

**FIAF 1990**  
**Havana**

FIAF 1990 - HAVANA

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

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

|               |   |
|---------------|---|
| Amsterdam     | NEDERLANDS FILMMUSEUM                                 |
| Athinaï       | TAINIOTHIKI TIS ELLADOS                               |
| Bangkok       | THE NATIONAL FILM ARCHIVE                             |
| Beijing       | ZHONGGUO DIANYING ZILIAOGUAN                          |
| Beograd       | JUGOSLOVENSKA KINOTEKA                                |
| 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          |
| Buenos Aires  | FUNDACION CINEMATECA ARGENTINA                        |
| Cairo         | EGYPTIAN FILM CENTER                                  |
| Canberra      | NATIONAL FILM AND SOUND ARCHIVE                       |
| Dhaka         | BANGLADESH FILM ARCHIVE                               |
| Dublin        | THE IRISH FILM INSTITUTE/ARCHIVE SECTION              |
| Frankfurt     | DEUTSCHES INSTITUT FÜR FILMKUNDE                      |
| Frankfurt     | DEUTSCHES FILMMUSEUM                                  |
| Havana        | CINEMATECA DE CUBA                                    |
| Hanoi         | VIEN TU LIEU PHIM VIET NAM                            |
| Harare        | NATIONAL ARCHIVES OF ZIMBABWE/AUDIO-VISUAL DEPARTMENT |
| Helsinki      | SUOMEN ELOKUVA-ARKISTO                                |
| Jakarta       | SINEMATEK INDONESIA                                   |
| Jerusalem     | ARCHION ISRAELI LESERATIM                             |
| Jerusalem     | STEVEN SPIELBERG JEWISH FILM ARCHIVE                  |
| København     | DET DANSKE FILMMUSEUM                                 |
| Koblenz       | BUNDESARCHIV-FILMARCHIV                               |
| La Paz        | CINEMATECA BOLIVIANA                                  |
| Lausanne      | LA CINEMATHEQUE SUISSE                                |
| Lima          | FILMOTECA DE LIMA                                     |
| Lisboa        | CINEMATECA PORTUGUESA                                 |
| London        | NATIONAL FILM ARCHIVE                                 |
| London        | DEPARTMENT OF FILM / IMPERIAL WAR MUSEUM              |
| Los Angeles   | NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION / AFI |
| Los Angeles   | UCLA FILM AND TELEVISION ARCHIVE                      |
| Luanda        | INSTITUTO ANGOLANO DE CINEMA                          |
| 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                                    |



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|----------------|--|
| Mexico         | CINETECA NACIONAL  |
| Mexico         | FILMOTECA DE LA UNAM                                     |
| Milano         | CINETECA ITALIANA  |
| 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                          |
| 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                               |
| Toulouse       | CINEMATHEQUE DE TOULOUSE                                 |
| Vaticano       | FILMOTECA VATICANA                                       |
| Warszawa       | FILMOTEKA NARODOWA                                       |
| Washington     | HUMAN STUDIES FILM ARCHIVES                              |
| Washington     | MOTION PICTURE, SOUND & VIDEO BRANCH / NATIONAL ARCHIVES |
| Wellington     | THE NEW ZEALAND FILM ARCHIVE                             |
| Wien           | OESTERREICHISCHES FILMARCHIV                             |
| Wien           | OESTERREICHISCHES FILMMUSEUM                             |

**Amsterdam**





FIAF

Annual Report

The year 1989 still did not bring settlement and peace to the Nederlands Filmmuseum. Apart from the fact that the total inventory of the collections is an even bigger job than we could predict a year ago - the process is still going on - we were confronted with new tasks and new problems.

The most important new task that, at the beginning of the year, was put on our plate was the non-commercial distribution of recent foreign films that otherwise would not be seen in Holland; films, that are not wanted by the commercial distributors. Naturally we keep this distribution-activity strictly separated from the archive-activities. It is a separate foundation with its own collection of the titles and prints, for which rights are bought with a government subsidy. After circulation (mostly 5 years) the prints are put in the archive and further on treated as archive-prints. With this distribution we serve mainly a circuit of "filmhouses", which are again non-commercial institutions, subsidized by local governments, and educational institutions.

We have carried on with our preservation-work full speed, which was helped enormously by an extra subsidy we again received from the government for 1989.

The help of colleagues from abroad in this process was very encouraging and invaluable; many films were identified and evaluated in terms of unicity and/or film-historical importance. With several archives an exchange program was set up which enables us to get many more films preserved than we otherwise could with the budget given to us.

So we have many things to be grateful for, but not everything that happened to our archive in 1989 was of such positive nature. As many colleagues know the Pordenone festival was shaken by a pamphlet by some Dutch film-historians protesting against our exchange policy, accusing our colleagues of the archives abroad at the same time of "collaboration-with-the-enemy". First thing I want to do here is apologize for this behaviour of my country-fellows.

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These people did not ask information from us before they acted the way they did under the pretext that they had a source who knew all: Karel Dibbets, who sat in our board for a short while. Fact is that he, for reasons that I can guess but not want to reveal here, consciously supplied the other subscribers with wrong "information" pretending that we are "selling out the Desmet-collection". Although the colleagues that we work closely with know the facts I find it very important to inform all FIAF-archives about our exchange-policy in order to prevent misunderstandings. I will start with the Desmet-collection itself.

The Desmet-collection consists on the one hand of a paper-archive (posters, brochures, programs, administrative items etc.) that relate to over 3000 filmtitles (fiction) and on the other hand of a group of about 900 films of which about 750 fiction, with one exception foreign productions. The relation between the paper-archive and the films is weak: many films have got lost (in a fire at Desmet's, by the usual deterioration, sent away in the past, etc.), so in only about 440 cases there's paper and film of a title (= 15%). In about 310 cases there's film but no paper. As it happens what's left of the Desmet-filmcollection is a chance-selection made by time, which is by no means representative of the filmproduction of that period. Division of the films over production-countries is as follows: France 36%, U.S.A. 30%, Italy 18%, Germany 9%, Great Britain 4%, Denmark 3% and Russia 0.13%.

Apart from the still unpreserved Desmet-films we have hundreds of films from the same period that are as important, as unique in terms of filmhistory as the Desmet-films. This is the reason why we do not, as a principle, want to be restricted to just preserving Desmet-films, not even to asking a print of the same title back in all cases of preservation by other archives - we want to be free to correct the chance-selection of the Desmet-group, in order to get a source over this period for historians and other filmlovers that is more representative, has more variety etc. In any case we will soon have preserved a much larger amount of films from that period than the Desmet-filmcollection counts. In no way we "disperse" of the Desmet-collection as the following numbers will demonstrate. Of the Desmet-films (about 900) ca. 400 are now preserved (or in the process of being preserved) of which about 60 by archives abroad which gave us (will give us) a print of the same material in return.



Since I am director (two years now) we sent 44 films abroad for preservation of which 24 were Desmet-films; for 15 of those Desmet-films we asked a print of the same film in return, for 9 we asked prints of other titles. In the same period I retrieved 10 Desmet-films which had been sent abroad in the far past and were forgotten. Apart from this we preserved 223 films, of which 109 Desmet-films. Amongst the "non-Desmetfilms" we preserved are many that could have been Desmet-films. Recently, after having viewed another large part of the Desmet-films, commission has been given to preserve another 80 of them along with many other unique films we judge worthy to preserve.

In the following articles by some of the same group our colleagues were again accused in the same way and on top of it of withholding Dutch material, which is again a sad lie. With the help of our colleagues we could locate some 8 Dutch films of the silent era, that were thought lost, of which we already received the larger part in Amsterdam.

It is therefore that I say that Dibbets action, which has caused us much damage, is inexcusable. Had he just waited for our regular annual report that is required by the government, he could have read all the facts. Instead prematurely and with no reason he created an artificial scandal with a bundle of lies, "incriminating" the whole world of film-archives in the process and pulling down the ethics of his own profession in the same movement.

The last big and again positive news of 1989 I want to relate is the fact that we were enabled to buy a building next to the one we already had in Amsterdam, in which we will house the offices and the public library. In the old building we now can create more space for the public activities, including a second screening room (95 seats, like the one that already exists). We will not extend our programming however, since that's extensive enough as it is; we will just divide the existing activities over the two places, probably in the first place silent films in the old room (the sound not being too good there) and sound-film in the other with better sound-equipment. The new screening room also can be used for many different purposes, not being darkened permanently.

After two years I would say that running a film-archive is like trying to read a paper in a hurricane, but Eric and I and the group working with us are still enjoying it thoroughly!

Hoos Blotkamp  
12/2/1990

**Athinai**



CINEMATHEQUE DE GRECE-MUSEE DU CINEMA

RAPPORT 1989

I) Aquisitions

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

18 Films Grecs de long métrage  
22 Films étrangers de long métrage  
2 Films Grecs de court métrage  
40 Affiches du Cinéma Grec  
22 Affiches du Cinéma étranger  
250 Photos du Cinéma Grec  
400 Photos du Cinéma International  
Plusieurs Livres et Périodiques de Cinéma

ARCHIVE MICHEL DORIZAS.

Grâce au hasard et à la générosité de Mme. Veuve Michel Dorizas la Cinémathèque de Grèce a acquis un Archive d'une valeur inestimable tant pour la Grèce que pour le Cinéma International.

Le Professeur Dorizas qui était parti de Constantinople pour conquérir le monde du Sport et en effet il a gagné aux Jeux Olympiques de 1906 à Athènes et 1908 à Londres et 1912 à Stockholm, est allé ensuite aux Etats Unis où il a étudié la Géographie Politique et la Sociologie à l'Université de Pennsylvanie, n'était nulle part mentionné comme cinéaste.

Mais Dorizas après avoir obtenu son doctorat au Wharton College, fut nommé Professeur de ce même Collège où il enseignait la Géographie Economique et Politique a eu l'idée d'accompagner ses cours de projections de court-métrages et slides. Cette méthode d'enseignement l'a imposé comme le plus réussi Professeur de son Collège. Son intuition qui l'a fait prévoir la force éducatrice du Cinéma et son enthousiasme l'ont conduit à faire le tour du Monde trois fois et chaque fois (le tour durait 18 mois) Dorizas revenait les mains pleines de documentaires des pays les plus lointains témoignant la vie et les conditions socio-économiques de leurs peuples.

Réalisés par lui-même ou de documentaristes professionnels après avoir servi à ses leçons ces films avec les slides (dans leur majorité en couleurs teints à la main) enrichissaient l'Archive que le Professeur Dorizas rêvait léguer à sa patrie bien-aimée la Grèce.

Après sa mort en 1957 sa veuve Mme. Catherine Dorizas Mihalopoulos a transporté l'Archive en Grèce et s'est adressée au Ministère de l'Education où pour la gloire

de la bureaucratie son offre n'a pas eu de suite, Elle a gardé son trésor d'Archive dans une pièce de sa maison d'Athènes et après plusieurs années le hasard dans la personne d'un de ses filleuls membre enthousiaste du Ciné-Club de la Cinémathèque de Grèce en apprenant l'existence de l'Archive a mis Mme. Dorizas en contact avec les dirigeants Resultat: la donation de 500 court métrages de 16mm c.à.d. 70.000 mts de films de 1914 à 1950 s'étalant de la vie des Eskimos avant Nanook, jusq'à la guerre de l'Afrique du Nord, de la Iere Guerre Mondiale juqu'à la catastrophe d'Asie Minseure, de treblements de terre de Mexique à l'éruption du Volkan Krakatowa à Sumatra etc.

