of independent, award-winning documentaries. The Center for Contemporary Media (Kathleen Dowdy) also placed its film production in the care of the Film Department. Its films include BLUE HEAVEN (1986), DAWN'S EARLY LIGHT and other titles. From Holland-Wegeman Productions, a local producer of industrials and advertising films, we received their total production, going back to 1952. This collection of over 120 titles gives a good idea of the kinds of films produced for Fortune 500 companies like Kodak, Xerox, U.S. Steel etc. Finally, Emile De Antonio, one of the most important American documentarians of the last twenty years, donated prints of all his major films to the Eastman House.

PRESERVATION:

One of the real finds of 1988 was the preservation of a 1910 version of Frank L. Baum's THE WONDERFUL WIZARD OF OZ. This earliest known version this American classic was preserved from a nitrate print. Based on a Broadway musical production of Baum's story, the film's scarecrow and tin man bare a striking resemblance to the characters in MGM's 1939 version. The 1910 film's style, on the other hand, is influenced by the French

films of Méliès and Pathé.

Preservation was also completed on two silent serials. THE PHANTOM FOE (1922), was preserved from a print on loan from the Cinémathèque Française, by generating a new negative, stretching the flash titles, and then making a new prints of the ca. fifteen episodes. The surviving reels of THE POLICE REPORTER (1928), mentioned above, were also preserved. The film presented special problems, since decomposition had already reached an advanced state, and as also quite shrunken. Still, through the efforts of John E. Allen, Inc. virtually all of the film was saved. The few missing episodes or parts of episodes, will hopefully be found in the Library of Congress, where some material is reported to exist on this silent serial.

Another important small collection preserved in 1988 were the experimental films of Theodore Case. This inventor from Auburn, N.Y. near Rochester, invented the first feasible sound on film system, which he sold to Fox in 1927. His early sound experiments from 1923-1926 are not only important documents of the technological development of sound cinema, but also quite entertaining. Case's "DUCK FILM", for example, was a major hit of the Avignon Film Festival last Summer.

Finally, preservation was begun of the Film Department's giant MGM film collection. Turner Entertainment, which now owns the rights to all the MGM and Warner Brothers films, undertook the restoration of the technicolor negatives of GONE WITH THE WIND, which have been on deposit at IMP/GEH since 1976. The film opened to acclaim in January 1989 and will be seen all over the United States in its original Academy format with its color restored. Through a major preservation grant from the David and Lucile Packard Foundation, received at the very end of 1988, the Film Department hopes to continue the preservation of other Technicolor negatives, as well as black and white MGM films in the collection.

CATALOGUING - DOCUMENTATION - RESEARCH:

In 1988 the Film Department took a giant leap forward in its efforts to catalogue the film holdings. Early in the year IMP/GEH became the first American film archive to announce its cooperation in creating a national film data base with NAMID, the National Center for Film and Video Preservation's cataloguing project. Through an AFI/NEA regrant program, administered by Michael Friend, IMP/GEH was able to hire a full-time cataloguer, Ms. Julia Fleeman. By late September, IMP/GEH was able to supply NAMDID with the first comprehensive computer tape of its film holdings. By the end of the year, the film cataloguer had added over 1,500 new titles to the catalogue, many entries from films which had been received years ago.

Through the efforts of a newly hired curatorial assistant for paper materials in the Film Department, the cataloguing of paper collections was also begun for the first time. The first task was to catalogue the 11x14 large format celebrity portraits. These portraits have become increasingly valuable in the collector's market, making their accessioning an absolute necessity. The collection includes the work of such famous photographers as George Hurrell, Lazslo Willinger, John Engstead and Bob Coburn. The first inventory, completed shortly before the archives were packed up for the move, resulted in an initial counting and documentation of the collection off nearly 12,000 images. In the coming year these photographs will be accessioned.

With the completion of the film study center, the Film Department will be able to do a much better job of accommodating film researchers. Not only will students and researchers be able to see films, they will also be able to access the extensive paper based film ephemera collections, which include scripts, press books, posters, lobby cards, rare music cue sheets, and company documents.

In terms of research, the Film Department, in conjunction with the Department for University Services, published a monograph on the work of the American filmmaker/photographer, Robert Frank. The monograph included the transcript of a weekend seminar with Frank, held in Rochester in November 1988, as well as a long essay on the films of Robert Frank, written by Dr. Jan-Christopher Horak.

FILM SCREENINGS:

The year 1988 began with the world premiere of LADY IN WHITE, a film produced in Rochester with nationally known actors, which went on to have a respectable commercial run. The screenings were presented as a benefit for AIDS Rochester and the IMP/GEH film preservation program. Other special screenings in the first quarter of the year included showings of the newly restored print of GIANT (1956), an Emile De Antonio festival, a retrospective of the work of Shohei Imamura, and the local premiere of EVERY TIME I SAY GOOD-BYE (1986, Moshe Mizrahi).

In April the Film Department's Dryden Theatre screened a tribute to the films produced by HBO, including MANDELA, MURROW, and THE LAST INNOCENT MAN. In association with the Rochester Association of Black Communicators, IMP/GEH presented a Black Film Festival. April also saw visits and screenings by experimental filmmaker Beth B and our German colleague Enno Patalas, who brought his reconstruction of NOSFERATU. In May we screened the American Federation of the Arts travelling program, "Before Hollywood - Turn of the Century Films From American Archives", in whose

planning and execution the Film Department was heavily involved. Finally, the Dryden premiered two new Soviet films, which illustrated the tenets of glasnost to Rochester audiences, MY FRIEND IVAN LAPSHIN and IS IT EASY TO BE YOUNG?

In association with the American Film Institute, IMP/GEH presented a retrospective dedicated to the memory of Vladimir Shukshin, the late, great Soviet actor-director. Some of the Shukshin films shown were DVA FEDORA, ZHIVET TAKOR PAREN', STRANNYE LIUDE, and KALINA KRASNAYA. Other special events included visits by the experimental filmmaker, Yvonne Rainer and the independent director, John Sayles, who presented his new film EIGHT MEN OUT (1988) to a sold out audience of over 500.

The Winter series began with a retrospective of the films of Robert Frank, the Swiss-American photographer-filmmaker, whose first film, PULL MY DAISY has become a classic of New American Cinema. The retrospective ended with the local premiere of Frank's newest film, CANDY MOUNTAIN (1987), and a weekend seminar with the filmmaker. Another tribute became a memorial, when filmmaker Lothar Wolff died only days before the series began. Wolff, one of the founders of THE MARCH OF TIME, had only recently donated his films and papers to George Eastman House. In conjunction with Third World Newsreel, a program of films by young, black British filmmakers was shown. Finally, there were visits by filmmakers Les Blanks (GARLIC IS AS GOOD AS TEN WOMEN), Bill Rowley (ALBANY GATES), and Ron Mann (COMIC BOOK CONFIDENTIAL).

BUDGETARY MATTERS:

While funding remained constant for film preservation through government grants received from the National Endowment for the Arts and the New York State Council on the Arts, a major financial grant from the David and Lucile Packard Foundation, a private funding agency, will allow the Film Department to expand preservation activities dramatically in the coming year. Funding for film exhibition, on the other hand, increased through support from NYSCA. Funding from the parent institution had to remain within strict boundaries, since finances were still extremely tight in 1988. With the occupancy of the new building, however, a \$17 million endowment can now be used for the funding of general operating costs. This endowment, which was promised the museum four years ago when plans for the new building were first suggested, will give Eastman House a strong financial basis for its budget.

INTERNATIONAL RELATIONS:

The year 1988 began with Dr. Jan-Christopher Horak, Curator of

Film, presenting a program of Eastman House films at the Deutsches Filmmuseum in Frankfurt and at the Stadtmuseum Munich. In April Dr. Horak spent two weeks in Berlin (East), organizing an exhibit, "Film in Amerika" on Berlin's Alexanderplatz, and visiting with colleagues at Staatliches Filmarchiv, where all parties resolved to cooperate more closely on various projects. Within weeks of the meetings, the Film Department sent sixteen German nitrate films from the period 1916-1934 to the Staatliches Filmarchiv, which will be preserved in Wilhelmshagen. It was also resolved to exchange documentation, especially stills and other paper documents.

In June Horak attended the Paris FIAF conference. At the conference he presented the Soviet delegation with a small roll of footage of Czar Nicholas II family, shot by a Lumiere cameraman in Moscow in 1896 and restored at Eastman House. In September Dr. Horak attended the opening of the British Film Institute's 21st century film museum, "The Museum of the Moving Image."

Immediately after the opening, Horak attended an international meeting of film museums, sponsored by the Deutsches Filmmuseum, Frankfurt, FIAF's newest observer. Other FIAF members/observers at the meeting were the Cinémathèque Française, the British Film Institute, and the Nederlands Filmmuseum, as well as the American Museum of the Moving Image. It was resolved to form a consortium of film museums and meet again in the future.

Through the work of the American Film Institute archivist, Susan Dalton, IMP/GEH has participated in three international exchanges of American nitrate film materials. The material received from New Zealand has been discussed above. At the present time, exchanges are being negotiated with the National Archives of Australia and the Nederlands Filmmuseum.

In 1988 the Film Department in Rochester sent films to the following colleagues: Deutsches Filmmuseum, Frankfurt, Münchener Stadtmuseum, British Film Institute, Cinémathèque Française, Finnish Film Institute, Cineteca Madrid, Cineteca Portuguese, Lisbon, Nederlands Filmmuseum, National Archives of Canada, Pordenone Giornate del Cinema Muto, UCLA Film and Television Archives.

MISCELLANEOUS:

The year 1988 saw a major increase in Film Department staff. In January Mr. Edward Stratman was promoted from vault manager to Assistant Curator for Film Preservation, replacing Mr. Allan J. Bobey who left the museum. In the same month Ms. Mari Howard was hired as a Curatorial Assistant for the Film Stills Archive. A doctoral student of the late Jay Leyda, Ms. Howard had worked at the Historical Society in Buffalo, N.Y. before joining the Film Department. In June Ms. Julia Fleeman was hired as a Film

Cataloguer. In July Ms. Robin B. Bolger was hired as a Curatorial Assistant to help organize a major exhibition of film stills, "The Dream Merchants: Making and Selling Films in Hollywood's Golden Age", which will open in 1989. Finally, in December Dr. Paolo Cherchi Usai was hired as an Assistant Curator for the Film Study Center. Dr. Usai, who is known to many FIAF colleagues as one of the co-founders of the Giornate del Cinema Muto and of Domitor, has published numerous books and articles on silent film. He will certainly be very involved in the research and preservation of IMP/GEH's silent film collections. He will, however, also continue to play his role as one of the co-organizers of the Pordenone film festival.

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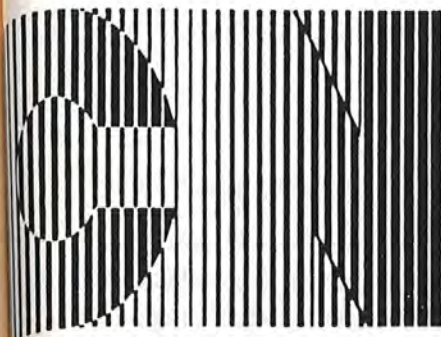
Roma

Il corso del 1998 è stato caratterizzato da una serie di avvenimenti di grande rilievo, che hanno segnato profondamente la vita culturale e intellettuale della città. In primo luogo, si è assistito a una crescita significativa dell'attività editoriale, con l'uscita di numerosi titoli di pregio, che hanno contribuito a rinnovare il dibattito culturale e a stimolare l'attenzione del pubblico verso temi di grande attualità. Inoltre, si è tenuto conto della ricorrenza del centenario della nascita di uno dei più grandi intellettuali italiani, il cui pensiero continua a essere fonte di ispirazione e di dibattito per le generazioni successive.

Particolare rilievo ha avuto l'organizzazione di una serie di iniziative, che hanno permesso di approfondire la conoscenza dei più importanti aspetti della cultura romana. In questo contesto, si è tenuto conto dell'importanza del ruolo svolto dalla città nel corso della storia, e si è cercato di far rivivere, attraverso la lettura e lo studio, il grande patrimonio culturale che essa ha accumulato nel corso dei secoli.

Particolare attenzione è stata riservata alla ricerca e alla critica, che hanno permesso di approfondire la conoscenza dei più importanti aspetti della cultura romana. In questo contesto, si è tenuto conto dell'importanza del ruolo svolto dalla città nel corso della storia, e si è cercato di far rivivere, attraverso la lettura e lo studio, il grande patrimonio culturale che essa ha accumulato nel corso dei secoli.

In conclusione, il corso del 1998 è stato caratterizzato da una serie di avvenimenti di grande rilievo, che hanno segnato profondamente la vita culturale e intellettuale della città. In primo luogo, si è assistito a una crescita significativa dell'attività editoriale, con l'uscita di numerosi titoli di pregio, che hanno contribuito a rinnovare il dibattito culturale e a stimolare l'attenzione del pubblico verso temi di grande attualità.



CINETECA NAZIONALE

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RAPPORT D'ACTIVITE' DE 1988

I. ACQUISITIONS

Au cours de l'année 1988 le programme d'acquisition de nouveaux titres a connu un remarquable progrès, notamment en ce qui concerne le dépôt légal des films de production italienne (y-compris les co-productions majoritaires étrangères). A ces films là on doit ajouter, à partir du 1987, une certaine quantité de films produits dans les Pays appartenant à la Communauté Economique Européenne, qui suivant des accords communautaires obtiennent la nationalité italienne et, par conséquent, sont soumis à la loi du dépôt obligatoire à la CN, laquelle donc assure la conservation, dans ses magasins parfaitement climatisés, de presque toute la meilleure production cinématographique européenne.

Parmi les 60 films étrangers déposés au cours du 1988 à la CN, on peut remarquer des titres tels que Round Midnight de B. Tavernier, Sans toit ni loi de A. Varda, Mission de R. Joffé, Room with a view de J. Ivory, A nous amours de M. Pialat, Mélo de A. Resnais, L'ami de mon amie, Reinette et Mirabelle et Le rayon vert de E. Rohmer, El amor brujo de C. Saura, My beautiful laundrette de S. Frears, Personal services de T. Jones, Thérèse de A. Cavalier.