En ce qui concerne la Grèce l'Archive Dorizas est vraiment précieux parce qu'il a des documentaires des événements les plus importants de la vie nationale et le fait que une grande partie des documentaires du Ministère de l'Information a été abimé pendant un transport rend ces documentaires uniques Il y a encore trois appareils de projection de 1920, deux appareils de prises de vue des années '20 et plusieurs photos et memorabilia.

- Nous avons visionné une très grande partie de l'Archive et nous sommes en train de le classer en attendant les fonds nécessaires pour tirer des copies. Entretiens nous sommes très agréablement surpris par la qualité de ces films et leur parfaite condition. Surtout nous sommes heureux de constater qu'une grande partie des films en couleurs est en état excellent et les couleurs n'ont pas détérioré. Il s'agit de films de 1937-38 et nos techniciens attribuent ce fait à la qualité spéciale d'un film qui circulait sur le marché pendant ces années.
- 2) Nos techniciens ont continué le travail de restauration de plusieurs court-métrages et Comédies du Cinéma Grec des années '20, '30, mais le manque de fonds ne nous a pas permis de tirer des copies de ces films. Le manque de fonds n'a pas permis à la C.d.Gr. de continuer son travail de restauration au rythme désiré et nous attendons toujours les fonds nécessaires pour le transfert en safety de 50.000 mts. env. de films nitrate qui constituent une partie considérable du patrimoine du Cinéma Grec. Le nouveau Conseiller du Ministère de Civilisation Mr. Costas Vrettakos s'est chargé personnellement de régler ce problème.

### 3) Catalogues- Documentation- Recherches

En 1989 la Cinémathèque de Grèce a continué le cataloguage des films de sa collection. Nous avons aussi commencé la recherche pour identifier certains films de l'Archive Dorizas, et nous avons commencé la recherche sur la partie Grecque de cet Archive.



4) Projections de Films-Exhibitions- Publications

- a) La Cinémathèque de Grèce a présenté un long Programme sous le titre L'ARROGANCE DU POUVOIR ( 20 Films comme VIVA ZAPATA - LE PROCES- NAPOLEON- MUSSOLINI- JULIUS CESAR- MACBETH etc.) pendant le mois de Novembre 1989 et ce Programme a continué en alternance avec les Programmes du mois Décembre 1989 et de Janvier 1990.
- b) En Décembre 1989 la C.d.Gr. a présenté sous le titre GREAT EXPECTATIONS une série de Films sur la Guerre (20 Films THE BEST YARS OF OUR LIFE- ALL QUIET ON THE WESTERN FRONT etc) et a commencé un hommage à VICTOR SJÜSTROM et MAURITZ STILLER avec le concours de l'Ambassade Suédoise d'Athènes et le BRITISH FILM INSTITUTE (10 Films dont EROTICON- LA LEGENDE DE GÖSTA BERLING- L'HISTOIRE DE GUNNAR HEDES etc.)
- c) Le Programme de Janvier 1989 était dédié à KING VIDOR (10 Films dont STREET SCENE -BIG PARADE- THE CROWD- PROUD FLESH etc.) ALFRED HITCHCOCK (10 Films dont 39 STEPS - I CONFESS-THE LADY VANISHES-STRANGERS ON A TRAIN etc.) En Janvier aussi nous avons continué la présentation du Programme LES BOURGEOIS ET LE CINEMA (10 Films dont MADAME BOVARY de Jean RENOIR pour la première fois en Grèce).
- d) La C.d.Gr. a aussi dédié un grand Programme à Marlon BRANDO avec 20 Films dont UN STREETCAR NAMED DESIRE-ON THE WATER-FRONT- JULIUS CESAR etc. Aussi un Programme de Films choisis par les membres de notre Ciné Club d'Athènes (VARIETE- THE THREE PENNY OPERA- POCKETFUL OF MIRACLES etc.
- e) Un hommage à JOHN CASSAVETES (SHADOWS-GLORIA- A WOMAN UNDER THE INFLUENCE etc. 15 Films en tout) et un hommage à ANDRE CAYATTE (10 Films OEIL BOUR OEIL-LE PASSAGE DU RHIN-L'AMOUR EN QUESTION etc.). Un Programme dédié à l'Ecole de LONDRES : RED SHOES - THE GIRL FROM MAXIM -THE MANXMAN- en tout 10 Films.
- f) Un grand hommage à FEDERICO FELLINI avec 20 Films (STRADA- SCEICCO BIANCO- DOLCE VITA- NOTTI DI CABIRIA- OTTO E MEZZO- etc., ainsi qu'un hommage au Cinéma CHECOSLOVAQUE, 15 Films ( LIMONADOVY JOE-BARON PRASIL- VYNALIZ ZKAZY- etc.etc.

5) Programmes de la Cinémathèque de Grèce pour les Etudiants

La C.d.Gr. a organisé des projections spéciales pour les étudiants des écoles du Cinéma et des projections aussi pour les étudiants de l'université d'Athènes tous les Samedis avec les classiques du Cinéma mondial avec des introductions par les enseignants de ces écoles et les metteurs en scène du Cinéma Grec ainsi qu'une série sur "La Sociologie et le Cinéma" avec le concours de Maria Comminos Professeur à l'Université d'Athènes et de cinéastes Grecs.

6) La C.d.Gr. a continué son travail avec ses Ciné-Clubs de provinces (THESSALONIKI-LARISSA etc.) et a participé aux manifestations :

- a) du Festival de THESSALONIKI
- b) Festival de Patras
- c) de l'Union Greco-Américaine
- d) de l'Institut Français
- e) de l'Université d'Athènes
- f) du Théâtre de Calamata
- g) du Périodique ANTI
- h) de l'AMNESTY INTERNATIONAL
- i) du Festival de Kozani

7) Publications

La C.d.Gr. en 1989 a publié des Filmographies, des Programmes et des Essais sur :

MARLON BRANDO  
 FEDERICO FELLINI  
 KING VIDOR  
 JOHN CASSAVETES  
 ANDRE CAYATTE  
 L'ARROGANCE DU POUVOIR  
 GREAT EXPECTATIONS

8) En 1989 la C.d.Gr. a aussi organisé des manifestations du Cinéma Grec à l'étranger en collaboration avec les Ambassades ainsi qu'une grande manifestation du Cinéma Grec avec le FILM FORUM de MUNCHEN.

La C.d.Gr. est en train de préparer le CONGRES de la FIAF pour 1991 à Athènes.

Athènes Février 1990

Aglaé Mitropoulos

# Bangkok

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1989 Annual Report  
of the  
National Film Archive of Thailand

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Acquisition of the year

The National Film Archive acquired 30 titles of feature films, 56 titles of Thai short films and 38 titles of foreign short films including 14 Czech cartoons as gifts from the Czech Film Archive.

The Thai Film Archive also has collections of documents which concern film production. In 1989 the archive received 6,730 items of documents to its collections including 49 titles of books, 86 titles of periodicals, 356 titles of posters, 130 stills and 4 titles of film scripts.

Progress in the field of Preservation

1989 is the year that the new film vault which used to be the Royal Mint saferoom started to be in operation. Iron shelves, temperature and humidity control units were installed to keep the vault at  $12 \pm 5^{\circ}\text{C}$ . and  $40 \pm 5\%$  humidity. Archival film materials have been transferred to this new vault.

With in the year, 104,609 meters of films both 16 mm. and 35 mm. were inspected and cleaned by 3 technicians and approximately 30,000 meters of that number were repaired.

Cataloguing - Documentation - Research

578 titles of films and 6,635 items of documents were catalogued.

Film showings - Exhibitions - Publications

The number of film screenings of the archive increased from the year 1988. This year each program mostly had particular theme such as " Films about the Elderly ", " Films for the Youth ", and retrospectives of both Thai and foreign film directors. The archive's regular film club screening is every Friday. With all those themes, the archive, therefore, shown films on extra days other than Friday depending on number of films in each theme. It is also interesting

to know that retrospective of Thai film directors are very popular. Some of the films had to be shown twice by the request of the public.

Budget of 1988 fiscal year ( 1 October 1988 - 30 September 1989 )

|   |      |            |
|---|------|------------|
| Salary                                    | US\$ | 21,440     |
| Equipment and furniture                   | US\$ | 8,300      |
| Materials for office use and preservation | US\$ | 15,900     |
| Electricity                               | US\$ | 5,840      |
| Activities                                | US\$ | <u>520</u> |
| Total                                     | US\$ | 52,000     |

International Relations

1. Relation with FIAF members

1.1 Visit of two Thai archivists, Penpan Jarernporn and Manee Sualeck, to the Bundesarchiv in May supported by the Government of the Federal Republic of Germany.

1.2 Two members of FIAF Preservation Commission, Harald Brandes and Harold Brown consulted the Unesco Workshop on Film Preservation in Bangkok 4 - 13 July 1989.

1.3 Czech Film Archive donated 14 cartoons to the Thai Film Archive. All of the films were shown in the program for the youth in September.

1.4 Pyongyang Film Archive lended 2 films for films for the youth in September.

1.5 Visit of P.K. Nair, Paul Spehr and Anna-Lena Wibom to Thai Film Archive in October.

2. Others

2.1 Collaborated with the Embassy of India to organize Indian Film Show in January.

2.2 Collaborated with the Goethe Institute to organize Seminar on Documentary Films " Stories from Reality " in March and Seminar on Experimental Films " the Transformation of Reality into Picture of Imagination " in September.

2.3 Between 4 - 13 July 1989 Thai Film Archive was supported by Unesco to organize the Unesco Workshop on Film Preservation for film archivists from countries in Southeast Asia as follows : Lao People's Democratic Republic, Republic of Indonesia, Malaysia, Philippines, Singapore, Thailand, and the Socialist Republic of Vietnam. Representatives of the participating countries signed an agreement for future co-operation of which a copy attached with this report.

Dear Colleagues :

The Thai Film Archive would like to ask for kind assistance from FIAF members and observers. Since all films of the early period of Thailand have been lost, therefore, we would very much appreciate if an archive holding any film materials about Thailand would kindly send a list of all the materials and possibly copies of catalogue cards to the National Film Archive of Thailand. The information will be indexed and be available for public use at the Archive.



WE THE PARTICIPANTS in the Regional Workshop on Film Preservation held from 4 - 13 July 1989 at The National Film Archive of Thailand in Bangkok, hereby:-

- I Recognized the importance of the signatory nations acting upon the "Recommendations for the Safeguarding and Preservation of Moving Images": passed at the 21st Session of UNESCO General Conference in Belgrade 1980.
- II Agreed that continued and further co-operation among the signatories is highly desirable and particularly practicable among regional groups of nations such as Southeast Asia.
- III Gave our attention to specific aspects of moving image preservation which were:
  - a. The value of exchanging our experiences of every kind for our mutual benefit.
  - b. The necessity for adequate training of personnel in archive management, acquisition, materials handling, documentation, cataloguing, restoration, copying, storage, research, and the various uses of film archives including inter-archive loans, etc.
  - c. The problem of the supply of black-and-white motion picture photographic sensitive materials which is required by some archives in small quantities and which can only be manufactured in comparatively large quantities and thus the need for co-operation among archives to obtain supplies.
  - d. Having found that cellulose tri-acetate base, which archives had believed to be a suitable medium for long term preservation, was subject to deterioration within a brief period which may be as short as 25 years: and the other currently possible base material is polyester; We would wish to have some independent investigation into the durability of this material.
  - e. That consideration should be given by archives within any region, to the possibilities of individual archives specializing in the provision of services to other archives in the region, in the spheres of such operations as data-processing and film copying.

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## RAPPORT D'ACTIVITES DE LA CINEMATHEQUE CHINOISE

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

### 1. Acquisitions de l'année

Au cours de l'année 1989, les collections de la Cinémathèque se sont enrichies de 395 titres de films chinois et étrangers.

### 2. Preservation

Nous avons contrôlé et aéré 30290 bobines.

### 3. Catalogue, Documentation, Recherche

- a) il a été collectionné et rempli 3000 cadres de fiches de film.
- b) Documentation: nous avons acheté 270 revues et livres étrangers et 340 revues et livres chinois.
- c) Nous avons reçu, au cours de l'année 1989, 178 scénarios, 2500 programmes chinois, 500 posters et 6000 photos cinématographiques, affiches et exemplaires.

### 4. Projections

Au cours de l'année 1989, 2375 séances de projection de films d'archive ont été organisées à l'intention des institutions cinématographiques et d'autres organisations artistiques, académiques ainsi que de recherche scientifique, y compris les séances de projections spéciales des documents que notre cinémathèque présentait régulièrement en envoyant à chaque occasion ses collaborateurs avec les films, pour les cinéastes des différents studios cinématographiques provinciaux, tels que réalisateurs, auteurs, acteurs, irrégulièrement, des séances de projection des films ayant de différentes particularités, à l'intention des personnalités intéressées des milieux cinématographique et social. Les projections étaient souvent suivies de débat.

### 5. Expositions - Publications

- a) On a continué de publier le journal sous titres Journal des Informations du Cinéma.
- b) Préparer la rétrospective du cinéma Espagnol et interpréter les matériaux et documents le concernant.
- c) On a publié deux livres intitulés Film Chinois Contemporain et Réalisatrices Chinoises

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

La Cinémathèque Chinoise est une institution culturelle, relevant du Bureau d'Administration du Cinéma auprès du Ministère de la Radio, du Film et de la Télévision de la République Populaire de Chine.

Elle est entièrement financée par le gouvernement.

On a restauré et agrandi le restaurant de notre archive.

On a aussi acheté un nouvel ordinateur.

## 7. Relations internationales

- a) Notre Cinémathèque a envoyé une délégation assister au 44ème Congrès de la FIAF.
- b) Nous avons reçu beaucoup de cinéastes, qui viennent des dix pays et régions y compris Taiwan et HongKong.
- c) Nous avons envoyé 3 délégations pour visiter la Cinémathèque Coréenne, la Staatliches Filmarchiv der DDR et HongKong.
- d) Nous avons des échanges de correspondances avec les cinémathèques des pays suivants: les Etats Unis, la France, l'Allemagne, le Japon, la Roumanie etc. dans l'intention d'étudier le travail professionnel.



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## LA CINEMATHEQUE YUGOSLAVE EN 1989

Enfin, cela paraît-il commence.

La Cinémathèque yougoslave est confrontée, depuis plusieurs années, à deux problèmes brûlants qu'elle ne pouvait pas résoudre toute seule. Le premier et le plus important est le problème lié à la place destinée au dépôt de nos films, l'actuel espace étant complètement occupé. Le deuxième problème est celui de la salle publique qui est inadaptée et délabrée au point de mettre en doute le sens même de la présentation de films dans ces conditions.

Les moyens nécessaires à la restauration du Musée de la Cinémathèque yougoslave (salles de présentation) sont finalement assurés et, depuis mars 1989, sont en cours de grands travaux d'adaptation. En attendant la fin de ces travaux, prévue pour le début mai 1990, nous sommes sûrs d'avoir bientôt une salle de cinéma des plus attractives et des plus fonctionnelles en Yougoslavie. Ainsi, grâce à l'aide des autorités - et en premier lieu celles de Belgrade - nous espérons être en position de reprendre de la meilleure manière nos activités de présentation de films.

Concernant la construction de nouvelles salles de dépôt, le gouvernement de la République Serbe nous a donné des assurances que, dans ses programmes de révalorisation des objets culturels, il accordera à la Cinémathèque yougoslave une place prioritaire. De nouvelles possibilités sont créées surtout grâce à la rénovation très efficace du Théâtre national à Belgrade à laquelle fin ont été investis, durant les cinq dernières années, plus de deux millions et demi de dollars. C'est pourquoi nous nous attendons que la solution du problème lié à la superficie destinée au dépôt de films pourrait, par la construction d'un espace de mille ou deux mille mètres carrés, commencer vers la fin de cette année ou au début de l'année prochaine.



Mais en dépit de toutes les difficultés qu'elle ne cesse de rencontrer, la Cinémathèque yougoslave, grâce à l'enthousiasme et à sa foi dans la valeur historique et culturelle de son activité, a réalisé avec succès toutes les obligations qu'elle s'était imposées en 1989. Le fait que l'année 1989 a marqué le quarantième anniversaire de création de la Cinémathèque yougoslave y a, sans aucun doute, contribué (Il y a lieu de noter que, en attendant la fin de la restauration du Musée de la Cinémathèque, la célébration de cet anniversaire a été programmée pour 1990).

Bien que, comme nous venons de le dire, les conditions ne soient pas des plus favorables, on n'a pas cessé de compléter nos fonds de films. Il en a été reçu et préparé plus de 2.300 nouvelles copies aux fins d'élaboration professionnelle et technique. Parallèlement, notre fonds s'est enrichi de 177 nouveaux titres et matériaux authentiques.

Les travaux de présentation furent, pourtant, limités à la suite de manque de moyens financiers, quoique il semblât au début de 1989 que les moyens seraient suffisants pour plus de réalisations. Malheureusement, l'inflation, qui l'année passée (selon des données officielles) s'élevait à près de 2.500 pour cent, a grandement déprécié la valeur des moyens disponibles. Malgré cela, ont été durablement protégés les documents cinématographiques nitrés de notre histoire nationale d'une grande valeur historique et documentaire pour la Yougoslavie. L'énorme croissance en Yougoslavie des prix de la pellicule cinématographique écrite a causé un pourcentage relativement bas de transposition de films de la pellicule inflammable sur une pellicule ininflammable.

L'augmentation générale des prix a eu un effet essentiel sur le volume des travaux dans d'autres secteurs aussi. La très riche bibliothèque de la Cinémathèque yougoslave a effectué de nombreux achats de nouveaux livres en 1989, mais elle a malheureusement dû rendre plus sévères les critères de sélection. La priorité est ainsi donnée aux livres de



référence et aux oeuvres de valeur historique générale et de caractère théorique au détriment de monographies et d'études récentes sur des cinématographies nationales. C'est pourquoi nous profitons de cette occasion pour prier nos collègues des autres archives mondiales de bien vouloir nous envoyer, dans la mesure de leurs possibilités, des livres qui traitent du nouveau développement de leur cinématographies nationales; un tel service serait accepté avec gratitude de notre part.

L'intérêt porté par le public aux activités de la Cinémathèque yougoslave s'est manifesté de plusieurs façons. Nous sommes allés à la rencontre de nombreux chercheurs académiques et leurs demandes ont été satisfaites dans plus de deux cent soixante cas. Dans le but d'approfondir les connaissances en matière d'histoire du film, plus de cent quarante programmes cinématographiques ont été préparés à l'intention des participants d'écoles moyennes et des étudiants de la Faculté des arts dramatiques (et pas uniquement à Belgrade). On a également réalisé la coopération avec toute une suite de maisons de production à la disposition desquelles a été mis le matériel documentaire sur notre histoire nationale. C'est ainsi qu'ont été faits des films documentaires de long métrage (La création de la Yougoslavie, La Yougoslavie selon la volonté de son peuple) et des séries télévisées (L'Histoire du Monténégro, Les parties politiques en Yougoslavie, Fiat iustitia-pereat mundus). Et, finalement, partant de son propre matériel archivistique, la Cinémathèque yougoslave a fait la video-cassette Les guerres de la Serbie de 1912 à 1918.

La baisse de la valeur des moyens financiers disponibles (en raison de l'inflation) a entraîné la réduction du volume de la coopération internationale de la Cinémathèque yougoslave et plus particulièrement de sa coopération bilatérale avec les autres membres de la FIAF. La Cinémathèque a toutefois été représentée au Congrès de Lisbonne et a reçu la visite des experts des cinémathèques bulgare et hongrois auxquels a été montré, selon leur intérêt, le fonds des films yougoslaves.

Il y a eu, d'autre part, une très vive activité dans la coopération avec des centres culturels étrangers qui

poursuivent leurs activités en Yougoslavie. C'est ainsi qu'on été présentés, avec très grand succès, deux cycles de films japonais contemporains et un cycle de films français thématiquement liés à la célébration du bicentenaire de la Révolution française.

Avec assistances des institutions parastatales, on a commencé à pratiquer l'élaboration de données sur ordinateur ce qui, en perspective, devrait accélérer et rendre plus efficace le travail de cataloguisation des films et aussi plus dynamique et plus fonctionnelle le travail à la présentation de films.

D'autre part, les vidéo-appareils semiprofessionnels acquis en 1989 se sont déjà montrés comme instruments de grande utilité, surtout quand il s'agit de protéger le fonds cinématographique. Plusieurs centaines de nos films ont été réenregistrés sur des video-cassettes, de sorte que, dans l'élaboration interne du matériel cinématographique ne sont plus utilisées les copies des films dont un certain nombre a déjà été même définitivement conservé.

Pour terminer, notons qu'en 1990 la Cinémathèque yougoslave sera confrontée à de sérieux changements. Certains de ses collaborateurs les plus chevronnés prendront leur retraite après l'énorme contribution qu'ils ont donnée à la progression de la Cinémathèque yougoslave. Ainsi, la Cinémathèque aura son nouveau directeur puisque l'actuel directeur, après deux mandats de quatre ans chacun, n'a pas accepté d'être candidat pour une troisième période.

# Berlin (Ost)



## STAATLICHES FILMARCHIV DER DDR

### ACTIVITIES IN 1989

The Berlin wall has come down. The Archive is still in existence - at least for the time being. Although during 1989 its work was increasingly hampered due to an economic, administrative and political crisis, the Archive has managed not only to keep going, but has even made progress in its further development. This includes:

- Starting with alterations in the storage technique. The film vaults are to be equipped with compact shelving within the next few years. However, since no such shelving is produced in the GDR and with no imports in sight the Archive has developed its own mobile shelving system which is manufactured by a cooperative in sufficient quantity;
- After several years' work an EDP system has been developed to store catalogue data. The system is now working satisfactorily and data input has begun;
- The reconstruction of the film laboratory and replacement of obsolete technical equipment was continued at the cost of 1.5 million Mark;
- Thanks to the great commitment and the initiative of a number of Archive staff the leaking roof of the colour film vault was repaired and thus further damaged prevented.