Parmi les 103 films italiens il faut signaler Colpire al cuore de G. Amelio, Ehrendgard de E. Greco, E la nave va... de F. Fellini, Una gita scolastica et Noi tre de P. Avati, Don Chisciotte de M. Scaparro, Non ci resta che piangere de M. Troisi, Storia di Piera de M. Ferreri, Blues metropolitano de S. Piscicelli, Diavolo in corpo de M. Bellocchio, Speriamo che sia femmina de M. Monicelli. Plusieurs de ces films ont obtenu le spécial "prix de qualité" prévu par la loi, et pourtant la CN a reçu une deuxième copie qui pourra être utilisée pour le circuit culturel; en outre elle a la faculté d'accéder en quelque moment aux négatifs originaux en vue d'en tirer d'autres copies à ses frais.

A part les films déposés par loi, la CN a acquis - par achats, dépôts volontaires, donations ou échanges avec d'autres archives - plus que 80 autres copies de films, souvent étrangers, neuves ou usagées. Dans les cas où il s'agit de copies uniques, elles sont enregistrées comme "copies d'archives" et destinées uniquement à la conservation.

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200 court métrages (documentaires, fictions ou animation), presque tous italiens, ont également été acquis au cours de l'année.

Enfin, 70 enregistrements de films sur bande vidéo ont été réalisés, et destinés exclusivement à la consultation à l'intérieur de la Cineteca (toute utilisation à l'extérieur étant interdite par le Règlement de la CN).

II. CONSERVATION, PRESERVATION

Pendant l'année on a poursuivi avec un rythme assez soutenu le programme décennal (1983-1992) de duplication des copies uniques et de conversion sur stock acétate des matériaux encore existant sur base nitrate. Les travaux ont concerné presque 350.000 mètres de pellicule (dont le 48% à partir des matériaux flamme). On a réalisé en total 88 contretypes et 48 marrons (ou lavander) pour la conservation, et 92 copies positives. Ces dernières ont été insérées dans le catalogue de la circulation culturelle, qui comprend maintenant plus que 1400 titres.

Les entrepôts climatisés de la CN ont continué à fonctionner d'une manière très satisfaisante, en assurant des conditions optimales pour la préservation des matériaux soit en couleurs (à -5C et 25% HR) soit en noir et blanc (à +12C et 40% HR). Il faut quand même remarquer que ces conditions ne regardent que les matériaux sur acétate, pendant que les stocks flamme sont encore situés dans des vieux bâtiments en ciment en plein air et attendent toujours qu'on résolve les nombreux problèmes techniques et, surtout, bureaucratiques et légaux liés au projet et à la construction des magasins conditionnés.

Si l'on considère les acquisitions et les tirages de laboratoire (et sans considérer les bandes vidéo) plus que 850.000 mètres de pellicule se sont ajoutés au patrimoine de la CN, ce qui fait à peu près le 2% du total.

IV. PROJECTIONS

C'est depuis plusieurs années que la CN n'a plus à sa disposition une salle dans le centre de la ville de Rome pour y réaliser directement la programmation de films d'archives. La salle du Centro Sperimentale di Cinematografia est trop petite (100 places environs) et trop éloignée du centre de la ville. En plus, pour des raisons syndicales elle ne peut fonctionner que le matin ou le premier après-midi.

Dans cette salle on organise -outre les projections presque quotidiennes pour les élèves du C.S.C. - un cours annuel à bénéfice des inscrits à l'Université du troisième âge. En 1988 ce cours - qui est conduit par le Conservateur de la Cineteca - a concerné "La comédie à l'italienne": 16 leçons suivies par des projections de films et débats.

Au lieu d'une activité directe dans le domaine de la programmation, la CN exerce un considérable programme de prêt des films aux Universités, cinéclubs, académies et instituts italiens à l'étranger, festivals et expositions d'art cinématographique, ambassades étrangères à Rome et italiennes à l'étranger, archives et cinémathèques membres de la FIAF. Plus que 1200 copies ont été envoyées en presque 60 localités italiennes et en presque autant de villes étrangères: parmi ces dernières, notamment Vienne, Lisbonne, Paris, Stockholm, Moscou, Kiev, Odessa, Athènes, Locarno, Marseille, Londres, Tunis, Nairobi, Mogadiscio, Le Caire, Istanbul, Prague, Munich, Frankfurt, Bonn, Hambourg, Berlin, Amsterdam, Madrid, Barcelona, Valladolid, Valencia, Bilbao, Zagreb, etc.

Particulièrement remarquables les cycles sur les "Dive" du muet (Bogota et d'autres localités colombiennes), sur Pasolini (Venise, Paris et, prochainement, Moscou), Anna Magnani (New York et prochainement Paris), Pietro Germi (Vienne), "Cinéastes des Années '80" (Buenos Aires, Montevideo et d'autres villes dans ces deux Pays), "Pirandello et le cinéma" (Stockholm et ailleurs), etc.

v . ADMINISTRATION ET BUDGET. RELATIONS AVEC LES AUTORITES NATIONALES

La Cineteca Nationale déroule toujours ses activités dans le cadre du Centro Sperimentale di Cinematografia, qui est un organisme autonome dont les ressources financières sont assurées presque entièrement par l'Etat, à travers le Ministère du Spectacle. A son tour la CN jouit, dans la structure du C.S.C., d'une autonomie fonctionnelle et budgétaire assurée par loi. Le Ministère du Spectacle exerce des fonctions de contrôle juridique et la Cour des Comptes un contrôle comptable.

Le budget de l'année 1988 a été de 1.500= millions de liras (= \$ 1.200.000= ⁺) pour la gestion courante, plus 1.000= millions de liras (= \$ 900.000= ⁺) attribués spécialement pour la réalisation (qui est en cours depuis six ans) du programme de conversion nitrate-acétate et de duplication des copies uniques.

Le staff employé était, à la fin de l'année, de 17 personnes (dont 7 techniciens), sans tenir compte de l'administration et des services généraux (surveillance, centrale téléphonique, chauffeurs) qui sont assurés par le C.S.C. 2 chercheurs engagés par contrat à terme ont contribué à l'accomplissement de certaines tâches de caractère culturel (mise en fiches de films, de périodiques, de photos, Index P.I.P., etc.).

Pendant l'été les bureaux de la CN ont déménagé: on a pris possession d'un nouveaux complexe assez vaste et confortable, dans lequel sont rassemblés tous les services culturels, les bureaux, les fichiers, les inventaires,

la photothèque, l'"affichethèque" (en italien ça sonne mieux: "Manifestoteca"). Les salles pour le contrôle des copies et pour la vision des films à l'usage des spécialistes et des étudiants y seront transférées prochainement, ainsi qu'une petite salle pour la consultation des bandes vidéo. Pour le 1990 l'installation d'un télécinéma est également prévue, ainsi que un équipement de téléx et de téléfax.

Tous les nouveaux locaux son conditionnés pour l'hiver et pour l'été et sont en mesure d'assurer un remarquable confort soit aux "happy few" qui ont la chance d'y travailler soit aux nombreux visiteurs (toujours les bienvenus). Un long couloir relie tous les bureaux; e un petit jardin intérieur, praticable, est visible à travers un ample vitrage.

La surface totale de la nouvelle maison de la CN est de presque m² 700: parva sed apta mihi. Elle est très proche aux nouveaux magasins climatisés des films acétate; un couloir souterrain de liaison entre les deux complexes est dans les rêves du Conservateur en charge. Lequel a trouvé aussi un nom pour le nouveau complexe: il l'a (pour des raisons qu'il ^{est} le seul à connaître) baptisé "ala Stalker".

VI. RELATIONS INTERNATIONALES

Les relations de la CN avec les autres membres de la FIAF sont toujours excellentes. Des prêts de films ont été faits avec fréquence: on en a déjà parlé plus haut, au chap. IV. Plus laborieux les projets d'échange de copies à titre permanent, qui se heurtent toujours contre des graves obstacles bureaucratiques. Un seule échange a été heureusement mené à bon fin avec le National Center for Film and Video Preservation at the A.F.I.: la CN a acquise une copie d'un film très rare de Francesca Bertini (Francesca da Rimini, 1911) "contre" Prunella de Maurice Tourneur (1918). Ou espère quand même qu'on réussira en 1989 à conclure des importants échanges aussi avec d'autres archives conserveurs, telles que celles de Moscou et de Berlin (DDR).

La CN a participé aux activités de la FIAF, au Congrès du cinquantenaire de Paris (juin 1988), au programme P.I.P.; son Conservateur a participé - même dans sa qualité de Secrétaire-Général de la Fédération - aux réunions du Comité Directeur de Paris (avant et après le Congrès) et de Montréal (novembre '88), et a aussi présenté a Vienne une retrospective consacrée à Pietro Germi.

VII. DIVERS

Pendant l'année 4 numéros de "Bianco e Nero", revue trimestrielle d'études critiques et historiques sur le cinéma, ont parus. "Bianco e Nero" a de-shormais atteint sa cinquante-deuxième année de publication.

Dans la collection "Bibliothèque de 'Bianco e Nero'" deux importantes oeuvres ont été publiées en 1988: "Sperduti nel buio" de Alfredo Barbina

(reconstitution du scénario et de matériaux de documentation, avec nombreuses illustrations, d'un chef-d'oeuvre du cinéma italien muet, qui maintenant est considéré perdu), et "Acciao" de Claudio Camerini (découpage et documentation sur ce film réalisé en 1933 en Italie par le réalisateur allemand Walter Ruttmann sur la base d'un "scénario" original signé par Luigi Pirandello mais réellement écrit par son fils Stefano Landi).

Dans la collection "Cahiers de documentation" on a publié les deux premiers volumes: "Pour Andreij Tarkowski" et "Pour Alessandro Blasetti", qui contiennent les actes de deux colloques organisés au C.S.C. sur les deux grands cinéastes récemment disparus.

En septembre le Conseil d'administration du C.S.C. (et de la CN) a été "démisionné" par le Ministre du Spectacle. M.me Lina Wertmüller, réalisatrice de film bien connue, a remplacé - avec les fonctions de "Commissaire extraordinaire" - l'ancien président Giovanni Grazzini. La tâche principale qui lui a été confiée est de rédiger (encore une fois...) un nouveau statut; mais il faut s'attendre que - comme il arrive souvent en Italie - cette gestion extraordinaire va durer pas mal de temps. On pourra en parler de nouveau dans le rapport de l'année prochaine...

oooooooooooooooooooooooooooooooo

Seoul

KOREAN FILM ARCHIVE

SEOUL

ACTIVITIES REPORT FOR 1988

INTRODUCTION

The Korean Film Archive(KFA), by conducting a PHOTO EXHIBITION during the 24th Seoul Olympic Games in 1988, highly stressed the importance of film preservation and archive activities to the general public. And the number of acquired films and film materials were increased in comparison with that in the average year.

Further, the KFA expanded its exchange program of film materials with other related organizations in Korea including Korean Motion Picture Promotion Corporation, and the KFA induced film producers to participate positively in the activities of the archives such as in the field of acquisition and preservation of films.

AQUISITIONS OF THE YEAR

Not only the increase in quantity of film acquisition in 1988, but also the KFA established a new relation with television program industries who expressed a great interest in preservation of their moving images.

275 titles were acquired. 251 titles among them were feature-length films which were bought by the KFA, donated or entrusted by Korean Motion Picture Promotion Corporation or producers. The original nega and print of Sibaji which won the Best Actress Award at the 44th Venice International Film Festival in 1987, and the print of Adada which won the Best Actress Award at the 12th Montreal World Film Festival were among them. And also the KFA acquired 24 short films and non-feature films. 8 titles among them are Lumiere's short documentary films including Le Squelette Joyeux, which were donated by Professor Kim Jong-ok who is a director of our KFA.

As to films which we could not acquire in above method, we acquired video tapes and video disks. The acquisition of Video format will be increased in the future for the service of those image makers.

We acquired film photos and film posters, but the numbers are not more than the average year. The acquisition of these materials will increase according to our expansion program in coming days.

PROGRESS IN THE FIELD OF PRESERVATION

Checking and cleaning work of films for 120 titles (866,020 feet), the most important part in this field, were completed. And dupe-negative films for 2 titles which were about to be worn out were made for long term preservation. 742 rusty film containers were replaced by new ABS containers. Preservation work is planned to expand to the field of film photos. If this plan is confirmed, donation of film photos and negatives are expected to increase.

CATALOGUING - DOCUMENTATION - RESEARCH

On the basis of the film cataloguing work which was finished in 1987, a new Film Catalogue which contains the basic information of 1,553 titles of films stored in the KFA as of 1988 were published and distributed to FIAF members and other related organizations in Korea. For the effective control and research of materials and information, a study work was made to replenish the insufficient parts of these fields. By this study, The function of material control system of the KFA will be effectively performed in 1989. And also this study will contribute to the function of the KFA expansion program after moving of the KFA which is scheduled in around the end of 1989.

And for the checking purpose of 35 mm print films, Steenbeck & Co.'s new film editing table was equipped in the KFA. With this machine, 167 titles of print films were checked and those print films were classified to three categories on the basis of status of color, scratch, damage, etc. This classification will be an important information for preservation purpose in the future.

FILM SHOWING - EXHIBITIONS - PUBLICATIONS

102 titles of films stored in the KFA were screened at the universities, museums, festivals and other organizations in Korea. Photo Exhibition of Korean Cinema was held as a part of the Seoul Olympic Art Festival during the Seoul Olympic Games in 1988. And also, Photo Exhibition of World Film Materials through which we can review at a glance the flow of the world films with film photos, posters, publicity materials, etc. was held in December, 1988. The exhibition will continue until March 31, 1989.

And in relation to technical know-how accumulation for preservation and restoration of films, we translated the parts of preservation and restoration of negatives and sound films abstracted from "Preservation and Restoration of Moving Images and Sound" published by FIAF into Korean and published and distributed to Korean film world as well as film majoring colleges and universities. This book is well received by the film personalities in Korea. The publications by the KFA in 1988 are as follows:

- 1988 Film Catalogue (May 26, 1988. 346 pages. Korean and English)
- Preservation and Restoration of Films (Dec. 10, 1988. 130 pages. Korean)

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

We discussed continually with the authorities of the Ministry of Culture and Information about the budget and other matters in connection with the moving of the KFA which is scheduled in around the end of 1989. The result will be included in the 1989 annual report. The total budget of 1988 was Won 172,897,000. - and 19% was increased in comparison with the total budget of 1987.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

Mr. Chung Yun -ku, chairman of the KFA and the executive secretary of the KFA participated in the 44th Congress in 1988 in Paris, and they discussed the productive, useful and international matters with other representatives. After the Congress, the executive secretary visited and observed the film archives in America including Motion Picture, Broadcasting and Record Sound Division / Library of Congress, and The Museum of Modern Art Department of Film. He collected many materials and information which are very useful to the KFA. And they discussed the expansion of the exchange program in the future.