In a normally functioning economy a number of these achievements would not represent anything special. Given the circumstances prevailing in the GDR in 1989 these achievements are, however, of eminent significance.

#### 1. Acquisitions of the year

The Staatliches Filmarchiv der DDR added about 500 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

For ten months 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 about 1.300.000 metres of archive material was printed about 700.000 metres in the archive lab and 600.000 metres in other GDR labs and in Hungary.

More than 600.000 metres of film were transferred on video for research and viewing.

The reconstruction of the archive's lab was continued. A new printing machine was imported from Czechoslovakia.

## 3. Cataloguing - Documentation - Research

### Cataloguing

All tests for the archives EDP-project were successfully completed. The programme is in operation.

All new acquisitions have been catalogued. 99 fiction and 380 non-fiction films were subjected to editorial restoration. Descriptions of content were made for 662 titles.

The filmographic work concentrated on the compilation of the Filmo-bibliografischer Jahresbericht 1987 and a new revised edition of a filmography of all feature films produced in GDR. The manuscript of volume 1 is in printing.

### 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 1988.

## Research

Research focussed on

- finishing a study on the unknown, forgotten German director Martin Berger;
- restoration of Bergers "Rasputins Liebesabenteuer";
- restoration of early Skladanowski-films and compliting the film "Das Leben kann so schön sein" by the cut censorship sequences.

The preparation of a long termed publication on Skladanowski began.

The archive had preserved all the material on forbidden GDR-films and took part in restoring and showing them after the political changes in November 1989.

## 4. Film showings

### Film clubs

In film clubs 890 showings with films from the archive took place. Eleven titles were added to the distribution programmes. The interest for old films in cineclubs is decreasing since several years.

### Archive theatre

The CAMERA archive film theatre arranged 1.075 showings in Berlin, Leipzig, Dresden, Potsdam and Halle. The number of films shown totalled 787 and the number of visitors approx. 104.000.

The number of visitors has grown for about 25 % compared with 1988 by more attractive programmes, better advertising and publicity.

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

### Leipzig retrospective

The programme was devoted to Karl Gaß, one of the pioneers of documentary making in GDR. A programme booklet in German and English and a book on Gaß were published. He participated in or made more than 100 films, 21 of them were shown.



5. Exhibitions - Publications

Publications

The archive published

- a documentation on "Karl Gaß"
- a programme booklet on Karl Gaß (English and German)
- new distribution catalogue
- four programme booklets of the archive theatre.

6. Budgetary matters, relations with governmental authorities

The Staatliches Filmarchiv was able to continue its activities in 1989 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 36 unlimited loans and 90 limited loans. It sent out 60 unlimited loans and 439 limited loans.

The Staatliches Filmarchiv received many foreign guests and visitors on its premises. 28 staff members went to 29 countries 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 1989, the number of

persons visiting the Staatliches Filmarchiv has increased by 10 % amounted to more than 1.850. About 1.200 hours films were projected for users. The archive lent assistance to nearly 200 film and TV productions by making available roughly 200.000 metres of film material. 2.200 films were lent from the archive for information and study purposes. The total turnover of films for various purposes amounted to more than 280.000 reels.

The present political changes taking place in the GDR are bound to effect future activities of the Staatliches Filmarchiv. Changes are in full swing. No one knows what the future has in store. Given the enormous economic difficulties, cuts in subsidies for cultural activities are likely. Any consequences from this for the Staatliches Filmarchiv will be apparent from the 1990 annual report.

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## STIFTUNG DEUTSCHE KINEMATHEK

FIAF-Report 1989

### 1) Acquisitions of the year

In 1989, the collection of our archives was enriched once more by purchases financed through our own resources, by donations from sponsors in Berlin (Stiftung Deutsche Klassenlotterie Berlin, Stiftung Preußische Seehandlung) as well as by gifts from private sources.

The main emphasis of the acquisition lies on numerous film collections and legacies of Berlin cinéastes as well as on documents concerning the history of German exile. Following acquisitions should be accentuated: part II of the Paul Kohner collection (documents from 1956 - 1970), the correspondence of the brothers Curt, Robert, and Werner Siodmak, the legacy of the director Falk Harnack as well as the extensive collection Hans Cürdis, comprising documents of the Cultural Research Institute, Berlin. The Berlin film document collection Kurt Goetze, the film collection Peter Hagemann, the stills collection Ewald Anders, and the collection Herbert Kirchhoff/Albrecht Becker (stills, scenarios, posters, written material) were also added to our archives. Set designs, costumes, and other exhibits (production Claude Chabrol, Ruth Leuwerik, Emil Jannings) complemented the museum collection.

### 2) Progress in the Field of Preservation

In close cooperation with the Bundesarchiv Koblenz (BArch) and the Staatliches Filmarchiv of the GDR (SFA) the restoration of the films ALKOHOL (Alfred Lind/E. A. Dupont, 1919 - BArch) and PIETRO DER KORSAR (Arthur Robison, 1924/25 - SFA) was continued. In February 1990, the restored version of the film DAS WANDERnde BILD (Fritz Lang, 1920) will be finished.

A total of 66 films were catalogued in 1989. In the poster/set design archive, the cataloguing and preservation was continued through the production of 681 slides and negatives. The cooperation with the SFA with regard to preserve Defa set designs was part of this work.

### 3) Cataloguing - Documentation - Research

Cataloguing of the posters, stills, and documentation collections was improved through the help of six catalogers (contracts of term).

While the indexing of the German film review "Film-Kurier" had to be interrupted due to organizational and personal changes in structure, the test of data preparation for our collections by means of data processing was continued efficiently. Test runs were carried out including several legacies as well as the Kohner collection.

The number of all inquiries (letters and phone calls) addressed to all departments amounted to approximately 5.300.

As far as the inquiries concerned the library, they were referred to the library of the DFFB.  
95 visitors (1988: 87) viewed films at our institute. A total of 1.304 films (1988: 1558) were distributed non-commercially to film clubs, universities, communal cinemas, etc.

144 visitors (1988: 148) came to the documentation department for the purpose of scientific and filmhistoric research. Visiting days totally 228.

The following guests, among others, were welcomed by the Kinemathek: Hanus Burger (Munich); Dr. Hans Feld (London); Lotte Falkenberg (New York); Arthur Maria Rabenalt (Munich).

#### 4) Film Showings

February 10 to 21: on occasion of the 39th International Film Festival of Berlin, the Kinemathek organized two retrospectives: "Erich Pommer. A producer makes film history" and "Europe 1939. 50 Films from 10 countries".

June 1 to 3: The symposium for communal cinema managers had the subject "1949. Nine films from the year the Federal Republic of Germany was founded".

July 14-16: In honour of the important Berlin film producer Artur Brauner, a film cyclus of his work was organized on behalf of the Senat from Berlin.

#### 5) Exhibitions - Publications

##### a) Exhibitions

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

Through the providing of personnel and the extensive loan of exhibits, the Kinemathek cooperated with following exhibitions among others:

- "Hauptstadt. Zentren, Residenzen, Metropolen in der deutschen Geschichte" (Bonn)
- "Zwischen Gestern und Morgen. Westdeutsche Nachkriegsfilme 1946-62" (Frankfurt)
- "So viel Anfang war nie - Kultur aus Trümmern. Deutsche Städte 1945-49" (Nuremberg/Berlin)
- "Nahaufnahme Neukölln" (Berlin)

## b) Publications

Complementary to the retrospective for the 39th International Film Festival Berlin, the following publications were issued: "Erich Pommer" and "Europa 1939".

In cooperation with the Hochschule für Bildende Künste in Braunschweig, the yearly documentation "Film und Fernsehen in Forschung und Lehre", No. 11, was published.

For the exhibition "So viel Anfang war nie", the Kinemathek published an information brochure complementary to the film programme (October '89 - January '90).

Within the "Reihe Film", edited by the Carl Hanser Verlag in cooperation with the Kinemathek, the volume "Max Ophüls" (42) was published.

## 6) Budgetary Matters - Relations with governmental authorities

Scarce financial means and severe budgetary limitations required especially careful planning of the funds on the basis of extreme thriftiness. In extensive negotiations with the financing institutions a solution was found that was tolerable for all parties.

In January, the change of government in Berlin lead to a delay in the further planning of the "Filmhaus Esplanade". During the year further preparatory planning was finalized.

## 7) International Relations (FIAF and others)

Eva Orbanz and Hans Helmut Prinzler participated in the 49th FIAF Congress in Lisbon (as representatives of the director, Prof. Dr. Heinz Rathsack). Eva Orbanz was elected Secretary General of FIAF. She participated in the Executive Committee meeting in Helsinki.

Eva Orbanz continued her work in two working groups sponsored by the UNESCO: as a rapporteur in the Technical Coordinating Committee of FIAF, FIAT, IASA, and ICA (TCC) and in the project "Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives", for which the Final Report has been submitted. Eva Orbanz participated in the IASA Congress in Oxford as a representative of FIAF.

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

## 8) Special Events

The Kinemathek was deeply shocked by the too early and unexpected death of its director, Prof. Dr. Heinz Rathsack, on December 12, 1989.



To the very end he was dedicated to his work in the Kinemathek and the German Film and Television School Berlin. The opening of the Berlin wall on November 9 had put him in an optimistic mood in view of the future film house Esplanade, that is situated in the central urban area at Potsdamer Platz.

To continue the work on this project will be one of our main aims.

Berlin, February 1990

Hans Helmut Prinzler

Monika Brändl

# Bogotá

# FUNDACION PATRIMONIO FILMICO COLOMBIANO

Annual Report 1989

## 1. ACQUISITIONS OF THE YEAR

During its third year of operation, the archive continued receiving film and video materials at a rate of approximately 400 pieces (reels, cans and cassettes) per month, for a total of 4,911 pieces. Among them, collections of film producing companies such as Casablanca, Bolivariana Films and Centro de Producción Audiovisual, and from different film makers.

## 2. PROGRESS IN THE FIELD OF PRESERVATION

Storage space increased from 150 to 200 cubic meters thanks to the adjustment of a second storage space located at another building. Proceedings aiming at obtaining a premise owned by the city with the purpose of building specialized warehouses with controlled humidity and temperature, continued progressing throughout the year.

An editing table with archive specifications (contribution of Focine) and 3/4, Beta and VHS video equipment (contribution of Fundación Lara) increased our tools.

The person responsible for Technical Processes visited Bois D'Arcy for a period of two months in the first semester. During the second semester, he participated in a regional workshop held in Sao Paulo with the support of UNESCO. The death of the technician with whom we were working to obtain in his laboratory duplicates of old movies affected us.

As a contribution of the French government, three reels of frag



ments of silent features were duplicated in Bois D'Arcy. The four existing reels of another silent feature were preserved in association with the Museum of Modern Art (New York). Other titles in acetate were duplicated or transferred to video.

The inventory of materials affected by the vinegar syndrome was completed at the main warehouse.

### 3. CATALOGUING

New data bases were created with information obtained from film revisions which complement our initial inventory.

### DOCUMENTATION

Cataloguing of the library and of document collections was fostered during the year which translated into a considerable increase in index cards. This continuous growth implied hiring a third person to work in this task; we also count with the assistance of students in practice.

### RESEARCH

The systematic gathering of press clippings relating to the beginnings of the film industry in the country continued throughout the year.

Academic and commercial institutions have requested our assistance in the execution of inventories of their movie collections.