SPECIAL EVENTS - MISCELLANEOUS

Mr. Lee Moo-sang, executive secretary of the KFA who had served for 2 years and 7 months resigned, and Mr. Chung Young-myun was appointed to new executive secretary of the KFA. Mr. Chung served for many years for Korean Motion Picture Promotion Corporation as promotion manager.

On the occasion of his appointment, the KFA will accelerate all activities of the KFA including the moving of the KFA, budget matter, celebration of anniversary of 70-year-old Korean films, etc. And we will endeavor to finish many works to be done as early as possible, and we will make every efforts to maintain good relationship with all FIAF members.

BULGARIAN NATIONAL FILM ARCHIVE
CINEMATHEQUE NATIONALE DE BULGARIE

ANNUAL REPORT
FOR 1988

Sofia

1. COLLECTIONS

The 1988 collection of film materials was enriched by:
10 titles of Bulgarian feature films
27 titles of Bulgarian short films
125 of feature-length films from abroad
3 titles of short films from abroad

The collections of non-film materials acquired:

- 425 booklets
- 200 postcards
- 125 slides
- 140 records
- 2200 press-cuttings

2. PRESERVATION

During the year more than 250 titles of feature films were processed. Due to technical difficulties only 100 titles of feature films were copied onto safety stock.

3. EXHIBITIONS & DOCUMENTATION SERVICES

A. CATALOGUING

Volume 15 of the annotated illustrated bibliography "Bulgarian Feature Film Production and Distribution 1988" was published. Volume of the bibliography, covering the period 1971-1987 was prepared for printing.



BULGARSKA NACIONALNA FILMOTEKA
CINEMATHEQUE NATIONALE DE BULGARIE

SOFIA 1000
Rue Gourko 36

tel 8713 92
80 2749

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

1. ACQUISITIONS

In 1988 our collection of film materials was enriched by:

38 titles of Bulgarian feature films
77 titles of Bulgarian short films
125 of feature-length films foreign production
3 titles of short films foreign production.

The collections of non-film materials acquired:

129 book titles
44 periodical titles
320 posters
1521 stills
560 scripts
2889 press-cuttings

2. PRESERVATION

During the year more than 287 000 m of safety stock were processed. Due to technical difficulties only 600 m of nitrate film were copied onto safety stock.

3. CATALOGUING - DOCUMENTATION- RESEARCH

A. CATALOGUING

Volume II of the annotated illustrated filmography "Bulgarian Feature Films 1948-1970" was published during the year. The third volume of the filmography, covering the period 1971-1975 was prepared for printing.

B. DOCUMENTATION

The newly acquired non-film materials have all been organized. 1 973 articals from periodicals not included in the International Index to the Film Periodicals were indexed.

C. RESEARCH

Research work in the field of history of Bulgarian Film Archive and of FIAF was carried out, main themes being: establishing of BNF and its development, BNF in the international archive movement, bibliography of the international film archive movement etc.

4. FILM SHOWINGS - PUBLICATIONS

A. FILM SHOWINGS

464 titles of feature films and 350 titles of shorts were shown in the archive cinema during the year. They were organized in the following more important cycles:

"National Traditions in Bulgarian Historical Film"

"Revolution and Future"

" Culture and Continuity"

"Social Motives in Contemporary Cinema Genres"

"Cinema and Folklore"

" New Tendencies in the Socialist Cinematographies"

"Attention: Fascism!"

"Science Fiction and Anti-Utopia"

Under the rubrics "Film Calendar of the Day" by special screening anniversaries of prominent film-makers and actors were marked, such as S.Eisenstein. I.Bergman, René Clair, D.Lean, J.Tati, B.Davis, J.Moreau, Larisa Shepitko, V. Visotski, J. Menzel, S.Kramer, W.Has, R.Valtchanov, E.Zahariev etc.

B. PUBLICATIONS

The regular issue of the annual almanah "Kino i Vreme" was prepared for publishing .

5. INTERNATIONAL RELATIONS

In 1988 we received 53 films from foreign archives and sent 98 films to our partners on exchange lines.

Representatives of BNF participated in the congress of FIAF, in the meetings of the Cataloguing Commission and of the Technical Directors of Film Archives.

13 staff members of BNF visited foreign archives and festivals in 1988. We received 16 guests from partner-archives. With the kind cooperation of GOSFILMOFOND and Filmoteka Narodowa we arranged "Decade of the Soviet Cinema" and a retrospective of the films of Wojciech Has.

6. MISCELLANEOUS

In 1988 we marked the 50th anniversary of FIAF and the 40th anniversary of Bulgarian Film Archive by special screenings of the most valuable possessions of BNF, by a number of publications in the press and a TV broadcast.

An information system for data processing by computer technology was in the process of realization.

A reconstruction and modernization of our archive cinema was carried out and a design of its air-conditioning was prepared.

Our vaults were supplied with new measurement devices for controlling the microclimate parameters.

ACTIVITIES REPORT 1984

1. Acquisitions of the year

Stockholm

Some 500 new titles were acquired in 1984, as in previous years. The acquisitions were made on behalf of the National Film Institute, which is responsible for the acquisition of films for which the copyright has expired, and deposit contracts were signed with the relevant rights holders.

More than 1,000 copies of feature-length films were deposited in the archive in 1984, including a good many titles already represented in the archive in other as negatives or filmstrips.

One particularly noteworthy addition was Ragnar Bergman's copies of his private behind-the-scenes documentaries on 15 of the films starting with *Cyklar ut över himlen* (1937) and *Enstämning* (1938). The formats of these films are 8 mm, 9.5 mm, or 16 mm. We transferred all of the 8 mm films to 16 mm and most of the 9.5 mm films to video. These documentaries are now available to researchers on our own premises.

2. Progress in the field of preservation

Since our first inventory of feature films in 1956, we realized a storage space was needed to house our film storage facility in Södertälje. This meant that all our other operations, the film archive in Gothenburg and the film institute in Stockholm.

This year, we began transferring our existing material on Swedish feature-length films produced between 1933 and 1939. The storage facilities we have started this far include those of *En gång i Stockholm* and *En gång i Sverige*. Of the 23 films produced during that period, we succeeded in transferring original negatives. The archive has exhibition copies of 15 of these films. We located 23 master copies, 21 of them in our film archive.

ACTIVITIES REPORT 1988

1. Acquisitions of the year

Some 550 new titles were added to the archive in 1988 — either as copies or as negatives — bringing the archive total to approximately 12,000 titles. All major distributors deposited copies of films for which those distributors' exhibition rights had expired, and deposit contracts were signed with the relevant rights holders.

More than 1,000 copies of feature-length films were deposited in the archive in 1988, including a good many titles already represented in the archive — often as negatives or nitrate copies.

One particularly noteworthy addition was Ingmar Bergman's deposit of his private, behind-the-scenes documentaries on 16 of his films, starting with *Gycklarnas afton* (*The Naked Night/Sawdust and Tinsel*). The formats of these films are 8 mm, 9.5 mm, or 16 mm. We transferred all of the 9.5 mm films to 16 mm and most of the 8 mm films to video. These documentaries are now available to researchers on our own premises.

2. Progress in the field of preservation

After our final burning of nitrate film in 1986, we reallocated storage space to enable us to discontinue our nitrate-storage facility in Solna. This means that all our not-recopied nitrate film is now in storage in our facility in Rotebro.

This year, we began inventorying our existing material on Swedish feature-length films produced between 1950 and 1979. The storage facilities we have searched thus far include those of Film-Teknik, FilmLabor, and Sandrews. Of the 753 films produced during that period, we succeeded in finding 564 original negatives. The archive has exhibition copies of 516 of those films. We located 273 master copies, 213 of them in our film archive.

This inventory will enable us to better plan the rescue of Swedish color films, an enormous and difficult problem that is still awaiting final solution. New reference materials in the form of masters have to be produced, and the faded colors must be restored to the extent possible.

In accordance with regulations, masters of new Swedish productions were provided to us. These were FICA-treated for long-term storage. Retroactive FICA-treatment of older masters also continued and was completed this year. All our masters have thus now been FICA-treated. The next step is to FICA-treat all our color negatives.

During the year, we restored 11 sound films and 3 silent films. For these and 11 films restored earlier, we have had exhibition copies made.

In addition, we restored two election films.

And we restored the tinted nitrate copy of Mauritz Stiller's film *Vingarne* (1916), which had been believed lost but was found in Norway this spring. The found copy lacked both prologue and epilogue. We managed to reconstruct both with the help of stills. We also provided the film with Swedish captions and produced one color copy of the film.

Additionally, we started producing reference materials pertaining to color films made after 1953 and made two color masters.

Restored films

Silent films

<i>Vingarne</i>	1916
<i>Sven Klingas levnadsöde</i>	1926
<i>Trollbruden</i>	1930

Sound films

<i>O, en så'n natt</i>	1937
<i>Pappas pojke</i>	1937
<i>Julia jubilerar</i>	1938
<i>Kamrater i vapenrock</i>	1938
<i>På kryss med Albertina</i>	1939
<i>Rena rama sanningen</i>	1939
<i>En, men ett lejon</i>	1940
<i>En fattig miljonär</i>	1941
<i>Springpojkar är vi allihopa</i>	1941
<i>Striden går vidare</i>	1941
<i>Jacobs stege</i>	1942
<i>Sol över Klara</i>	1942

<i>Brödernas kvinna</i>	1943
<i>Fångad av en röst</i>	1943
<i>Ungt blod</i>	1943
<i>När ängarna blommar</i>	1946
<i>Bröllopsnatten</i>	1947
<i>Den långa vägen</i>	1947
<i>Kronblom</i>	1947

Color masters

<i>Fröken April</i>	1958
<i>Viskningar och rop</i>	1973

Election films

<i>En filmnovell (SAP)</i>	1934
<i>Bengtsson inför framtiden (FP)</i>	1950

We continued our inventorying and cataloging of Swedish-produced, pre-1953 shorts and documentaries. This project has been attracting increasing attention from various institutions. The desire to rescue old film material is a widespread one — even if the necessary financial resources are not always available. However, we were able to rescue a number of films with the help of funding from various sources.

Simrishamn Municipality underwrote the restoration of two silent films: *Sommarkarneval i Simrishamn* and *På luffen genom Simrishamn*.

De Synskadades Riksförbund (The National Association of the Visually Impaired) contributed SEK 17,000 for a recopying of the silent film *De blinda*.

The Swedish Red Cross decided to contribute a major sum for the rescue of nitrate materials in our collections relating to its activities. One such item is a Federico Fellini contribution (1949) to a Red Cross film featuring Ingrid Bergman. The fragment was shown at the 1988 Venice Film Festival.

From Arbetarrörelsens Arkiv (The Labor Movement Archives) in Malmö and from a movie theater in Höganäs, we received several unique election films.

Restored films

<i>Sommarkarnevalen i Simrishamn</i>	1911
<i>På luffen genom Simrishamn</i>	1926
<i>En decemberdag på Atlanten (color)</i>	1928
<i>De blinda</i>	1932
<i>Din tillvaros land</i>	1941
<i>Sarvtid</i>	1944
<i>Bofors</i>	1945
<i>Scenic Sweden (color)</i>	1947
<i>Väg ur en kris</i>	1949

3. Cataloging — documentation — research

Cataloging

The archive's database catalog was not updated on fiche in 1988, but we prepared more than 1,000 new entries for updating in early 1989.

This year, we lent 2,197 feature-length films (2,268 last year) and 401 shorts (574) to The Swedish Film Institute Film Club, the Department of Theater and Film Arts, The Drama Institute, foreign archives, and private researchers. Of those, 545 (508) feature-length films and 156 (111) shorts had been borrowed by us from abroad or from distributors in Sweden.

Documentation

Books, etc.

This year, our library acquired 1,149 books: 929 through purchase and 220 as gifts. That brought our book collection to about 33,000 volumes.

We compiled three new acquisition lists.

In 1988, the library was open to the public from 10 am to 9 pm Mondays through Thursdays and from 10 am to 5 pm Fridays. It received 19,000 visits during the year.

We organized unpublished script materials relating to 5,700 foreign films and 1,600 Swedish films.

Newspaper clippings

We classified newspaper clippings in microfiche as follows: 48,000 by film title; 15,000 by person; and 6,000 by subject in accordance with the "FIAF classification scheme for literature on film & television."

Stills

Our collection contains some 1,450,000 stills deriving from 29,000 film titles; a large collection of portraits; and a minor section on subjects.

Posters

We have about about 30,000 items, including duplicates.

Miscellaneous

This year, we planned and prepared for computerization. We decided to acquire TINlib Library Software from Information Management & Engineering, Ltd., London. It is an integrated system including catalog, circulation, and import/export. We shall be using the system in a microcomputer LAN.

4. Film showings

The purview of The Film Club is to exhibit primarily film classics, foreign films that do not otherwise reach Swedish movie theaters, experimental films, etc.; to present retrospectives of directors and genres; and to arrange lectures and discussions featuring guest directors and other film personalities.

The Film Club shows films daily at two movie houses in Stockholm: in the daytime at Bio 6 in the Filmstaden complex and evenings at Bio Victor in Film House.

In 1988, Film Club membership amounted to approximately 13,000. We published six newsletters for members, each containing a 2-month film schedule. We also published information sheets on all films shown.

The Film Club's Göteborg branch shows four films a week at The Film Institute's Sandrew 7 movie house in the Nordstan mall. In 1988, Göteborg membership reached about 1,300. The following festivals were featured by the Göteborg branch of the Club this year: Luchino Visconti, Fritz Lang, Circus Films, Marlon Brando, The British 60s, Roman Polanski, John Huston, The French New Wave, Mauritz Stiller, and Jacques Tati.

In the fall, The Film Club opened yet another branch, in Malmö, in the Film Institute's movie theater Spegeln. Its schedule calls for showing four films a week.

Cinemateket-Filmögat, our film club for the 11–15 age group, showed 30 films this year in 4 cities: Umeå, Göteborg, Stockholm, and Malmö. Each showing was preceded by a brief introduction to the film. Cinemateket-Filmögat membership had exceeded 1,100 by year's end.

Noteworthy visitors to The Film Club in 1988 included the following:

Feliks Falk	Poland
Bruno Ganz	Federal Germany
Stefan Jarl	Sweden
Otto Sander	Federal Germany
Agnès Varda	France

The Film Club featured these lecturers:

Max Andersson	Animated film
Ted Bergman	Sherlock Holmes
Carl-Johan Malmberg	Resnais
Krister Stendahl	Dreyer
Gösta Werner	<i>Vingarne</i>

Appearing at The Film Club in conjunction with the "Young Authors Choose Films" festival were the following:

Inger Edelfeldt
Leif Eriksson
Katarina Frostenson
Jonas Gardell
Ulf Gyllenhak
Kristoffer Leandoer
Per Lindberg
Ingela Norlin
Steve Sem-Sandberg
Jan Henrik Swahn
Magnus William-Olsson

Svante Bagge and Julius Jacobsen accompanied the silent-film showings on the piano.

The Film Club borrowed some 40% of the films it showed this year from film archives and distributors abroad. Those sources, as well as distributors

and organizations in Sweden who were also kind enough to lend us films, were as follows:

Film archives and distributors abroad

Artificial Eve (London), The Australian Film Commission (London), The British Film Institute (London), Central Independent Television (London), Ciné-tamaris (Paris), Cinémathèque Française (Paris), Cinevista (New York), Common Film (Berlin), Contemporary Films (London), Det Danske Filmmuseum (Copenhagen), Deutsches Filmmuseum (Frankfurt), Deutsches Institut für Filmkunde (Frankfurt), Diana-Filmi (Helsinki), The Directorate of Film Festivals (New Delhi), The Embassy of the Republic of France (Helsinki), Fifige Film (Hamburg), Film Polski (Warsaw), Filmbank (London), Fox (Rome), Glenbuck Films (London), Hiroko Govaers (Paris), The Japan Foundation (Tokyo), Jörn Donner Prod. (Helsinki), Kurt Gloor Film (Zurich), Mainline Pictures (London), Ministerio de Cultura (Madrid), Münchner Filmmuseum (Munich), The National Film Archive (London), Norsk Filminstitut (Oslo), Oulun Elokuvaskekus (Oulu), Road Movies (Berlin), Sacis (Rome), Stiftung Deutsche Kinemathek (Berlin), Suomen Elokuva Arkisto (Helsinki), Unifrance Film (Paris), United International Pictures (London), and Österreichisches Filmmuseum (Vienna).

Distributors and organizations in Sweden

Columbia Film AB, DDR Kulturcentrum, The Embassy of Japan, The Embassy of The Socialist Republic of Romania, The Embassy of Spain, The Embassy of The United Mexican States, Film AB Corona, Filmcentrum, Filmovid, AB Fox Film, Föreningen för animerad film, Föreningsfilmo, Goethe-Institutet, Göteborg Film Festival, Institut Français, Italienska Kulturinstitutet, Johan Hagelbäck Tecknad Film, Polfilm, Polska Institutet, Rosenbergs Filmbyrå, Sandrews, Sovexportfilm, Succéfilm, AB Svensk Filmindustri, United International Pictures, and Warner Bros.

Showings and admissions in 1988 (1987)

Location	Number of showings	Number of admissions	Average attendance
Bio Victor, Film House	415 (426)	56,190 (48,804)	135 (115)
Bio 6, Filmstaden	528 (529)	31,863 (31,125)	60 (58)
TOTALS, Stockholm	943 (955)	88,063 (79,929)	97 (87)
Sandrew 7, Göteborg	123 (131)	6,640 (5,744)	54 (87)
Filmögat, four cities	120 (120)	5,481 (3,244)	46 (27)

5. Budgetary matters

Cinemateket's budget was improved to a degree that amply compensated for 1988's inflation. An extra appropriation from The Swedish Film Institute was used to buy a number of Macintosh microcomputers: popular machines that we are all now busily learning how to use. They have already made work a lot easier for many of us.

6. International relations

FIAF

The Film Archive and Documentation Department took active part in preparations for the FIAF's 50th anniversary celebration in Paris. The Archive sent Swedish films for the silent-film retrospective held at the Musée d'Orsay, and The Documentation Department sent a number of posters for the exhibitions *Le monde d'affiches* and *Le cinématograph — l'invention du siècle*, which were opened in the presence of France's Minister of Culture Jack Lang. Those exhibitions were held at the Musée d'Orsay, too.

At a symposium entitled *Le cinéma français et ses influences réciproques*, Anna-Lena Wibom spoke on Georg af Klercker and his period of apprenticeship in France.

The film archive in Bangkok

Our involvement in improving The National Film Archive in Bangkok, Thailand, continued. In the spring, Archive Director Penpan Jarernporn and Artistic Director Dome Suk Wong were enabled by a stipend from The Swedish Institute to spend six weeks in our archive in Sweden studying restoration, cataloging of books and films, administrative procedures, etc. They also attended the FIAF's 50th anniversary celebration in Paris.

Inga Adolfsson and Bertil Sparf spent six weeks in Bangkok doing follow-up work related to the film-preservation project at the film archive there — a project begun in 1986 with assistance from The Swedish Film Institute, The Swedish Institute, and UNESCO.



Ministry of Education and Higher Education
The Office of Publications
Tehran, Iran

Activities Report 1987

Activities

The Office of Publications has published the following books:

1. The History of National Education in Iran
2. The History of National Education in Iran (Continuation)
3. The History of National Education in Iran (Continuation)
4. The History of National Education in Iran (Continuation)
5. The History of National Education in Iran (Continuation)
6. The History of National Education in Iran (Continuation)
7. The History of National Education in Iran (Continuation)
8. The History of National Education in Iran (Continuation)

Tehran

Activities

During the year 1987 more than 1000 copies of the following books were published and distributed to the public:

Publications of the Office of Publications

The Office of Publications has published the following books:

1. The History of National Education in Iran
2. The History of National Education in Iran (Continuation)
3. The History of National Education in Iran (Continuation)

Activities

The Office of Publications has published the following books:



Ministry of Culture & Islamic Guidance

Film - khane - ye Melli - e Iran
(National Film Archive of Iran)

Activities Report 1988

Acquisition

The Archive acquired a total of 344 films in the following categories:

1. Feature Films of National Productions (unused prints)	90	Titles
2. " " " " " (used prints)	30	"
3. Short Films of National Productions (used prints) (Documentary and News Reel)	110	"
4. Feature Films of Foreign Productions (unused prints)	22	"
5. " " " " " (used prints)	10	"
6. Posters of National Productions	150	"
7. Stills of " " "	340	"
8. Books (National and Foreign)	670	"
9. Continuing Subscription to Periodicals (National and Foreign)	30	"

Preservation

During the year 1988 more than 1000 reels of films (mostly short films and news reels) recovered from an old storage and were transferred to National Film Archive. More than 50 feature films have been transferred to videotapes. Preliminary work on 15 (120 reels) of used prints of early Iranian films has been done and is ready to be duplicated.

Cataloguing - Documentation - Research

Over 560 films (feature, documentary and news reel) were reviewed and informations plus synopses of all of them were prepared. Cataloguing was done on over 200 issues of National Periodicals. Work has also started on cataloguing our holding of posters and stills. National Film Archive is planning to publish some of the research work done by its own staff in early 1989. Some of which are as follow :

1. Iranian Cinematographers (1979 - 1988)
2. Bibliography of Iranian Film Criticism
3. Bibliography of the Iranian Films

Film Showing

Due to new plan for a somewhat more effective programming, The National Film Archive did not have continuous screening program in 1988. However more than 55 films were loaned to universities, film schools -



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and Tehran Film Festival . Also as many as 135 film were shown to researchers , film makers and film students .

International Relations

Three iranian feature films were sent outside of Iran, two to India and one to North Korea for iranain film weeks held three . A video copy of an iranian feature film was donated to Vietnam Film Archives for their celebration of FIAF 50th anniversary .

Our director Mr. M.H.Khoshnevis and one of our staff attended The Paris Congress and also visited osterreiches filmarchiv

Director

M.H.Khoshnevis

Tirana

ARKIVI SHTETËROR I FILMIT I REPUBLIKËS POPULLORE SOCIALISTE TË SHQIPËRISË
ARCHIVE D'ETAT DU FILM DE LA REPUBLIQUE POPULAIRE SOCIALISTE D'ALBANIE

Adresse: Rue Alexandre Moisiu, Nr. 76, (Tirana Albanie)
Telephone 77-94, 51-06, 33-62. Cable: ARKIVFILM-TIRANA

RAPPORT D'ACTIVITES / 1988

I. Acquisitions de l'année

700 bobines de films en tous format.

400 bobines de films produits par la cinématographie albanaise.

150 bobines de films tirés en acétat

150 bobines de films étrangers

II. Conservation.

Plus de 6000 titres de films (ou 2500000 m de films ou 11000 bobines de films) ont été passés dans de divers procédés techniques (lavage, le transfert sur pellicule de sécurité, la vérification etc)

III. Catalogage et documentations

On a terminé le catalogage de tous nos fonds d'après une nouvelle structure pour le mettre à l'avenir dans des ordinateurs électroniques.

On est en train d'enrichir les documentations par des nouvelles données.

On a rassemblé et systematisé toutes les données des metteurs en scène, des scénaristes etc en même temps que toutes les documentations écrites

comme les scénarios littéraires et techniques, les liste-dialogues, les partitions musicales, les matériaux de publicité (les affiches, les posters les photos) et les matériaux du dernier festival des films documentaires albanais.

En même temps on a retiré et conservé dans nos archives toute la photo-exposition "40 ans de la cinématographie albanaise" préparée par nous

à cette occasion et qui a été présentée dans une des salles du Musée Historique National de Tirana.

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Nous continuons aussi notre travail de recherche sur des films tournés en Albanie pendant la première moitié de notre siècle et sur les cinéastes albanais qui ont débuté dans le ciné mondial.

Projections

Nous avons présenté à des chercheurs de diverses branches de la science et de l'art, de la cinématographie et de la télévision plus de 6400 bobines de films.

1050 spectateurs ont vu environ 1500 bobines de films projetées dans notre salle.

Nous avons largement contribué à la réalisation de plusieurs films documentaires et des émissions de la télévision. Au cours de 1988 les studios "Albanie Nouvelle" ont réalisé certains films documentaires basés sur des matériaux de nos archives.

Nos archives ont donné une grande aide à l'élévation du niveau professionnel des cadres de la cinématographie et de la télévision. Ainsi des cours postuniversitaires des jeunes metteurs en scène, des scénaristes, des étudiants de l'Institut Supérieur des Beaux Arts ont assisté à des projections dans notre salle au visionage de films albanais et étrangers

V. Relations internationales

La collaboration et les échanges avec d'autres archives ont augmenté beaucoup (avec les Archives de Koblenz RFA), Le Centre National de la Cinématographie, Service des Archives du Film Bois d'Ancy (France), avec Deutchen Institut fur Filmkunde (DIF) Frankfurt et avec des chercheurs étrangers d'Angleterre, d'Hollande, d'Italie, de France etc.

En collaboration avec le département des relations extérieures des Studios "Albanie Nouvelle" nous avons organisé des semaines du film albanais en

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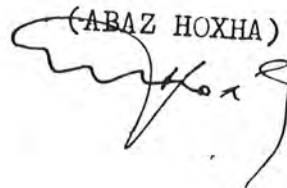
Algérie, en Suisse, en France, en Grèce etc, en mettant à leur disposition nos copies et des matériaux publicitaires.

A tous les membres de F.I.A.F. nous avons envoyé le livre "Les longs métrages albanais" qui est le premier livre de ce genre dans notre pays. Il s'agit d'une filmographie complète des productions de la cinématographie albanaise (de la télévision et des studios "Albanie Nouvelle") jusqu'en 1984. Nous sommes en train de préparer deux bulletins du film albanais 1986, 1987 en collaboration avec le département des relations extérieures. Nous allons faire de notre mieux pour envoyer à tous les membres de la FIAF des exemplaires de ces bulletins une fois qu'ils seront prêts.

VI. Des événements divers.

Nos archives ont fait un travail considérable pour la propagation de la culture cinématographique parmi les masses pour faire connaître le cinéma albanais, ses metteurs en scène et ses acteurs. Des émissions à la T.V. albanaise comme "Le miracle du 7-ème art", "Nous vous saluons du petit écran", "La littérature et ses reflets sur l'art"; etc sont très bien accueillies par nos téléspectateurs. On a écrit aussi dans la presse des articles sur la cinématographie française, Suedoise, égyptienne, algérienne, grecque, turque, africaine etc, et pour des personnalités du cinéma mondial comme D.W. Griffith, Erih von Stroheim, J. Renoir, Greta Garbo, Sofia Loren, Dziga Vertov, Sergei Eiseinstein, Charlie Chaplin, Akïro Kurossawa, Joris Ivens etc.

(ABAZ HOXHA)



CINÉMATHEQUE DE TOULOUSE

Membre de la Fédération Internationale des Cinémathèques de Films
16, rue de la République, 31000 TOULOUSE
Téléphone : 42.48.90.75

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film
12, Rue du Faubourg Bonnefoy - 31500 TOULOUSE - Téléphone : 61 48 90 75

RAPPORT D'ACTIVITE DE 1988

En 1988, la Cinémathèque de Toulouse a eu trente ans d'existence. A la vérité, les premières recherches de films muets dans les roulottes de forains sont plus anciennes. Elles remontent à 1954, lorsque les premières boîtes s'empilaient dans le garage du fondateur. Avant la naissance de l'Archive, certains films avaient déjà fait deux ou trois déménagements dans Toulouse, de l'ancienne Morgue de la Daurade à la cave de l'Ecole des Beaux Arts et au jardin de la Bibliothèque Municipale. Mais l'on a raison de retenir la date du 1er octobre 1958 comme celle du vrai départ. C'est en 58 que nous sommes accueillis dans un immeuble de l'Etat, celui du Centre Régional de Documentation Pédagogique, et que notre aventure dans les sables mouvants du cinéma à la dérive s'officialise : elle devient une morale du sauvetage.

Trente ans plus tard, il est donc naturel que la Cinémathèque de Toulouse se penche sur son passé, qu'elle fasse l'auto-critique de sa situation présente et qu'elle réfléchisse à l'avenir. On trouvera l'écho de ces méditations dans les documents soumis à l'Assemblée Générale annuelle du 24 février 1989.