#### 4. FILM SHOWINGS

Even though our movie house "La Castellana" was sold on December 1988, the Fundación continued daily exhibitions there in January 1989. Also, two programs were organized and exhibited in Bogotá and five other cities under the archive's responsibility with films lent by the Museum of Modern Art of New York:

"SLAPSTICK: INTRODUCTION TO THE NORTH AMERICAN SILENT COMEDY"

"HOLLYWOOD FILM CLASSICS"

Two 25 minute video programs on "Slapstick" were produced and broadcasted through the national TV channel.

Requests from the Circulating Film Library increased to 89 during 1989.

#### SERVICES TO THE PUBLIC

Due to the number of archive users (almost two daily), it was necessary to appoint someone permanently to help users. Thanks to the video equipment and the new editing table, we were able to extend consultations to almost every collection. Progress in the archive's automation has facilitated access and consulting in the collections. The use of archive images in new commercial and educational productions is worth mentioning, since it has created in the country the practice of respect and payment of copyrights.

#### 5. BUDGET

Executed budget for 1989 was US\$98,200.00 (COL\$450.00 per dollar).

It is worth mentioning a considerable decrease in expenses due to the sale of the movie house.

The archive's financial situation still shows deficit; 62.2% of our income depends on contributions from entities which do not guarantee continuity in the future. Investment in restoration programs represents only 11.8% of the budget.

The archive's operation expenses are the following:

|   |                             |
|---|-----------------------------|
| Personnel.....                                | US\$53,522.00               |
| Services and technical processes.....         | 11,573.00                   |
| Equipment.....                                | 1,044.00                    |
| Furniture and fixtures.....                   | 3,129.00                    |
| Facility remodelling.....                     | 6,971.00                    |
| Materials and supplies.....                   | 4,266.00                    |
| Facility and equipment maintenance.....       | 3,911.00                    |
| Public utilities.....                         | 3,277.00                    |
| Insurance.....                                | 2,778.00                    |
| Advertising, promotion and public relations.. | 2,727.00                    |
| Legal expenses.....                           | 2,082.00                    |
| Taxes and others.....                         | 2,920.00                    |
| TOTAL   | <u><u>US\$98,200.00</u></u> |

#### RELATIONS WITH GOVERNMENT AUTHORITIES

Besides the permanent relationships the Fundación maintains with the two government agencies which participate in its Board of Directors (FOCINE and INSTITUTO DISTRITAL DE CULTURA Y TURISMO), we established important contacts with the Ministr



try of Broadcasting and its entities. It is worth mentioning the participation of Compañía de Informaciones Audiovisuales (state TV producing company) which deposited its film archive, and the first positive contacts undertaken with Instituto Nacional de Radio y Televisión (Inravisión) and Instituto Nacional de Telecomunicaciones (Telecom). Also, we were able to obtain for the first time the cooperation of the government of the Department of Antioquia in the restoration of a regional film. We continued receiving support from the government of Bogotá, Instituto Colombiano de Cultura and Banco de La República.

#### 6. INTERNATIONAL RELATIONS

Due to the archive's poor financial situation, the Board of Directors did not consider feasible the attendance of a delegate to FIAF's Congress held in Lisbon.

The support of New York's Museum of Modern Art was essential for fulfilling our most important programs in 1989.

Bois D'Arcy's cooperation in duplication and personnel training, provided for in binational treaties, was also of great importance.

We participated in the regional workshop for the development of film archives in Latin America sponsored by UNESCO. Following the workshop's objectives, a regional committee on computer cataloguing was created in which we will cooperate with the archives of Unam (Mexico), Sao Paulo and Buenos Aires.

7. PROBLEMS

Our budget constraints hinder progress in the film preservation area, mainly because these tasks have to be carried out in foreign laboratories which represent high duplication costs in foreign exchange. We have made efforts to establish in Bogotá a restoration laboratory to satisfy both our needs, urgent regarding nitrates and vinegar, and the needs of other Latin American archives. Even though there are in the country commercial laboratories, today closed, which may be used, we have not been able to obtain enough resources (US\$70,000.00) to overcome this bottleneck.

It is important to point out that there is Latin American consensus to establish a regional laboratory in Bogotá. This consensus is expressed in an agreement signed during the "Regional Workshop on the Development of Latin American Moving Image Archives" held in Buenos Aires (Argentina) on November 1989.

Suggestions on possible international assistance are more than welcome.

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# Bois d'Arcy

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Bois d'Arcy, le 20 février 1990

Direction Générale

Service des Archives  
du Film

RAPPORT D'ACTIVITES  
DU  
SERVICE DES ARCHIVES DU FILM  
POUR 1989

1/ ENRICHISSEMENT DES DEPOTS EN 1989

Un total de 23850 bobines a été reçu en dépôt ou en donation, soit 7086 titres. Le total des films enregistrés en informatique s'élève à 98.000 titres correspondant à 700.000 bobines, y compris les films du Dépôt Légal (9000 titres), de la Cinémathèque Française et de la Cinémathèque de Toulouse. Au total, doit s'ajouter environ 70.000 bobines de documents d'actualités déposées dans le cadre de conventions spéciales (PATHE, GAUMONT, INSTITUT NATIONAL DE L'AUDIOVISUEL), soit un total général de 770.000 bobines.

987 films de long et court métrages et spots publicitaires dans l'année ont été enregistrés au titre du Dépôt Légal.

Les 202 cellules pour film nitrate sont toutes occupées et certaines surchargées. Une politique d'assainissement des stocks a été développée en fin d'année, afin de pallier à ce problème inquiétant en attendant qu'une nouvelle tranche de cellules récemment construite soit accessible.

En juillet 1989, un important incendie a éclaté dans un local en majorité désaffecté puisqu'il allait être sujet à une nouvelle conversion, mais utilisé temporairement pour le tri des films destinés à la destruction nitrate et acétate mélangés. Ce tri était terminé lorsque de la poussière de films nitrate au sol s'est enflammée au contact d'une flamme vive (allumette). Cet incendie n'est donc pas dû à une autocombustion ni à un incident électrique.

Des nouvelles mesures de sécurité strictes ont été mises en place sur tout le site. L'incendie a causé des dégâts matériels et certains dépôts papiers ont été affectés par les eaux, cependant aucun film retenu dans la collection n'a été affecté, seul le reliquat de films à la destruction et entreposé dans une pièce proche a été affecté.

Un nombre d'agents du Service se sont portés volontaires de juillet 1989 à février 1990 afin de terminer les travaux de déménagement et d'aménagement des collections papiers affectés par le sinistre et afin de pour dégager d'un bâtiment acétate un lot important de films nitrate qui y avait été entreposé. Ce travail complexe d'identification et de reboitage des bobines a été effectué en priorité et s'est terminé lors de la rédaction de ce rapport.

## 2/ PROGRES DANS LE DOMAINE DE LA CONSERVATION ET TRAVAUX DE RESTAURATION EN 1989

Les travaux de restauration et de tirage effectués ont porté sur 297 titres, représentant 179.900 mètres d'éléments d'origine en nitrate et 9.084 mètres d'éléments d'origine en partie sur film 16 mm.

Les travaux de restauration ont surtout été engagés sur des collections anciennes, ALBERT KAHN 187, 41 films LUMIERE et 8 MAREY, etc...nécessitant un travail minutieux aussi long que des travaux effectués sur des longs métrages.

Le nouvel agent technique du son a pu entreprendre un certain nombre de travaux sur les bandes sons des films en restauration. Les facilités du studio "son" se développeront au cours des années 1990 et 1991.

(voir aussi travaux de recherche pour la FIAF - section 6)

Suite à une recherche technique entreprise en 1988 et hors des problèmes d'hygrométrie et de température, les films nitrate entreposés dans les boîtes plastiques sont maintenant enroulés peu serrés, sur des noyaux de grand diamètre et avec un aération suffisante qui laisse échapper les gaz nitrés dégagés.

## 3/ CATALOGAGE, DOCUMENTATION, RECHERCHE

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

- 938 dossiers de dépôts adressés aux déposants
- 2.291 fiches d'inventaire établies
- 683 fiches "enquêtes"
- 7.120 photos enregistrées (total : 62.557)
- 297 affiches enregistrées (total : 14.075)
- 280 ouvrages enregistrés (total : 6.803)
- 10 appareils muséologiques enregistrés (total : 1.225 Pièces dont la restauration a été poursuivie)
- 11 matériels publicitaires enregistrés (total 2.540)
- scénarii et découpages (situation identique à 1988)
- Base LUMIERE (situation identique à 1988), bien que la collecte des informations nécessaires à la rédaction du "Catalogue de la Production Cinématographique Française" ait été poursuivie.

## 4/ PROJECTIONS - CONSULTATIONS

37 projections et 96 consultations sur table ont été demandées par 195 chercheurs, universitaires et 40 professionnels du cinéma.

Les programmes mensuels de projection à la CINEMATHEQUE FRANCAISE des films retrouvés et restaurés par le Service ont été poursuivis avec une fréquentation accrue. Ont été programmés les films ci-après :

"YVETTE" (Alberto Cavalcanti, 1927), "CEUX DU VIKING" (René Ginet et Varicouze, 1932), "LAC AUX DAMES" (Marc Allégret, 1934), "SON DERNIER TANGO" (Paul Czinner, 1929), "GIGI" (Jacqueline Audry, 1949), "FAISONS UN REVE" (Sacha Guitry, 1936), "NOUS SOMMES TOUS DES ASSASSINS" (André Cayatte, 1952), "LE COMTE DE GRIOLET" (Raoul Grimoin-Sanson, 1920).



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Par ailleurs, des films anciens de fiction et des documentaires ont été présentés dans le cadre d'un "Hommage au Distributeur André Ghilbert".

L'exposition "LES MESSAGERES DU CINEMATOGRAPHE" a été présentée à Beaurepaire. Du matériel muséologique a été prêté pour la mise en scène d'un programme télévisé et le Service a accueilli une équipe de tournage d'un court métrage ayant besoin du site.

#### 5/ ADMINISTRATION ET BUDGET - RELATIONS AVEC LES AUTORITES NATIONALES

En novembre 1989, Madame Michelle AUBERT, jusqu'alors Adjointe au Conservateur à la NATIONAL FILM ARCHIVE, Londres, a pris les fonctions de Conservateur, Chef du Service des Archives du Film, remplaçant Monsieur Frantz SCHMITT qui a été nommé à la même période Conservateur aux Archives Photographiques au Fort de Saint Cyr.

L'effectif réel du Service est de 68 agents, une baisse de 4 personnes par rapport à 1988. Les agents technique ne pouvant être remplacés, les travaux de conservation et de restauration sont les premiers affectés par cette situation.

Si le budget de fonctionnement est insensiblement inchangé par rapport à 1988, le budget alloué pour les restaurations a été réduit par rapport à celui de l'année précédente (- 3.350.000 francs). 600.000 francs ont été consacrés à des activités de recherche et un total de 2.650.000 francs a été utilisé pour des dépenses de conservation et des restauration des films.

"Une mission de réflexion sur le patrimoine audiovisuel" confiée à Christian BOURGOIS par le Ministre de la Culture, Monsieur Jack LANG a été publiée en juillet 1989 et a nécessité des apports ponctuels et contacts avec l'auteur et chercheurs. L'étendue de ce rapport est significative de l'importance attribuée à l'audiovisuel par le Ministère.