1 - ACQUISITION DES FILMS

Au cours de l'année 1988, la collection de films s'est enrichie régulièrement. En fin d'exercice, l'inventaire a donné :

- longs métrages 35 mm : 5065 (+ 410 pour l'année)
- longs métrages 16mm : 2190 (+49)
- courts métrages 35 et 16 mm : 8110 (+ 750)
- longs métrages 17,5 mm : 10 (+10)

Les nouveaux longs métrages en 35 mm proviennent essentiellement des dépôts volontaires effectués par des producteurs et des distributeurs (AMLF, Gaumont, Mondial), auxquels s'est ajoutée cette fois la Société A.A.A., avec 250 copies représentant 108 titres. En outre, quelques achats intéressants ont été réalisés. Bien entendu, la politique de tirages et d'échanges avec d'autres Archives s'est poursuivie.

Le recensement des longs métrages 16 mm comprend

un lot de films qui est moralement acquis et dévolu par convention, mais qui n'a pas encore été transféré.

Les nouveaux courts-métrages en 35 mm sont ceux qui accompagnent la programmation des longs métrages. Les courts métrages en 16 mm proviennent de Citevox, de l'ORO. LEIS de Toulouse et des Services Départementaux de documentation pédagogique.

La Cinémathèque possède 1410 cassettes video(elle en avait 818 en début d'exercice). Ces cassettes ne constituent pas des supports de conservation en longue durée, mais elles sont très utiles pour la consultation.

Enfin un avenant n°1 à la Convention qui la lie à l'Institut Jean Vigo à Perpignan rattache à son inventaire la collection de films dont dispose l'Institut : 152 longs métrages et 213 courts métrages en 35 mm, 38 longs métrages en 16 mm.

2 - PRESERVATION ET RESTAURATION

La Cinémathèque a embauché un nouvel employé pour renforcer l'équipe technique qui vérifie et intègre les films à l'arrivée. Mais elle doit faire face à un problème de stockage, dans ses locaux situés au Vernet (Haute-Garonne). Actuellement, 220 copies de longs métrages en 35mm attendent leur mise en place définitive. Des rentrées massives vont avoir lieu et les entrepôts sont saturés. Le problème sera résolu dans le courant de 1989 de deux façons :

a - La Cinémathèque a obtenu une subvention exceptionnelle de 50.000 F du Département de la Haute-Garonne et de 150.000 F de la Région Midi Pyrénées pour construire un nouveau bâtiment, qui lui donnera 60 m2 de surface de stockage.

b - Elle prépare l'acquisition d'un terrain qui jouxte celui qu'elle possède déjà et qui comporte un hangar facilement aménageable en dépôt de films.

Toutes les restaurations de films anciens ont été faites avec le Service des Archives du Film à Bois d'Arcy, sur un crédit annuel ouvert par le CNC : ROULETTE-BILLE CHEZ LES BOHEMIENS, film teinté à épisodes de Henri Fescourt, SON DERNIER TANGO, ARIANE JEUNE FILLE RUSSE et MELO de Paul Czinner, CEUX DU VIKING de René Ginot et Walter Rutmann (terminés), L'ENFANT-ROI, film teinté à épisodes de Jean Kemm, LE PORION de Georges Champavert et LE DESTIN FABULEUX DE DESIREE CLARY de Sacha Guitry (en cours)

3 - DOCUMENTATION

La bibliothèque de cinéma est tenue à jour. Elle acquiert ou reçoit presque tous les documents publiés en

français, ainsi qu'une bonne sélection de langue anglaise. Elle enrichit sa collection d'affiches (39.000 au total), de photographies (400.000) et de press-books, par les dépôts réguliers des distributeurs, des exploitants et des journalistes. Un effort particulier a porté, en 1988, sur les photogrammes, c'est-à-dire sur les tirages effectués à partir des films eux-mêmes. La Cinémathèque dispose aujourd'hui d'environ 8.000 photogrammes qu'elle peut agrandir, pour des publications ou des expositions, jusqu'au format 50 x 60, et qui par hypothèse sont totalement inédits. Le nombre d'ouvrage, d'index, de scripts est de 11000. Les collections de périodiques (complètes ou incomplètes) varient peu d'une année à l'autre : 595. Les dossiers de films, de personnalités, de pays et de thèmes se sont accrus : environ 35.000.

4 - CATALOGAGE

Les longs-métrages sont rigoureusement catalogués et une grande partie du retard accumulé sur les courts métrages a été résorbée.

5 - ENSEIGNEMENT DU CINEMA, RECHERCHE

La Convention passée le 19 mai 1987 avec l'Université de Toulouse-Le Mirail a joué son rôle aux différents niveaux d'enseignement : U.V. de 1^o et 2^o cycle, DEUST, D.E.A. Les rapports ont été maintenus avec les options cinéma (Lycée Pierre de Fermat et Lycée Toulouse-Lautrec à Toulouse, Lycées de Valence et Sarlat).

En outre :

- La Cinémathèque a fourni la totalité des films et extraits destinés à un des stages des "Ateliers de Formation du Théâtre Sorano", consacré aux "Acteurs et artistes du cinéma français 1930-1945". Ce stage, animé par Raymond Chirat et Jacques Rosner, a eu lieu d'avril à juin.
- Elle a participé à une Table Ronde de l'Université d'Eté à Carcans-Maubuisson (31 août) sur "Les documents, leur conservation, leur restauration",
- à un hommage à Rose Lacau-Pansini (Orthez, 11-18 septembre),
- au "Colloque littéraire de Berlin" (Toulouse, 26-27 septembre)
- au stage de formation sur le documentaire, des Ateliers Cinématographiques Sirventes (Labège, septembre).

6 - PROJECTIONS A TOULOUSE

La Cinémathèque a donné à Toulouse, de janvier à juin et d'octobre à décembre :

- 207 séances régulières, dans la salle du CRDP, comportant chaque fois un film différent, ouvertes au public et centrées sur des thèmes,

- 36 séances dans la salle de l'ABC, destinées aux spectateurs du 3^e Age et aux Economiquement faibles.

Comme en 1987, deux constantes sont revenues dans les programmes dont l'Administrateur, Jean-Paul Gorce, a la responsabilité : "L'Anthologie du Cinéma", ouverte aux films classiques et "Théâtre et Cinéma", qui illustre la collaboration avec le Théâtre Sorano et son Directeur, Jacques Rosner.

Parmi les autres thèmes : Berlin au cinéma -- Forum sur la danse -- Patrick Dewaere -- Cinéma et immigration -- Le Siècle d'Or Espagnol -- Eric von Stroheim, cinéaste, acteur -- Mai 68 -- R.W. Fassbinder -- Vienne et le Cinéma -- Films expérimentaux -- Quinze ans de chroniques de la Société française -- Jean Renoir -- Bernardo Bertolucci -- Magie du muet : un âge d'or de l'image.

Le thème "Berlin au Cinéma" nous a associés à la Stiftung Deutsche Kinemathek et au Goethe Institut, le "Forum sur la Danse" à l'Entité Danse de Toulouse, "Cinéma et Immigration" aux Ciné-Clubs Associés, "Le Siècle d'Or Espagnol" à l'Université du Mirail, "Eric von Stroheim" aux Affaires culturelles de la Ville, "Vienne et le cinéma" au C.I.C.O.A., les "Films expérimentaux" à l'Osterreichisches Filmmuseum.

Enfin, nous avons accueilli, les 15 et 16 janvier, les "Troisièmes Rencontres du Patrimoine Cinématographiques" organisées par Jacques Guinée et le Groupe Cinéma et nous avons donné 8 séances ouvertes au public.

7 - MANIFESTATIONS EXTERIEURES

Avec l'accord des ayants-droit, la Cinémathèque a participé à 24 rencontres, rétrospectives ou festivals :

Janvier - Festival du film de montagne - Saint-Lary
Camera : Agnès Varda -- Montauban

Février - Les grandes dates du cinéma anglais - Pezenas
France/Italie 1930-1950 - Rencontres audio-visuelles, INRP, Paris

Mars - Le cinéma allemand - Pontarlier

Avril - Le ciné-roman des années folles - Confrontation, Perpignan

Mai - Le cinéma français des années 50 - Centre Georges Pompidou, Paris

Juin - Le mois de la danse - Théâtre du Capitole, Toulouse

Juillet - Le passage du muet au parlant - Festival d'Avignon

Septembre - Fête du cinéma - Gindou

Octobre - La Ville dans le cinéma - Carcassonne
- Nuit de l'image - F.A.U.S.T., Toulouse
- Les surréalistes - Stage F.F.C.C., Marly-le-Roy
- Cinéma du monde rural - Aurillac
- Le Giornate del Cinema Muto - Pordenone
- Trésors des Archives Européennes Europa Cinéma - Bari

- Doubles - Valence
- Novembre - Trésors de Toulouse, Cinémathèque Québécoise, Montreal
- Aspects du cinéma mexicain - Rencontres audiovisuelles, INRP, Paris
- Rencontres avec le cinéma méditerranéen - Montpellier
- Rétrospective Murnau - Musée d'Orsay, Paris
- Max Ophuls - Pontarlier
- L'ancien Régime dans le cinéma français - Col-de l'Institut Jean Vigo, Perpignan
- Décembre - José Giovanni - Pontarlier
- Durant toute l'année - Soutien aux programmations régulières de l'Institut Jean Vigo (Perpignan) et du Ciné-Club Jean Vigo (Montpellier). Participation à de nombreuses rétrospectives organisées par des Cinémathèques étrangères : Madrid (Douglas Sirk), Lausanne (Jeanne Moreau, Michel Deville), Montreal (Bertrand Tavernier), Lisbonne (Jacques Becker) ...

L'une des manifestations les plus importantes a été "Le passage du muet au parlant", pour le Festival d'Avignon. Elle a mobilisé la Cinémathèque de Toulouse pour la préparation et l'édition du Catalogue et pour le dédouanement des copies venues de 18 Archives dans le monde.

Mais ces interventions multiples ont, pour l'ensemble de l'année, atteint un seuil qu'il serait dangereux de franchir. Compte tenu des effectifs elles se situent aux limites du possible et elles comportent un risque de dispersion que connaissent bien, chacune à leur échelle, la Cinémathèque Suisse ou celle du Luxembourg. En définitive, on est écartelé entre le désir de rendre un service culturel, parfois prestigieux, et les moyens que l'on a de le satisfaire.

8 - EXPOSITIONS

- Janvier - "Images du Muet", au CRAC de Valence
- Février - "La Haute-Garonne et le Cinéma", à Toulouse
- Juillet - "Images du cinéma expressionniste" à Toulouse, à la Librairie Ombres Blanches,
- Septembre - "Le Film Noir Américain", au CRAC de Valence
- Octobre - "La Révolution à l'Ecran", à Pessac
- Novembre-Décembre - "Magie du Muet : un Age d'Or de l'Image", dans le Réfectoire des Jacobins, au Musée d'Art Moderne de Toulouse.

C'est l'exposition des Jacobins qui a requis le plus d'efforts de la Cinémathèque. Elle était superbe : 162 photogrammes, venus de 78 copies d'époque, tirés et agrandis au format 50 x 60 par Jean Hector, 30 affiches rares ou uniques du cinéma muet venues de Bois d'Ar-

cy, de Perpignan, de Carcassonne et de Toulouse. Un catalogue a été préparé par la Cinémathèque et publié par le Musée d'Art Moderne.

9 - PUBLICATIONS

Là encore, le bilan est très positif :

- "Le passage du muet au parlant", livre-catalogue de la rétrospective organisée à Avignon (juillet). Il a été édité avec le concours financier de la Direction des Affaires Culturelles.

- "La Révolution Française à l'écran", un ouvrage de Roger Icart préparé à la Cinémathèque et publié avec les Editions Milan.

- Le Bulletin de recherches historiques "Archives", co-édité avec l'Institut Jean Vigo et aidé par le Centre Régional des Lettres. En 1988, il a eu 9 numéros :

- 10 - Un mystérieux film anti-rouge : BOLCHEVISME
- 11 - Entretien avec André Cerf
- 12 - L'Incendie du Bazar de la Charité
- 13 - L'Edition cinématographique en Espagne dans les années 20
- 14 - Un Ciné-Club en 1933
- 15 - Une avant-garde au Japon : UNE PAGE FOLLE
- 16 - Roger Soubie affichiste
- 17/18 - M.M.M., un scénario inédit d'Eisenstein

10 - BUDGET - RELATIONS NATIONALES ET REGIONALES

Le budget a peu évolué. Les recettes se sont élevées à 1.555.948 F. Les subventions ont plafonné à 1.231.000 F, en recul sur celles de 1987, parce qu'il n'y avait pas d'aides à la construction. Les dépenses de personnel se sont alourdies. L'effectif en fin d'exercice était de 5 emplois à plein temps, 3 à mi-temps et un objectif de conscience, auxquels s'ajoutaient 8 bénévoles, dont l'activité équivalait environ à 2,5 emplois.

C'est dire que par rapport aux deux géants que sont en France les Archives du Film à Bois d'Arcy et la Cinémathèque Française, nous n'avons pas connu de véritable décollage sur le plan financier, malgré le nombre et la qualité de notre patrimoine, malgré l'intensité de nos actions culturelles et malgré nos très bons rapports avec le C.N.C.

Les Conventions déjà signées avec l'ECRAM (pour les études sur le cinéma régional), l'ASAMAV (pour la sauvegarde du matériel audiovisuel), l'Office Régional du Cinéma Educateur de Montpellier et les Ateliers Cinématographiques Sirventes ont donné toute satisfaction dans leur mise en oeuvre. La Cinémathèque a préparé une autre Convention avec le Centre Georges Pompidou.

Sur le plan régional elle a entretenu les meil-

leurs rapports avec les medias, la Dépêche du Midi, Le Journal de Toulouse, Télé-Toulouse, FR 3, les radios locales, le Musée des Augustins, le Musée d'Art Moderne, le Centre Culturel du Cinéma, le Goethe Institut, les librairies La Lune Vague et Ombres Blanches et toute la profession cinématographique.

12 - FIAF - RELATIONS INTERNATIONALES

La Cinémathèque a étroitement participé au Congrès de la FIAF à Paris, qui a été celui du Cinquantenaire. Le Comité Directeur avait confié à Robert Daudelin (Montreal) et à Raymond Borde (Toulouse) le soin de préparer et d'organiser un Symposium historique sur "Le cinéma français muet dans le monde : Influences réciproques". Les Actes du Symposium comprendront 22 communications et ils seront publiés en mars 1989 par l'Institut Jean Vigo et la Cinémathèque de Toulouse

Durant l'exercice clos, nous avons collaboré avec Bois d'Arcy, Lausanne, Lisbonne, Luxembourg, Lyon (Musée du Cinéma), Madrid, Montreal, Moscou, Paris (C.F. et C.U.) et Sofia.

Enfin le Groupement des Cinémathèques Francophones (Bois d'Arcy, Lausanne, Luxembourg, Montreal, Paris CF, Paris CU, Toulouse) s'est réuni à deux reprises : les 16-18 juin à Luxembourg, les 28-29 octobre à Lausanne.

13 - VISITEURS

Nous avons accueilli, après le Congrès de Paris, la commission de Catalogage de la FIAF. En cours d'année, nous avons successivement reçu :

Cinéastes : Maurice Dugowson, Marie-Claude Treilhou, Michel Dieuzaidé, Jean-Claude Biette,

Critiques et historiens : Jean Douchet, Raymond Chirat, Marcel Oms

Personnalités des Cinémathèques et Festivals : Vincent Pinel (Paris), Fred Junck (Luxembourg), Edith Perin (La Rochelle), Françoise Calvez (Valence), Heinz Rathsack (Berlin), Peter Konlechner (Vienne), Christian Belaygue (Avignon), Ramon Font (Barcelone), René Manciet (Bordeaux), Milade Habova (Prague), Cecile Kung (Genève), Mme Hoos Blotkamp de Roos et Eric de Kuyper (Amsterdam), Sven Sdet (Centre Culturel Suédois).

Le Secrétaire Général

Guy-Claude Rochemont

Le Président

Raymond Borde

Vaticano

VATICAN FILM LIBRARY
ANNUAL REPORT 1988

New Acquisitions:

The Film Library has increased its video collection with 200 new productions, for the most part of commercial format, and an undetermined number of film reels. The majority of these are documentaries which have been produced for pastoral and catechismal use. The rest of the material bought in 1988 consists of about twenty commercial films representing religious, moral, and cultural values of various countries.

Progress in the Field of Conservation:

The Vatican Film Library is aware that a good conservation procedure for the material collection, as in all film archives, remains its primary goal. At the same time, due attention to this problem often involves costly measures. During the year, however, this area has begun to find concrete solutions, at least in regards to the most urgent aspects and needs foreseen.

First, the revising, cleaning, restoration, and transformation of the nitrate reels into inflammable security material has been completed almost in its entirety. We are currently going ahead in the destruction of the highly dangerous material after a laborious revision of the work done by the company Studio Cine which, because of its known expertise in the field as well as its competitive prices, was called purposefully for the transformation procedure.

A good part of this material dates back to the pontifical period of Pope XII and it contains some unique pieces, many of great value, which have already gained the interest of other film libraries and cultural organizations of various countries.

In addition, the deposit with its individual compartments for the conservation of film reels has been equipped with a new installation for air conditioning. This is in

accordance with the regulations regarding temperature, humidity, and ventilation which guarantee a perfect conservation of the security material in black and white version. Similarly we have bought the first refrigerated container necessary for the perfect conservation of color.

The acquisition of the necessary utilities needed for the cleaning and regeneration of films, and for obtaining working copies in video cassette form (master 3/4 "U-matic" for professional reproduction and VHS for general viewing and as study material) constitutes one of the film library's major priorities. This will be carried out with the full approval of the supervisors and in accordance to the initial project which was generally explained last year.

We are also looking into the ways of assuring both the perfect storing of film material in sealed vacuum containers and the necessary storing space. Once the space becomes available, we can begin a campaign for obtaining new deposits of material which are currently owned by churches in various countries but which are under the risk of unreversible and unrepairable damage.

Cataloguing, documentation and research

The excessive temporary commitment of outside collaborators, which the film library has had to count on up till now, has impeded the executive phase of priority actions. This is the case with the problem of working out a complete catalogue of the film and video material. At present we only have an incomplete report of the material available in the collection. Other priorities include establishing a complete and organized documentation, as well as setting up a critical "filmography" on religious films. The hiring of a new collaborator is helping to take action on these issues.

In order to carry out the filmography project the film library is counting on the special collaboration of an expert with ample experience and prestige in the field. So far, a model for the standard card has been selected and a preliminary phase has begun. This involves an experimental period of two months dedicated to a decade of Italian religious film. The objective of this preliminary test is to point out the best methodology and to identify the possible difficulties or deficiencies involved. According to the project, the filmography will particularly focus on two major areas of research: 1) narrative (Scriptural Writings, Church History, Life of the Church, according to Her structure and representatives); 2) thematics (the relationship between man and transcendancy, documents of the faith and of grace in solving existential problems etc.).

While the standard card has been decided on, we still need to obtain an adequate computer program in order to memorize

the input data in view of the types of output foreseen in this type of research. We hope that in the next report we will be able to present some concrete results. For this project the collaboration of OCIC and the archives of the film federations in FIAF are both precious and indispensable.

The film library has gathered a collection of books and specialized magazines of considerable value. We have begun to organize and to catalogue this material, a task which is undoubtedly laborious and will require overtime commitment.

For this work of cataloguing and information, the film library will count on personal computers. The supply of the hardware material has already been assigned to Tecnologica. In a short time we hope to equip our offices with one of the latest computers on the market (5.000/20 UNISYS). This new model, because of its RAM memory and massive store capacity, would permit working simultaneously with programs for cataloguing, intercommunication, and research in a more complete and satisfactory way.

These projects require the necessary space allotment which already exists around the projecting booth but which needs to be rearranged. For this we have a project at hand which foresees the planning of two working booths with the projector, the equipment for video recording and reproduction, and five comfortable working tables. Another room in the same area will contain the utilities needed for the cleaning and the regeneration of film. For the renovation of these spaces we hope to count on outside help.

Projection, Expos, Publications:

The film library's new equipment include a video-projector (projection on a screen of video cassettes of all standards and systems), a multisystem monitor, as well as a multisystem apparatus for VHS recording. These have been used for general viewing at work.

In the hall of Palazzo San Carlo there has been a number of movie projections of particular religious or moral interest for a restricted audience. The world Expo in Brisbane (Australia) invited the Vatican Film Library to participate in the event. On this occasion, a recording in professional video format along with some of the collection's precious documentaries were sent and were presented by His Excellency the President of the Pontifical Council, Mons. Foley. This was the first production by the Vatican Film Library which was shown regularly in the booth of the Vatican pavillon. The Film Library has equally collaborated in the Expo organized by the Vietnam Film Library in Hanoi commemorating FIAF's 50th Anniversary.

The film library has made its material available, state of

conservation allowing, to other organizations with at least a minimal sense of professionalism and under the one condition of documenting the religious and cultural aims of their activity and their productions.

As promised, the film library has not forgotten its commitment to begin a series of movie projections on religious film and film language. However, it confesses that the lack of collaborators has impeded the organization of these to take place. Now it hopes to start this project soon beginning with a pilot program in Rome which will see the screening of the appropriate material. Then once the value of this material is ascertained, it will work on obtaining the rights and the permission necessary for a non-commercial showing before a large audience.

Administrative Aspects:

As was mentioned earlier, the Vatican Film Library will begin to uphold a considerable activity which means that its scope, already a relatively important one, is necessarily destined to increase. This is due not only to that which is indispensable needed in order to carry out this activity, but also for the growing importance of the audiovisual media in the field of information, culture and entertainment. Accordingly, the costs involved especially in the reproduction and copying into inflammable material and in the acquisitions of the utilities needed, has implied a notable financial effort. This effort could only have been achieved thanks to the understanding and the growing interest of the Vatican authorities.

International Relations:

As mentioned earlier, besides participating in the Brisbane Expo (Australia) and in the Vietnam Forum for FIAF's 50th Anniversary, this year the film library, represented by its director, was invited to participate in the special World Congress in Paris celebrating FIAF's Cinquantenary on June 1-5; in the World Forum of Religious Video and its related seminars on religious and educational video held in Lisbon this past October; in the Pordenone Festival (Italy) on Silent Films where the "filmography" of Silent Films of the American Film Institute was presented... It also contributed to the merited homages of various personalities in the world of film conservation.

REPORT ON THE STATE OF THE CITY OF WARSAWA

IN THE YEAR 1918

WARSAWA

BY THE CITY ENGINEER

AND THE CITY ARCHITECT

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RAPPORT ANNUEL POUR L'ANNÉE 1988

En 1988 La Cinémathèque Nationale a rempli tous ses devoirs de statut dans tous les domaines de son activité.

Nouvelles acquisitions

En 1988 les collections de la Cinémathèque Nationale se sont enrichies de 192 copies / 188 titres de films / et de 257 négatifs / 125 titres /. Au total les collections de la Cinémathèque ont augmenté de:

- 60 titres de films étrangers
- 36 films polonais de long métrage
- 23 films de court métrage

Les copies des films polonais nous ont été transmises par Les Groupes Unis de Producteurs Polonais de Film / 28 /. Grâce à des échanges avec l'étranger nous avons reçu 28 copies de films, 5 titres ont été faits à la base des négatifs empruntés à l'étranger.

La Cinémathèque a dû continuer à acquérir des films polonais de fiction produits avant sa création. Cette collection s'est enrichie de 5 copies et de 6 matériaux de base / production de la première décennie d'après-guerre /.

Les collections des Services de Documentation Historico-Cinématographique ont augmenté de:

- 382 livres
- 1132 numéros de revues
- 12367 photos
- 685 affiches

À part cela les collections se sont trouvées enrichies de différentes publications de festival, scénarios, listes dialoguées, disques avec de la musique de film et d'autres matériaux. Ils ont été catalogués et mis au point.

Conservation

On a mené d'intensifs travaux pour enlever la moisissure d'une partie des collections de bande cinématographique avant de la transporter dans des nouveaux magasins de stockage.

Les Services de Conservation procédaient au contrôle courant de toutes les bandes de film et préparaient des bandes nitrate au recopiage. Au total on a soumis à la conservation de surface 8360584 m de bande de film, dont 162479m nitrate et 2902985 m en couleurs. Dans le cadre des travaux pour la liquidation de bande nitrate on a recopié sur la bande de sécurité acétate 40 films, ce qui a permis de liquider 1150 kg de bande inflammable. On a entrepris des premiers essais de recopier / aux laboratoires de Techfilm / la bande en couleurs nitrate sur la bande positive réversible en couleurs AGFA. Les nouvelles copies ont fait preuve de très bonnes valeurs techniques de l'image.

En outre on a procédé à la conservation de différents objets de collections des Services de Documentation, principalement des affiches et des revues d'archives.

Catalogues, documentation, publications.

On a élaboré et mis à jour les catalogues des collections de film dont on a établi / après projection / 128 fiches / générique, résumé, données techniques /.

Les Services de Documentation Historico-Cinématographiques ont élaboré des catalogues détaillés de leurs collections et ont également mis au point des revues polonaises cinématographiques pour les besoins de la bibliographie de la FIAF.

La Cinémathèque a poursuivi aussi une forte activité dans le domaine de publication.

Les publications suivants ont paru:

- 12 programmes mensuels du cinéma ILUZJON
- 4 numéros de la revue trimestrielle "Iluzjon"
- 4 programmes spéciaux des revues de films / retrospective de Lindsay Anderson, revue des films de musique pendant L'Été Cinématographique à Koszalin, revue de films pendant des Jours de Varsovie à Prague, retrospective de films anglais I^{ère} partie /.

Des publications suivantes ont été données à imprimer:

- bibliographie des films polonais des années 1979 - 1982
- Stanley Kubrick aux yeux de la critique mondiale

Projections, expositions

La Cinémathèque Nationale présentait systématiquement une partie des collections des films dans son cinéma "Iluzjon" à Varsovie ainsi que dans ses filiales à Cracovie et à Łódź. Les copies des classiques de film ont été mis à la disposition des ciné-clubs et d'autres institutions culturelles et scientifiques / facultés des universités et des écoles artistiques /.

À part des cycles mensuels de films / de différents thèmes, acteurs ou metteurs en scène / nos manifestations plus intéressantes étaient: la retrospective des films de Lindsay Anderson la retrospective des films anglais des années 1945-1964 organisée en coopération avec British Film Institute. À cette occasion on a montré pour la première fois en Pologne des oeuvres suivantes: "The Red Shoes", "The Third Man", "Peeping Tom", "Lawrence of Arabia", "Dr Strangelove"; et la jeune génération a eu l'occasion de connaître des films aussi éminents que: "Black Narcissus", "Old Man Out", "Hamlet", "Billy Liar", qui n'ont pas été présentés depuis longtemps.

La Cinémathèque a organisé aussi des expositions de ses propres collections, entre autres "La Cinémathèque Nationale-Trésor de Films" / Cracovie, mars 1988 / ainsi que l'exposition de British Film Institute accompagnant la retrospective de films anglais.

Administration et budget

La Cinémathèque Nationale en tant que l'institution budgétaire dépendait administrativement du Comité de la Cinématographie qui finançait 85 % de son activité.

Relations avec la FIAF et des archives étrangers

En 1988 la Cinémathèque entretenait des relations habituelles avec la Fédération et avec d'autres archives-membres. L'échange de la documentation historico-cinématographique et des matériaux de film pour les besoins des projections et des collections a eu lieu comme d'habitude.

Les représentants de la Cinémathèque Nationale ont pris

part au Congrès d'Anniversaire de la FIAF à Paris. On a organisé l'échange des employés des différents archives en vue d'échanger des expériences et de chercher des matériaux pour les collections. Nos employés ont rendu visite entre autres à la **Bulgarska** Nacionalna Fimoteka, Gosfilmofond, aux archives de la Hongrie, Tchécoslovaquie et Corée du Nord.

La Cinémathèque Nationale a reçu la visite des représentants des archives de la Tchécoslovaquie, de British Film Institute - Madame Michelle Snapes, président de la Commission de la Documentation de la FIAF. Aussi Monsieur Lindsay Anderson était présent à Varsovie pendant la revue de ses films. Cependant, la manifestation internationale principale était la VI^{ème} Conférence des Chefs Techniques des Archives des Pays Socialistes organisée à Rozalin près de Varsovie et les débats de la Commission de Conservation de l'Europe de l'Est qui ont eu lieu après.