Les agents du Service espèrent qu'il aura des conséquences bénéfiques sur les difficultés de recrutement du personnel qu'il nous faudrait avoir pour entreprendre une quantité plus importante de restauration et sauvegarde du film nitrate.

Le Directeur Général du C.N.C. a chargé deux ingénieurs spécialistes de l'Ecole Nationale Supérieure des Mines, de procéder à un "audit" des différentes filières de travail du Service. Cette analyse, à laquelle tous les agents participent, permettra d'établir une plus grande transparence à tous les niveaux et d'harmoniser les fichiers de travail utilisés par les différentes sections.

Madame AUBERT a participé à la préparation d'un colloque qui aura lieu en mars 1990, s'adressant aux cinémathèques régionales en France, avec lesquelles le Service entretient des contacts réguliers. Deux cinémathèques régionales l'ont contactée dès son arrivée pour une plus proche collaboration.

Le Service a reçu plusieurs stagiaires universitaires ainsi que deux stagiaires travaillant dans les archives du Chili et d'Israël.

#### 6/ RELATIONS INTERNATIONALES

Dans le cadre de ses relations avec la FIAF et avec d'autres organismes étrangers, le Service a participé à différentes actions. IL s'agit de la poursuite d'actions engagées les années précédentes ou d'actions nouvelles :



\*International Survey of printers - project 10  
Rédaction d'un questionnaire décrivant les caractéristiques et performances des tireuses en usage dans les archives. Versions française et anglaise avec la collaboration de Harold Brown pour la version anglaise.

\*Relecture et conseil pour la traduction française des textes de Henning Schou pour le manuel de la FIAF.

\*Non standard gauge printing facilities - project M8  
Préparation de la version française. Série de diapositives avec textes.

\*Multiple generation printing tests - project M1  
Tests de tirages en générations successives - plusieurs filières ont été explorées NB/Couleur, tirage contact/optique. Des films de démonstration ainsi qu'une cassette vidéo ont été présentés.

\*Catalogue of all major film stocks - project L3 (mise à jour 1989)  
Catalogue des principales émulsions disponibles sur le marché et utilisables pour la restauration des films.

\*Questionnaire sur le syndrome du vinaigre (A.F. COOK - février 1989)

\*Design and layout of permanent film storage premises - project 3-5  
Série de diapositives avec textes d'accompagnement. Versions française et anglaise.

\*Surface treatment and physico-chemical treatment - project 3-3  
Série de diapositives avec textes d'accompagnement. Versions française et anglaise.

Le Chef de Service, Monsieur Frantz SCHMITT, a participé au Congrès de la FIAF à Lisbonne en avril.

Monsieur DYJA, Chef de la section Etudes & Recherches Techniques s'est rendu à la Cinémathèque Municipale de Bologne où il a animé une conférence sur "LA RESTAURATION DU CINEMA PRIMITIF" dans le cadre du séminaire sur les "PROBLEMES DE CATALOGAGE ET DE RESTAURATION DU PATRIMOINE CINEMATOGRAPHIQUE", et a organisé une projection de films restaurés par le Service.

Madame Michelle AUBERT et Monsieur André DYJA ont participé au Colloque de la Restauration du Patrimoine Audiovisuel dans le cadre du F.I.P.A. (Festival International du Patrimoine Audiovisuel) à Cannes.

Principales personnalités étrangères ayant rendu visite au Service en 1989 :

Mr Sraïki TOMONOSI, THE NATIONAL MUSEUM OF MODERN ART, Tokyo, le 3 mars 1989.  
Mr CHUNG YUN KOO, Executive Secretary, KOREAN FILM ARCHIVE, Séoul.

Mr SEABOURNE, de la société SIGMA, a visité le laboratoire et présenté avec diapositives son imprimeuse développée pour le NATIONAL FILM ARCHIVE, Londres.  
Norman Allen, Michelle EDGE, of the Manchester Polytechnic, ont aussi visité le Service et offert leur service de recherche sur la dégradation du film acétate et nitrate.

Localisation et recherche de films muets néerlandais pour le compte de NEDERLANDS FILMMUSEUM.

  
Michelle AUBERT

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## Cinémathèque Royale

### 1. Introduction: A year of transition.

1989 ought to be considered a year of transition for the Royal Film Archive. Solutions had to be found to the problems caused by the death of Jacques Ledoux. In its general meeting of November 7th 1989, the board of directors of the Royal Film Archive appointed Miss Gabrielle Claes Curator, following the advice of its Executive Committee. Till then Gabrielle Claes was assistant-curator in charge of the Filmmuseum, the Decentralisation des films and the Service National des Ciné-clubs.

In 1989, the Royal Film Archive organized the closing gala of the European Year of Film and Television. The responsible persons of the European Year for Film and Television and of the Royal Film Archive also wanted the gala to be a start for broader action on behalf of the conservation and restauration of films.

In order to sensitize private and public sponsors to the problems that still have to be solved in that field, the Royal Film Archive took two initiatives:

a) the production of a short promotion film (8') directed by Andre Delvaux and intended to be broadcast by the most important european televisions,

b) the publication of a trilingual brochure (french-dutch-english) on the problems of conservation and restauration of film.

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## 2. Foundation Jacques Ledoux.

The statutes of the Foundation Jacques Ledoux, were published in the appendix of the Moniteur Belge of September the 7th, 1989. The foundation's objective is, without aiming any profit, in common consent with the Royal Belgian Film Archive and the Film Museum, to continue the "Age d'Or Prize" contest in accordance with Jacques Ledoux' will and to give greater publicity to the films that have participated or will participate in the "Festival of the Experimental Film".

The basic capital of the foundation has been constituted by the Erasmus Prize attributed to Jacques Ledoux after his death, in November 1988.

## 3. Acquisitions and preservation.

In 1989, the Archive acquired 1,380 titles (917 feature films and 463 shorts) or 2,499 prints (2,089 color and 410 black and white). 509,089 metres of film (206 titles) were copied, mostly from the best available master material.

Furthermore, 7,646,029 metres of film were inspected and 511,768 metres compared.

526 films were catalogued.

We continued the transfer of our color prints into our new color film vaults.

## 4. Screenings.

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

There were 1,037 screenings in the theatre for sound film, with an average attendance of 85%. In the theatre for silent films, there were 699 screenings, with an average attendance of 83%. 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 special events were organized in 1989:

1) Film Discoveries:

23 films, coming from 16 different countries and never shown in Belgium before, participated in the event.

The Jury awarded distribution prizes to the 7 following films:

- ARIEL by Aki Kaurismäki (Finland)
- LA CITADELLE by Mohammed Chouikh (Algeria)
- MALENKAIA VERA by Vassili Pitchul (USSR)
- MORTU NEGA by Flora Gomes (Guinea-Bissau)
- ONDE BATE O SOL by Joaquim Pinto (Portugal)
- DER SIEBENDE CONTINENT by Michaël Haneke (Austria)
- VENUS PETER by Ian Sellar (Great Britain)

2) The Age d'Or Prize

The annual Age d'Or Prize, also created on the initiative of the Royal Film Archive, 16 years ago, was amounting this year to 400.000BF thanks to the contribution of the Jacques Ledoux Foundation. 18 films from 14 different countries participated in the competition.

The Age d'Or Prize was awarded to NEAR DEATH, a 6 hours documentary by Frederick Wiseman (USA).

3) Europalia Japan

On the occasion of the biennial manifestation Europalia, 15000 spectators attended 153 screenings of japanese silent and sound films, most of them never shown in Belgium.

### 5. Film Summer School.

With the help of the Royal Film Archive, the Service National des Ciné-clubs organized, besides special screening week-ends for film-club programmes (6 week-ends, 45 recent quality films available in Belgium), its 15th Film Summer School in Neerpelt.

The 9-day seminar was divided in 3 sections:

- a general course on the analysis of cinematographic language.
- the work of Wim Wenders.
- the masters of the Japanese film.

### 6. Decentralisation of Classical Films.

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

10 Japanese films were added to its catalogue in 1989.

On the whole, some 200 titles are being distributed now.

### 7. Visitors.

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

- Philippe Esnault, historian (Paris, France)
- Vincent Pinel, Cinémathèque française (France)
- Pascal Leclercq, Cinémathèque française (France)
- Freddy Buache, Cinémathèque suisse (Switzerland)
- André Chevalier, Cinémathèque suisse (Switzerland)
- Eric De Kuyper, Nederlands filmmuseum (Holland)
- Lenny Borger, Variety (Paris, France)



David Bordwell, historian (University of Madison, Wisconsin, USA)  
Kristin Thompson, historian (University of Madison, Wisconsin, USA)  
Wolfgang Klaue, Staatsliches Filmarchiv der DDR (East Germany)  
Fred Wiseman, Filmmaker (USA)  
David Francis, National Film Archive (London, UK)  
Eva Orbanz, Stiftung Deutsche Kinemathek (Berlin, West Germany)  
Charles Crichton, Filmmaker (UK)  
Don Ameche, actor (USA)  
Hiroko Govaers, Kawakita Memorial FI (Paris, France)  
Hoos Blotkamp, Nederlands Filmmuseum (Amsterdam, Holland)  
X. Bordnikov, Sovexportfilm (Paris, France)  
Boudjemar Karèche, Cinémathèque algérienne (Algeria)  
Bruce Jenkins, Filmmaker (USA)

**Buenos Aires**

FUNDACION  
CINEMATECA ARGENTINA  
Buenos Aires

ACTIVITIES REPORT 1989

Acquisitions and Preservation

During 1989 new titles of feature films as well as of short films, both national and foreign, were acquired. We also transferred nitrate films to acetate, but the floating cost of raw material and laboratory restricts the progress that can be made in that field in an important way considering that during this period of time we have suffered the worst economic crisis in our history with the highest inflation: 5.800% anual.

Cataloguing, Documentation and Research

Computer capacity was expanded during 1989, so data entry activities continue as in 1988.

34.000 records were added to the "HEMERO" data base (total: 64.000 records). A new programme for handling a catalogue of all the films released in the country since 1928 was started and data base of about 22.000 records was created ("TITEST"). Finally, by the end of the year, we began the implementation of the "PELI" data base with about 500 records entered. This system was developed in accordance with the set of rules outlined in the "Film Cataloguing" manual.

The publication of the work carried out by our two groups of researchers was delayed due to the hyperinflation we are living in this country.

Film showings

This activity was developed following the trends of previous years, but for the celebration of our 40th anniversary we obtained the co-operation of archives colleagues, Film Institutes of different countries, and of the cultural agencies of Foreign Embassies in Argentina. Consequently the exhibition of exceptional programmes was feasible. In first place, the "Slapstick serie" with which we inaugurated the celebration of the anniversary was possible thanks to the co-operation of the Department of Film of the Museum of Modern Art and the Fundacion Patrimonio Filmico Colombiano; New Polish Cinema; an interesting selection of Portuguese films and Greck films; 40 Years of Polish Short Films sent by the Filmoteka Narodowa; German films for children; New Generation of German Filmmakers Latin American Films in preview and One Week Dedicated to the Colombian Cinema; A Tribute to the 50 Years of the National



Film Board of Canada; a tribute to Norman McLaren; the work of Leandro Katz, an experimental filmmaker; A special programme of Dutch Animated Films, etc.

### Budgetary matters, Relations with Governmental Authorities

During 1989 the last installment of the government special grant for computerization was received. The funds thus available had been specifically used. (see: Cataloguing, documentation, etc.)

The Argentine Congress passed a law stating that the country was in a situation of economic emergency and the result was that no more supports were rendered to cultural institutions in general. However, with our own funds we faced the expenses of the celebration of the 40th anniversary of the Cinemateca: i.e., inviting our special guests; and also carried out the REGIONAL WORKSHOP ON DEVELOPMENT OF ARCHIVES OF MOVING IMAGES IN LATIN AMERICA sponsored by UNESCO, held in Buenos Aires on November 20-25, 1989.

### International Relations

They have been closer due to the celebration of our 40th anniversary. The Department of Film of the Museum of the Modern Art of New York, Fundacion Patrimonio Filmico Colombiano, Ministry of Foreign Affairs of Greece, Ministry of Foreign Affairs of Poland, Filmoteka Narodowa, Ministry of Foreign Affairs of Colombia, FONCINE of Colombia, FONCINE of Venezuela, Ministry of Foreign Affairs of the Netherlands, National Film Board of Canada, Goethe Institute participate of our event.

Paulina Fernandez Jurado, Executive Director of the Cinemateca, attended the Congress of FIAF in Lisbon and the Symposium as well. Afterwards she travelled to Paris to talk about the first steps to be taken to perform the "REGIONAL WORKSHOP..." in Buenos Aires organized by the Cinemateca.

### Special Events

We reiterate that our most outstanding event was the celebration of the 40th anniversary of the Cinemateca; the organization of the "REGIONAL WORKSHOP ON DEVELOPMENT OF ARCHIVES OF MOVING IMAGES IN LATIN AMERICA"; and the visit of the following filmmakers: Jose Nascimento to present the Portuguese Cinema; Grant Munro to introduce the programme of the National Film Board of Canada and the tribute to Norman McLaren; Manfred Voss independent German filmmaker.

The "George Melies" prize was awarded for the eight time. This prize was created by the Cinemateca and the Embassy of France to reward the best short film in super 8. The prize consists of a trip to France and fifteen days of stay in that country defrayed by the French Government.

Because of the performance of the "REGIONAL WORKSHOP ON DEVELOPMENT OF ARCHIVES OF MOVING IMAGES IN LATIN AMERICA" twelve Latin American\* were invited and represented by the following colleagues:

Francisco Ohem(Filmoteca de la UNAM, México)  
Hector Palacios Flores(Cineteca Nacional, México)  
Jorge Nieto(Fundacion Patrimonio Fílmico Colombiano)  
Ulises Estrella(Cinemateca Nacional de Ecuador)  
Isaac Leon Frias(Filmoteca de Lima)  
Rafael Vargas Ruiz (Cinemateca de Nicaragua)  
Hector Garcia Mesa (Cinemateca de Cuba)  
Pedro Susz(Cinemateca Boliviana)  
Maria Rita Galvao(Cinemateca Brasileira)  
Eugenio Hintz(Archivo Nacional de la Imagen-SODRE-Montevideo)  
Juan José Mugni(Archivo Nacional de la Imagen " " "  
Manuel Martinez Carril (Cinemateca Uruguay)  
Ana Laura Martinez (Cinemateca Uruguay)  
Eduardo Correa(Cinemateca Uruguay)  
Joao Luiz Vieira(Cinemateca do Museu de Arte Moderna) Rio

\* Archives

Buenos Aires, February 6th, 1990



**Cairo**



Supreme Council of Culture  
EGYPTIAN FILM CENTER  
National Film Archive  
City of Arts, Pyramid's Ave.  
Guiza / EGYPT  
Tel.: 854701-850968-850346  
Telex: 21863 EGFIC UN

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1989 Activities Report  
NATIONAL FILM ARCHIVE  
EGYPT

General Supervisor of the Egyptian Film Center: Dr. Mokhtar Abdel Gawad  
Supervisor of National Film Archive: Mr Abdel Gawad el Dani

National Film Archive

- The Egyptian Archive has now 1380 films as well as a collections of documentaries and large collections of posters, copies and stills.
- These copies are preserved in two halls at Studio Al-Ahram at Cinema City.  
In addition of 17 offices and a projection hall.

1. Acquisitions of the year:

National Film Archive added about 87 features to its collection, about 34 documentaries, 309 video films, 124 posters, a large collection of film stills and another group of film scripts.

National Film Archive organised some manifestations and film projections as the following:

- Weekly seminar to discuss the different films.
- The participation at Alexandria Film Festival in October 1989 with a selection of feature and documentary films.
- Participate with a selection of films at Kaser El-Cinema.
- Participate with a selection of films at October-Panorama.
- Participate with a selection of rare films, (dating about 50 years ago) at the 12th Documentary and Short Film Festival at Ismailia - March 1989.
- Participate at film Festival in Bologna City, Italy in 1989.
- Published a book about Charly Chaplin's Centennial.

2. Preservation:

- To preserve the films now, we are facing difficulties of preservation, but we are planning to build a new Film Archive in the coming 6 years.
- Our archive is not equiped with suitable air-conditioning and this affects the film colours.
- We have now a large number of copies of the Egyptian film production.
- Egyptian Cinema is the first cinema in Middle-East area, Asia and Africa.

3. Documentation:

- The Film Archive researchers wrote a Technical data for each film and the biography of Artists and Technicians.
- The Film Archive has the intention to build a new Archive at Cinema City.
- This modern archive will include:
  1. A large projection hall on the first floor for the Festivals and International Manifestations.
  2. A film museum on the second floor.
  3. Storage room to preserve the films conditioned to fit the films on the first and second floors.
  4. The third, fourth and fifth floors for the Archive offices (documentation, research and studies).

We would be grateful if the archive members of the International Federation of Film Archives can co-operate with us:

- Providing us with the necessary studies to support the building of an ideal archive.
- Providing us with their experience in this field.

ABDEL GAWAD EL DANI

*Abdel-Gawad El-Dani*

Supervisor

NATIONAL FILM ARCHIVE

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# NATIONAL FILM AND SOUND ARCHIVE

## CANBERRA, AUSTRALIA

### REPORT OF ACTIVITIES 1989

#### INTRODUCTION

1989 was a bad year for the film and television industries in Australia. With reduced tax deductions and reduced government funding for filmmaking, film and television production was at a depressed level. The high indebtedness of radio and television stations, which had been sold for inflated figures, contributed to the subsequent collapse of both industries. Aggregation of television viewing areas and high interest rates led to media entrepreneurs becoming financially unstable.

After consultation with staff over a lengthy period, the Archive was restructured along functional lines in July. The new structure has made it easier to apply a set of corporate objectives and priorities and has made the process of allocating resources and equipment more rational, particularly in the preservation areas. Within the Collection Services and Preservation Branches activities continue to be media based.

The Last Film Search was officially wound up as an acquisition project after some seven years. With its slogan, Nitrate Won't Wait, it resulted in some 3.1 million feet of nitrate film and 2.6 million feet of acetate film being acquired by the Archive between 1982 and 1989. Much of this is still being processed.

Staff of the Operation Newsreel project began working on the acetate newsreels from the early 1950s. Operation Newsreel is sponsored by News Corporation and the Greater Union Organisation to preserve and catalogue Australia's newsreels covering the period from 1930 to 1975. As part of Operation Newsreel, production began on THE LAST NEWSREEL, which is a modern newsreel being produced in traditional style for the Archive by students from the Australian Film, Television and Radio School. It will be the official and final issue of Australia's theatrical newsreels. Once complete, the newsreel will screen at various film festivals and in cinemas.

#### 1. ACQUISITIONS OF THE YEAR

Acquisitions for the year totalled 14,167 cans of film, which represents a 65% increase on 1988, and 2,751 videotapes, which represents a 54% decrease on 1988. The total number of titles acquired was 7,473, of which 917 were pre-1951 titles.

Commercial laboratories continue to be an important source of feature films. Pressures on laboratory storage space have provided the laboratories with the incentive to organise clearances with producers, prior to films being relocated at the Archive. The Colorfilm Laboratory in Sydney reached an agreement with the Archive to ship in 400 boxes of films between November 1989 and February 1990. This collection comprises mainly feature films, but also includes shorts, documentaries and commercials.

The Australian Museum placed on deposit a large collection of film shot by a relatively unknown Australian cinematographer, Howard Hughes. His work includes ethnographic footage on Australian Aborigines and valuable natural history reels.

Documentary and newsreel material was received from noted collector, the late Vic Reeves. A smaller collection was acquired from filmmaker John Heyer. An episode of SIX O'CLOCK ROCK and kinerecordings of other rare Australian music and variety television programs were also received.

In 1988 the Archive commenced an off-air copying program for television news that rostered television stations to supply a complete week of their news bulletins (together with the news reader's scripts) in turn throughout the year. In 1989 this expanded to involve 26 stations from all states of Australia, including regional as well as metropolitan centres.

Indexing on the computer data base, FLICS, via news segment titles taken from the news readers' scripts, means that key word searches can be used when researching the Archive's collection of news bulletins.

#### AUSTRALIAN FEATURES - PRESERVATION MATERIAL RECEIVED

SURRENDER IN PARADISE  
FRAN  
I OWN THE RACECOURSE  
WINDRIDER  
MELVIN SON OF ALVIN  
RIGHT HAND MAN  
PROMISED WOMAN  
WINDS OF JARRAH  
THE CHANT OF JIMMY BLACKSMITH  
THE PICTURE SHOW MAN  
DUET FOR FOUR  
AGAINST THE GRAIN  
DOT AND THE KOALA

A CITY'S CHILD  
THE FIRM MAN  
SHAME  
BUSH CHRISTMAS  
FATTY FINN  
BUDDIES  
THE SLIM DUSTY MOVIE  
ROADGAMES  
WINTER OF OUR DREAMS  
DOCTORS AND NURSES  
WE OF THE NEVER NEVER  
PATRICK  
DOT GOES TO HOLLYWOOD

#### AUSTRALIAN SHORTS AND DOCUMENTARIES - PRESERVATION MATERIAL RECEIVED

CRUISIN'  
FORGOTTEN LONELINESS  
'THE TROMBONIST'  
ON THE PROWL  
THE LAST DRIVE IN MOVIE  
ONCE AROUND THE SUN  
WE STOP HERE  
SOUTHERN CROSSING  
SACRED VANDALS

HOUSE WITH A SECRET  
806  
EAT  
INSIDE LOOKING IN  
ZIZZEM ZAM

PAINTING THE TOWN  
LAST WILD RIVER  
SIZE TEN

#### AUSTRALIAN FEATURES - 35MM VIEWING PRINTS RECEIVED

WINTER OF OUR DREAMS  
DON'S PARKY  
THE SLIM DUSTY MOVIE

SUMMER CITY  
THE BACK OF BEYOND



## AUSTRALIAN TELEVISION PROGRAMS - PRESERVATION MATERIAL RECEIVED

|  |                        |
|--|------------------------|
| AFI AWARDS 1989                        | SIX O'CLOCK ROCK       |
| HOMICIDE                               | A COUNTRY PRACTICE     |
| NEIGHBOURS, EP. 1000                   | DOWN TO EARTH          |
| BUTTERFLY ISLAND                       | THE AUSTRALIAN IMAGE   |
| THE COMEDY COMPANY                     | GOOD MORNING AUSTRALIA |
| THE FITZGERALD REPORT : NEWS SEGMENTS  |                        |
| NATIONAL BASKETBALL LEAGUE GRAND FINAL |                        |
| RUGBY LEAGUE GRAND FINAL               | VFL GRAND FINAL        |
| BELLAMY                                | NUMBER 96              |
| EVIE HAYES SHOW                        | THE LAST BASTION       |

## 2. PROGRESS IN THE FIELD OF PRESERVATION

### A: FILM PRESERVATION

#### Special Project to Preserve Endangered Nitrate Film (Second Year)

The Archive's \$A6.68 million three year program for the preservation of endangered nitrate film and lacquer discs has been reconfigured over a five year period. For the financial year 1989/90 funding of \$A1.5 million was given by the Government. This compares with the previous year's \$2.18 million.