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Introduction

During 1954 the
collections consisting of
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Washington

Background

The
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Collection

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Classification

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Human Studies Film Archives
1988 Annual Report

Acquisitions

During 1988 the Human Studies Film Archives acquired 15 new collections consisting of more than 362,000 feet of original motion picture film representing 70 separate film projects. Foremost among these was the 125,000 feet of 16mm color film from the [Long Bow Film Project], a highly regarded documentation of Chinese village life produced by Richard Gordon and Carma Hinton. In addition, the Human Studies Film Archives formally accessioned nearly 1.3 million feet of 16mm color negative produced from 1976-1982 by the National Anthropological Film Center, formerly of the Smithsonian Institution, documenting traditional cultures worldwide.

Preservation

The Film Archives was able to organize, process, and safeguard nearly 250,000 additional feet of film as well as produce reference materials for 25 collections. Special grants provided funding for two collection processing projects. The Laura Boulton Foundation, Inc. contributed monies with which to transfer 27 films by Laura Boulton for video for reference use and a grant from the Smithsonian Institution's Research Resources Program is currently supporting processing, organization, and preservation of 360,000 feet of film entitled Film Studies of Traditional Tibetan Life and Culture.

Cataloguing

The HSFA staff continued to catalogue the collection using the Smithsonian Institution's SIBIS-Archives computerized cataloguing system. Enhancements to the system and subsequent testing and conversion limited the amount of cataloguing the staff was able to accomplish during 1988.

Presentations/Programs

John Homiak presented two programs of films from the HSFA, "The Archival Eye: Melville Herskovits, Film, and the Origins of African Studies" at the XII International Congress of Anthropological and Ethnological Sciences and "Herskovits in the Field" at the Schomburg Center for Research in Black Culture. Wendy Shay spoke about archival problems presented by the development and introduction of new moving image technologies at a symposium sponsored by New York University and she discussed the preservation of ethnographic film at the XII ICAES,

Budget

During Fiscal Year 1988 the Human Studies Film Archives "all other" budget increased by \$6,000.

International Relations

Pamela Wintle represented the Human Studies Film Archives at the 1988 FIAF meeting in Paris. Wendy Shay represented the HSFA at the October 1988 F/TAAC meeting, serving on the program committee and presenting a discussion of the Film Archives' video evaluation system. Wendy Shay and John Homiak represented the HSFA of the visual anthropology section of the XII ICAES and John Homiak attended the annual meetings of the Society for Visual Anthropology.

THE NEW ZEALAND FILM ARCHIVE

NGA HAKI KIONGA
TAONGA WHITAKA

WELLINGTON

Wellington

Wellington

The New Zealand Film Archive has been established to collect, preserve and promote the film heritage of New Zealand. It is a non-profit organisation and is funded by the Government of New Zealand. The Archive is based in Wellington and is open to the public. It is a place where you can see and hear the stories of New Zealand through film. The Archive has a collection of over 10,000 film titles, including feature films, documentaries, newsreels, and television programmes. It also has a large collection of film-related books, magazines, and other materials. The Archive is a valuable resource for researchers, students, and anyone interested in the history of film in New Zealand. It is a place where you can learn about the people and places that have shaped our country through the medium of film.

THE NEW ZEALAND FILM ARCHIVE

NGĀ KAITIAKI O NGĀ TAONGA WHITIAHUA

ACTIVITIES REPORT 1988

1988 was an active and successful year for **The New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiāhua**. Of particular importance were the steps taken by the Archive toward becoming an institution that is bi-cultural in image and practice. Ongoing discussions and negotiations are continuing to determine policies and practices that are acceptable and desirable in a working partnership between the Maori and Pakeha (the common name for non-Maori people in New Zealand). In November the Archive's Staff and Board of Trustees adopted a **Constitution/Kaupapa**, using as its basis the Treaty of Waitangi (a partnership signed in 1840 between the indigenous Maori inhabitants of New Zealand and the British Crown):

1. Principles

- 1.1 **The New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiāhua**, its staff and Trustees will incorporate the principles embodied in the Treaty into its policies and practices.
- 1.2 Treasured cultural possessions/taonga are specifically referred to in Article 2 of the Treaty. As a storehouse/pataka tuturu of taonga, **The New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiāhua** sees the Treaty as having specific implications for partnership, participation and protection.
- 1.3 It sees the Treaty as a charter of two peoples in New Zealand and recognises Maori as Tangata Whenua [people of the land]. It will work to uphold the Treaty as a joint partnership between Maori and Pakeha of resources, institutions and decision making which guarantees Maori people rangatiratanga [chieftainship] over their lands, homes and taonga while giving a legitimate place to Pakeha people. The Archive regards the Treaty as a living document with a wairua [spirit] of its own.

2. Aims

- 2.1 To be a storehouse/pataka tuturu of moving image materials/ taonga whitiahua in accordance with the Treaty of Waitangi/ Tiriti o Waitangi principles of partnership.
- 2.2 To be national in outlook, responsible for offering balanced and equitable services at all local, regional and tribal levels.
- 2.3 To be specific in its focus on the moving image media and their derivatives, and archival in its commitment to the dual aims of preservation and accessibility.

3. Objectives

- 3.1 To acquire and receive all moving image materials/taonga whitiahua of permanent national and cultural significance in fulfilment of the above aims, with due regard for and reference to mana tuturu and the rights of the materials themselves, the rights of the copyright owners and the rights of the depositors.
 - 3.2 To ensure the preservation of all moving image materials/taonga whitiahua of permanent national and cultural significance without loss or degradation.
 - 3.3 To encourage and provide public access to the moving image heritage. Access and preservation are seen as complementary concepts of equal importance. The aim of preservation is permanent accessibility but the imperatives of preservation will not be compromised in order to provide access. The Archive will cater for general as well as specialist needs, encouraging and undertaking research, and creative and entrepreneurial activity.
 - 3.4 To represent New Zealand in its field and to contribute fully to international activity through FIAF and especially in its relationships with neighbouring countries in the South Pacific region.
 - 3.5 To maintain a special relationship with the moving image industries, whose output and history it preserves and embodies. It shall work to merit their support and trust, and to complement, aid and stimulate their creative activity.
 - 3.6 To maintain and defend its own professional integrity, independence and judgement in its role as publicly accountable body.
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1. ACQUISITIONS OF THE YEAR

Films:

During 1988 the Film Archive continued to receive vast quantities of film, both acetate and nitrate. Many of the major films made in New Zealand over the past decade were returned to the Archive from an Australian laboratory in a consignment that took over a year to arrange, and consisted of 350 cases of film containing master material for 16 features and a large number of documentaries, short films and commercials. The features included **UTU**, **BEYOND REASONABLE DOUBT**, **THE SILENT ONE**, **WILD HORSES**, **STRATA**, **BATTLE TRUCK**, **CARRY ME BACK**, **THE LOST TRIBE**, **SMASH PALACE**, **TRIAL RUN**, **ARRIVING TUESDAY**, **SYLVIA**, **SONS FOR THE RETURN HOME** and **GOODBYE PORK PIE**.

Following the collapse of the Mirage Entertainment Corporation, the Film Archive mounted an emergency operation in June to rescue all the company's film materials. Nearly 700 boxes of film were gathered - over five and a half tonnes in all. This included a wide range of negative, printing and production material. Another five pallets of Mirage material arrived in December. Additionally, several hundred boxes and cans of films, including nearly 100,000 feet of nitrate, were also received during the year placing huge strains on the Archive's vaults.

The Creative Film and Video Fund, whose purpose is to support emerging or experienced film makers making innovative films and videos, has made it a condition of assistance that original materials are in due course deposited with the Film Archive. The New Zealand Film Commission's Short Film Fund actively encourages deposit also.

Documentation:

The Archive received more than 25 boxes of production records, from the Mirage Corporation, including script material for 14 recent New Zealand feature films. Script material was also received from Vincent Ward's film **THE NAVIGATOR**, together with further props. One of the major distribution and exhibition chains donated 500 posters for contemporary commercial films, this being the start of an ongoing deposit plan.

The Archive also acquired from its composer-in-residence, Dorothy Buchanan, her reworked score for Dreyer's 1928 film **LA PASSION DE JEANNE D'ARC**. The surviving sections of the original Alix and Pouget score was reworked for 2 women soloists, a women's chorus and organ, to accompany the Archive's 1988 presentation of the film.

2. PROGRESS IN THE FIELD OF PRESERVATION

With the additional funding from the Lottery Board, the Film Archive was able in 1988 to accelerate the Preservation Programme by employing one extra Film Conservator in mid 1988. The output of films preserved continues to rise but there is still a considerable amount of nitrate to be copied. During the year there were several nitrate collections acquired and many of the titles were in deteriorating condition, needing immediate copying. The Archive continues to receive more nitrate each year than it is able to presently preserve annually.

In November the Archive was fortunate in being able to arrange a two week visit by Harold Brown for intensive training sessions. This provided an important opportunity to get advice on a wide range of conservation procedures and printing methods.

Major restorations during the year included the final work on the 1952 feature **BROKEN BARRIER**. The repair and restoration to the only surviving 35mm material (a water damaged distribution print) was completed in 1988 and the restored print shown in the Wellington and Auckland Film Festivals. Two feature films by the pioneer New Zealand film maker Rudall Hayward were repaired and printed. With one of these - his first talkie feature - the laboratory and the Archive are experimenting with duplicating the tinted sections using traditional methods. Another important preservation project was on the only print known to survive of the 1896 Georges Melies film **LE MANOIR DU DIABLE**. The film was in poor condition, shrunk with patches of the emulsion flaking off and extensive perforation damage.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The full cataloguing of films continued steadily throughout the year with priority being given to recently preserved and Maori film materials.

The Archive now plays a decisive role in the area of film culture and heritage, working actively to encourage and promote the study and appreciation of films, and film making. A great many researchers made use of the film and documentation collections for a wide range of purposes during the year, including a growing number of film makers wishing to incorporate archival footage into their productions.

4. FILM SHOWINGS

The New Zealand Film Archive does not have a film theatre of its own (its screening room can accommodate at the most 35 people). Instead it chooses to respond to requests to present screenings of material from its collections at local, regional, tribal as well as national levels. This involves returning local material back to its place of origin and showing it in an appropriate context.

Almost every screening is individually prepared, and introduced (usually by the Director of the Archive). If there is significant Maori content in the presentation, then the films are accompanied by a Maori elder (a kaumatua) to make the link between the past and the present, and to speak on behalf of those people whose images are recorded in the film. There is very strict and formal protocol for screening of Maori material which is always observed.

The Archive pursues the notion of being a "national" organisation by trying to make access a reality throughout the country with its Travelling Film Shows. Frequently the presentations require the Archive to take all its projection equipment and portable screens to show in places without these facilities. Silent films are always presented with live musical accompaniment and the Archive has its own Composer-in-Residence.

Less than 1% of the Archive's budget is spent on screenings (with 40% going on film preservation). In the last two years nearly 30,000 people have attended screenings presented by the Archive. Screenings are mostly of New Zealand material with only occasional special showing of the great masterpieces of world cinema.

Major presentations during 1988 included two special performances of *LA PASSION DE JEANNE D'ARC*, in a print from the National Film Archive in London, with Dorothy Buchanan's rearrangement of the original score. The music was later recorded and played on Radio New Zealand's national concert network. A special live performance of *THE ADVENTURES OF ALGY*, a 1925 Australian/New Zealand co-production was presented in a collaboration with the National Film and Sound Archive, at the Melbourne Film Festival. Dorothy Buchanan's score performed by New Zealand musicians accompanied the feature and a programme of shorts from the New Zealand and Australian Archives.

To celebrate FIAF at 50, the Archive presented a series of screenings of classic films during and following the Wellington and Auckland Film Festivals. Among films shown were the recently restored New Zealand feature **BROKEN BARRIER**, together with **PANDORA'S BOX**, **THE NIGHT OF THE HUNTER**, **LA REGLE DU JEU**, **LA BELLE ET LA BETE** and **PATHER PANCHALI**.

Special seasons of Maori films were presented in Christchurch and Palmerston North. Major special screenings took place at the Rotorua Festival, Ashburton and Parliament. The Travelling Film Show was seen in Auckland, Christchurch, Wellington, Nelson, Wanganui, Whangamata, Moteo, Rapaki, Otaki and Whakatane. Presentations took place also at the National, Wellington and Auckland City Art Galleries and for Polytechnics, Schools, Film Societies, Forums, Conferences, Universities and Jubilees. Films from the Archive were provided for the Pacific Festival of Arts in Australia and for the FIAF Touring Show.

5. EXHIBITIONS/PUBLICATIONS

Throughout 1988 the extremely popular exhibition curated by the Film Archive in association with the National Art Gallery of **HOLLYWOOD PORTRAITS**, continued to tour to provincial art galleries. A 1921 poster from the Archive's collection was included in the FIAF 50 exhibition at the Musee d'Orsay **AFFICHES DU CINEMA MUET DANS LA MONDE 1895-1929**.

The Archive published two Newsletters in 1988 and these circulate nationally and internationally to over 4,000 people. The Newsletters are extremely important in keeping a wide range of people in touch with the Archive and its work.

6. BUDGETARY MATTERS/RELATIONS WITH GOVERNMENT AUTHORITIES

In 1988 the Archive operated on grants received from various government and other organisations. Its funding in particular came from three sources: the New Zealand Lottery Board (profits from national lotteries), the New Zealand Film Commission and the Department of Internal Affairs. The Lottery Board doubled its grant to the Archive in 1988 to \$200,000 and, with the strong support of the Minister for the Arts and Culture, made another one-off grant of \$200,000. The Internal Affairs grant remained the same while the Film Commission made a 10% increase. Lesser amounts were received from other sources including Television New Zealand.

In announcing the special allocation, the Minister for the Arts said he was making the work of the Film Archive a special project for 1988 because of its importance to New Zealand culture.

Regular and close contact was maintained during the year with the Film Commission and also with the National Film Unit where all the laboratory work for the Archive was done (and where its preservation and acquisition areas are presently based). The Ministry of Foreign Affairs funded the Archive's ALGY screening in Australia. Strong links are maintained with other national, regional and local institutions and organisations through active membership of the Art Galleries and Museums Association, the Independent Film Producers and Directors Guild, the Archives and Records Association, Professional Conservators, New Zealand Library Association and the New Zealand Federation of Film Societies.

The second year of negotiations continued with the National Archives over the preservation and management of government film material. Little progress was made.

The Management of the Archive is now operating efficiently with computerised coding of all its accounts, a full-time Assistant Director handling administration, a Constitution, Staff Agreement and salary grading pattern in place, and a scheduled housing programme for films and staff.

The Director of the Film Archive, has joined the panel of the Creative Film and Video Fund representing the Queen Elizabeth II Arts Council.

7. INTERNATIONAL RELATIONS

Jonathan Dennis attended the 1988 FIAF Congress in Paris. During the Congress he returned a preserved copy of the 1896 Melies film **LE MANOIR DU DIABLE** to Les Amis de Georges Melies. A print of this was screened during the Congress Symposium. A film by James McDonald from the Archive is included in the FIAF Touring Show.

Close links continue to be maintained with the National Film and Sound Archive in Australia, particularly in 1988 with the joint presentation of **THE ADVENTURES OF ALGY** in the Melbourne Film Festival.

The Archive, in an exchange arranged with the National Center for Film and Video Preservation at the American Film Institute, returned a major collection of rare American films to the United States for preservation. The films date from 1898 to 1948 and the majority of the titles did not exist in any American film archive

until now. The 39 cases, containing nearly 200 titles, (close to a quarter of a million feet of nitrate film) were sent to the National Center in Washington. Archives participating in the exchange include the Department of Film at the Museum of Modern Art in New York, the Library of Congress in Washington, UCLA Film and Television Archives in LA, and the George Eastman House in Rochester. The films have been distributed to these Archives for preservation and will be known as the AFI/New Zealand Film Archive Collection.

Prints were borrowed from the NFA in London and for FIAF 50 screenings during the year from George Eastman House and the National Center for Film and Video Preservation at the American Film Institute. Copies of two New Zealand films in the Imperial War Museum collection were returned to the Archive.

The Director of the Moving Image Archive Project in Hawai'i, Ruth Tamura, spent three weeks visiting The New Zealand Film Archive in April. Very close co-operation exists between The New Zealand Film Archive and the Hawai'i Project.

8. SPECIAL EVENTS/MISCELLANEOUS

With extra grant money received in 1988, the Archive was able to begin work on trying to provide adequate storage for the film collections and appropriate housing. To maintain faith with our funders the Archive has always endeavoured to maximise its spending on operations rather than administration. Having now monitored specific accommodation requirements the Archive has established a plan for a complex of simple self sufficient buildings and storage containers to meet the needs of the Film Preservation Programme, the acquisition and accessioning and the film storage. This will be developed over a five year period.

The main office of the Archive in Tory Street remains cramped. The extra space gained from taking over the lease on the building was unfortunately lost in subleasing to offset the increase in rent. This still leaves the Archive with severely restricted public space.

A short series of films from the Archive's collections was shown as part of a national Sunday Morning television magazine programme introduced by the Archive's Director. The high level of public interest and support in the Archive's work is demonstrated by the widespread and continuing publicity it has achieved, and the popularity its many presentations have received.



AUSTRIAN FILM ARCHIVE

... founding members: ... Federal Center for ...
 ... Friends of ... American Association ...
 ... National Library ...

President: ...
 Director: ...

Wien

ANNUAL REPORT 1988

1. Acquisition

The AUSTRIAN FILM ARCHIVE has increased its collection by 11,000 reels including 57 units of nitrate material. Overall stock as of December 31st, 1988 amounted to 95,000 reels.

Nitrate film stock: 12,000 reels
 Safety film stock: 83,000 reels

2. Project 10: The digital preservation

The project of digital preservation of film material was initiated in 1987. 87 units were transferred from safety film to digital reels. That is 71,000 of the reels of safety film were scanned and stored for digital preservation on digital reels.



ÖSTERREICHISCHES FILMARCHIV
AUSTRIAN FILM ARCHIVE

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Founding Members: SHB - Federal Center for Media;
Federal Institute for Scientific Film; Society of
Friends of Film Art in Austria; Austrian Association
for Film Science, Research for Communication and
Media; Austrian National Library; Volksbildungshaus
Urania

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President : Prof. Dr. Alfred LEHR
Director : Dr. Walter FRITZ

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A N N U A L R E P O R T 1 9 8 8

1. Acquisitions

The AUSTRIAN FILM ARCHIVE has increased its collection by 15.078
reels including 97 reels of nitrate material. Overall stock as of
December 31st, 1988 amounted to 93.061 reels.

Nitrate film stock: 11.485 reels

Safety film stock: 81.576 reels

2. Progress in the field of preservation

The reprinting of nitrate films into safety material was maintained
in 1987. 47 films were reprinted into safety film. 8.254 reels -
that is 71,87% of the complete nitrate stock - are still waiting
for being reprinted into safety film.

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.

Items	stock increase 1988	overall stock 1988 - 12 -31
still	50	220.700
documents on films	-	42.000
posters	99	5.547
negative stills	-	5.130
books (volumes)	159	8.800
films programs	60	19.290
slides	-	4.480
audio tapes	-	200
sound film scores	-	130
videocassettes	18	417

4. Film showings

The most outstanding retrospective was:

Retro "80 years of Austrian film" (Laxenburg, 28. 5. - 16. 10.)

5. Exhibition - Publications

Between May and October our 19th exhibition was opened at the Old Castle in Laxenburg dedicated to the 80th anniversary of Austrian feature film and the film culture of Lower Austria.

Following publications appeared:

FILMKUNST nos. 117 a - c : Retro program "80 years of Austrian film"(part 1-3)
119 a : Retro program "38"

Schriftenreihe:

Nr. 17 - Walter Fritz (Redaktion): Der Wiener Film im 3. Reich. Wien 1988
Nr. 18 - Walter Fritz, Götz Lachmann (Redaktion): Sodom und Gomorrha. Wien 1988
Nr. 19 - Helmut Pflügl (Redaktion): Fußball im Film. Wien 1988
Nr. 20 - Hugo Portisch: Das audiovisuelle Gedächtnis der Nation. Wien 1988
Annual report 1988

6. Utilization

In 1988 several University lectures and film funding jury sessions were held in the rooms of AUSTRIAN FILM ARCHIVE; in 82 cases students and cultural organisations were supplied with archive material on free charge. During reported year the AUSTRIAN FILM ARCHIVE supplied film material for 118 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 - Wiesbaden
Taurus-Film, München
Magyar Filmintézet, Budapest
Transit-Film, München
Münchner Stadtmuseum - Filmmuseum
Bundesarchiv - Filmarchiv, Koblenz
National Film Archive, London
Filminstitut der Stadt Düsseldorf
Deutsches Filmmuseum, Frankfurt/M.
Csekoslovensky Filmovy Ustav, Prag

REPORT OF THE DIRECTOR

1953

Wien

Wien, Austria, 1953. The following is a list of the names of the persons who were present at the meeting of the Board of Directors of the American Philosophical Society, held in Vienna, Austria, on the 11th and 12th of November, 1953. The names are listed in the order in which they were present at the meeting. The names of the persons who were absent are listed in the order in which they were notified of their absence.

Woods Allen, John B. Burt Foster, Jr., Charles E. Hughes, Robert K. Merton, Charles A. Beard, Jean Van Orman, David P. Thelen, and Walter D. Mignolo.

PRESERVATION

The American Philosophical Society has been granted a grant from the National Endowment for the Humanities for the purpose of preserving the records of the Society. The records are being preserved in the form of microfilm.



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1988/89

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 780 films and 147 newsreels. Among the films were works by Paolo and Vittorio Taviani, Bernardo Bertolucci, Woody Allen, Stuart Rosenberg, Fred Zinnemann, Stanley Kubrick, Claude Chabrol, Jean-Luc Godard, Derek Jarman, Alain Tanner, Werner Schroeter, VALIE EXPORT and Ernst Schmidt Jr.

II. PRESERVATION

With the help of the Ministry for Education, Arts and Sports, Österreichisches Filmmuseum received another grant for preserving its important documents on Austrian history and can therefore continue its preservation work.

III. DOCUMENTATION AND CATALOGUING

Österreichisches Filmmuseum is working continuously on its documentation material.

Our library is growing steadily and we are trying to get a small grant for enlarging our book shelves.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum has presently 15.000 members. From April 1988 to February 1989 about 20.000 people have attended 318 performances. 444 films have been shown.

Österreichisches Filmmuseum presented the following retrospectives:

Der Weg nach Auschwitz

(in collaboration with Deutsches Bundesarchiv, Koblenz

The Imperial War Museum and the National Film Archive, London)

Giuseppe Desiato

The Other World

That's Jazz - the Sound of the Century

Yasujiro Ozu

(in collaboration with the National Film Archive,
London, Münchner Stadtmuseum-Filmmuseum
and Deutsches Institut für Filmkunde)

The Marx Brothers

Humphrey Jennings

(in collaboration with the National Film
Archive, London)

50 Years of FIAF (The FIAF Touring Show)

(in collaboration with the FIAF-secretariate,
the Československý Filmový Ústav,
Filmový Archiv and Filmoteka Narodowa)

Karl Valentin

(in collaboration with Münchner Stadtmuseum-
Filmmuseum)

The retrospective of the Vienna Film Festival
Viennale for the year 1989 is dedicated to the
work of Paolo and Vittorio Taviani and starts
March 7, 1989. We will cover this event in
FIAF's next annual report.

One of our honoured guests was Jeanne Moreau

who visited the filmmuseum on occasion of the showing of her film L'ADOLESCENTE and Bunuel's LE JOURNAL D'UNE FEMME DE CHAMBRE. She spoke to our members and was very excited by the quality of the projections of the filmmuseum.

V. PROGRESS IN BUDGETARY MATTERS,
RELATIONS WITH GOVERNMENTAL
AUTHORITIES

The grants of Österreichisches Filmmuseum are the same as in the previous year and have unluckily not been enlarged. The Minister for Education gave an extra grant to change the screening room into Peter Kubelkas Invisible Cinema. We have received the first part of the foreseen grant.

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, The Imperial

War Museum, London, Gosfilmofond, Deutsches
Bundesarchiv, Koblenz, Deutsches Filmmuseum,
Frankfurt, Münchner Stadtmuseum-Filmmuseum,
Ceskoslovensky Filmovy Ustav-Filmovy Archiv,
Prague and Filmoteka Narodowa, Warsaw.

VII. STATISTICS

GUESTS AT THE FILM MUSEUM

Giuseppe Desiato

Jeanne Moreau

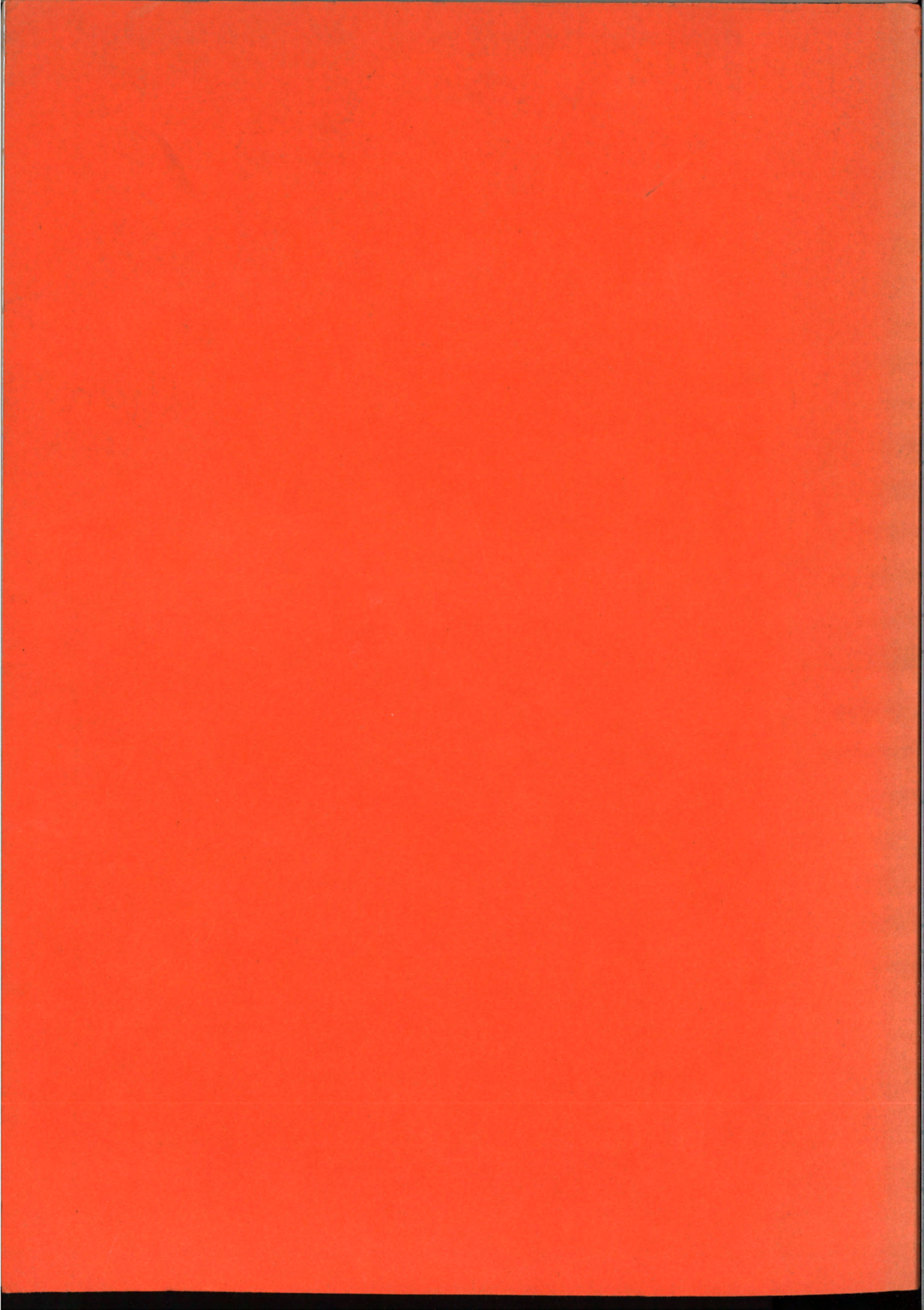
COLLECTIONS

Films		6936
Newsreels		6590
Stills	approx.	310000
Programs	approx.	132500
Books		8500

PROJECTIONS

Spectators	20000
Films	444
Screenings	318
Members	15000

(This report covers the time from April 1988
to February 1989)



FIAF 1989 Lisboa