During 1989, 150,760 metres (494,600 feet) of nitrate film were transferred to safety film stock.

#### Stability Testing of Nitrate Film Collection

Over 143,250 metres (470,000 feet) of nitrate film underwent an accelerated ageing test (a modified Alizarin Red test) to determine the relative stability of each reel and to establish a printing priority. Foreign nitrate films identified as needing attention were offered to the relevant foreign archives.

#### Printing and Processing Laboratory

Plans are underway to extend the Archive's printing and processing facilities to handle up to 6,400 metres (21,000 feet) of duplicate acetate film each day. Current laboratory output averages 1,900 metres (6,400 feet) per day. During 1989 565,200 metres (1,854,300 feet) of safety film were processed.

Nitrate films with extensive physical damage and shrinkage up to 4% can now be printed at the Archive on modified equipment. Films with advanced decomposition (sticky emulsion) can be dried and printed.

#### Collection Management

A special task force accessioned some 4.3 million metres (14 million feet), ie 50%, of the colour film collection and some 2 million metres (6.6 million feet), ie 25%, of the black and white film collection.

During the year it was discovered that some tightly wound acetate colour films stored in a temporary vault had suffered blemishing due to high humidity and required rewinding and restorative work. Action was taken to



identify the extent of the problem and to correct the immediate circumstances under which it occurred. It was clear, however, that the root of the problem was insufficient staff to examine incoming and outgoing film and to monitor its condition.

## **B: VIDEO PRESERVATION**

The video facilities were expanded with the acquisition of a Betacam SP 65 and Betacam SP 70 studio vcrs, which allow the interchange and dubbing of Betacam SP material between the Archive and the television industry. This is particularly important in relation to news programs.

Two Perfectone sound dubbers optioned for most magnetic and optical soundtracks were acquired. These will be shared between the Rank Cintel telecine (for film-to-tape transfer) and the film sound re-recording facility when it is set up.

A portable BVU recorder was acquired to enable the coverage of media events, oral history and staff training videos.

Apart from routine video dubbing and film transfers, video staff prepared media tapes for Operation Newsreel and other similar public events. The preparation of video duplication masters for the Archive's home video release of EFFIEE ENTERTAINERS and EFFIEE'S AUSTRALIA (compilations of early Australian short sound films by Efftee Productions) were also undertaken.

## **C: DOCUMENTATION MATERIAL**

Preservation work continued at a steady pace, with conservation treatment being completed on some 250 delicate items including fragile posters and scrapbooks.

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

### **CATALOGUING**

The Melbourne Regional Office has been placed online to the Archive's collection management systems to simplify research and access to the collections. Also acquisition receipts can be generated in Melbourne from data entered into FLICS (the Archive's automated collection management system) for materials acquired through the Melbourne Office.

Some 49,000 titles were in FLICS by the end of 1989. 3,457 titles received some form of minimal subject cataloguing, and 110 titles were viewed and catalogued. Staff numbers remained at 1.5 permanent staff and one person hired to work on the Nitrate Preservation Program. Three cataloguers have been hired for the Operation Newsreel project.

Some 6,500 new titles entered into FLICS by staff from all around the Archive were checked for accuracy and consistency by cataloguing staff. The Manual for FLICS Data Entry Standards was continually revised and an updated edition printed at the end of the year.

### **DOCUMENTATION**

Staffing expanded from one to two with the appointment of the first permanent full time assisting officer to the section.



Acquisition work continued at an increased rate (stills up by 185%; posters and publicity up 42%; scripts down 30%), with a number of major photographic and paper collections being received. These included the entire retrospective collection of stills and publicity from one of Australia's major distributors, the Greater Union Organisation; the lifetime collection of stills and papers relating to the career of Australian cameraman Bill Carly; further consignments from the Australian Television Network; the scrapbooks of pioneer Australian animator Eric Porter; and news scripts from television station TCN 9.

Production work scripts were received from Peter Yeldham (NAKED UNDER CAPRICORN; THE ALIEN YEARS); Anthony Buckley (HEROES); and Michael Craig (THE FOURTH WISH). Other titles for which documentation was received include: DEAD CALM; BODY WORK; STARSTRUCK; MINNAMURRA; LUIGI'S LADIES; HEATWAVE; NEWSFRONT; EMOH RUO; FOR LOVE ALONE; SPIRITS OF THE AIR, GREMLINS OF THE CLOUDS; BEAUTY AND THE BEAST; WHOSE BABY?.

#### ACCESS

Some 305 film and television productions were assisted and 700 films were loaned for research. Access requests to the collections totalled 3352, with a fairly even balance between on-site and interstate enquiries.

Assistance and material was supplied for: an Australia Post commemorative 'stage and screen' stamp issue; the Australian Film Institute Awards presentation; the *Cambridge Encyclopaedia of Australia*; the Australian Film Commission's film data publication *Get The Picture*; *Entertainment Australia*, a media encyclopaedia; *The Australian Women's Diary 1990*; *Charles and Elsa Chauvel, Movie Pioneers*; a number of promotional campaigns; a PhD thesis in Canada on Peter Weir; and for many and various film researchers studying early Australian film production.

#### 4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

A program of short films from the Archive was screened at both the Sydney and Melbourne Film Festivals.

Prints of two features, *THE BACK OF BEYOND* and *PEARLS AND SAVAGES*, were supplied to the Australian Film Commission for screening in Tokyo as part of an Australian film retrospective. The two films have since been lodged with the Japanese Film Archive after screening in different venues in Japan.

The Archive is involved in discussions for the establishment of the Sydney Cinematheque. A committee headed by film producer, Dr George Miller, is preparing a feasibility study for the Museum of Contemporary Art on developing a cinematheque at Circular Quay, opposite the Sydney Opera House.

Two videos were released into the home video market, *EFFTEE ENTERTAINERS* and *EFFTEE'S AUSTRALIA*. These compilations of early Australian short sound films by Entee Productions showed the work of Frank Thring, Senior and Noel Monkman from the early 1930s. The Archive also released cassettes and a CD featuring songs by Billy Williams. Posters were reproduced for sale.



## 5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Minister indicated his agreement to proceed with legislation establishing the Archive as a statutory body. An Interim Council was established in November to advise the Minister on policy and development of the Archive. The 1988/89 Annual Review (Annual Report) of the Archive was published and tabled in Parliament as a 'stand alone' document for the first time.

The Minister, the Shadow Minister and the Deputy Prime Minister visited the Archive. The Hon. John Howard, Leader of the Opposition, also toured the Archive's facilities.

**BUDGET:** The Government allocation for the whole of the Archive for 1988/89 was \$A0.9 million (= \$US 5.24 million) including the Nitrate Project allocation of \$A2.18 million. The allocation for 1989/90 was \$A6.686 million (= \$US 5.08 million), including the allocation of \$A1.5 million for the Nitrate Project. No money could be made available for work on the preservation of acetate films.

**STAFF:** Staffing allocation for 1988/89 was 84.47 which included 24 for the Nitrate Project. For 1989/90 the permanent staffing allocation is 59 with 35 allocated for the Nitrate Project on a full year basis. Extra staff are employed temporarily on various projects.

A separate payment of \$A1 million was received from Operation Newsreels sponsor, News Corporation, into the trust fund which covers the costs of preservation and cataloguing of the newsreels, including funding 11 staff over a five year period.

## 6. INTERNATIONAL RELATIONS

Henning Schou, Head of Preservation Services, attended the FIAF Congress in Lisbon, and visited ALB and SFI in Stockholm, Radio Danmark, the National Sound Archive, BBC and the BFI. He was invited to participate in a panel discussion as part of the International Film Symposium in Tokyo in October. Dr Schou also attended the UNESCO sponsored meeting of the Technical Co-ordinating Committee in Vienna. This included a meeting with manufacturers of technical equipment.

Deputy Director Ray Edmondson attended the FIAF Congress in Lisbon and visited the BFI, the Imperial War Museum, BBC and the National Sound Archive. He also visited ALB in Stockholm, Radio Danmark and the Austrian Phonothèque.

During their holidays in Europe two of the Archive's staff were recalled to duty to catch up with colleagues in other Archives. Meg Labru, Documentation Officer, visited the BFI to observe the documentation activities. Cornel Platzer, Film and Television Acquisitions Officer, visited the BFI and the Staatliches Filmarchiv der DDR to discuss acquisition and observe preservation activities.

## 7. SPECIAL EVENTS - MISCELLANEOUS

Cassettes of THE AUSTRALIAN IMAGE television series on Australian screen and sound history were distributed to many FIAF members by the Australian Department of Foreign Affairs.



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# Dhaka

BANGLADESH FILM ARCHIVE  
MINISTRY OF CULTURAL AFFAIRS  
GOVT. OF BANGLADESH  
BLOCK NO. 3, GANABHABAN  
SHER-E-BANGLA NAGAR  
D H A K A

REPORT FOR THE YEAR 1989.

Bangladesh Film Archive- a department of the Ministry of Cultural Affairs, Govt. of Bangladesh is in the developing stage. It may be mentioned that the Bangladesh Film Archive has been transferred from Ministry of Information to Ministry of Cultural Affairs by a special order of the Govt. of Bangladesh in March, 1989. The Bangladesh Film Archive incepted in May, 1978 but activities and functioning from 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 Archives of the FIAF. At present some classic films and essential materials and machineries are required for research, reference, consultation and educational purpose. In the financial year 1989-90 Bangladesh Film Archive has got Govt. allocation of Tk. 20.03 lakh equivalent to U.S. \$ 0.63 lakh. The operational cost of Bangladesh Film Archive is very high. Cost of raw films, essential items and equipment 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 Courses, Seminars, Workshops, Animation Film Making Course, Film shows etc. There is lack of trained manpower in Bangladesh Film Archive for proper preservation of collected films scientifically and technically, therefore, this Archive needs trained

manpower and kind Co-operation from the member Archives of the Federation ( FIAF ).

The organisational structure remains unchanged as before. Few posts are fallen vacant and expected to be filled up by the first quarter of 1990. This year expert from the Bangladesh Television has joined in this organisation as a Deputy Curator.

1(a) Till December, 1989 total collection of films are shown below :-

| Items                         | X | Total as on 31/12/1989. |
|-------------------------------|---|-------------------------|
| 1. Feature Films Prints       |   | 108                     |
| 2. Feature Films Negatives    |   | 361                     |
| 3. Short Films                |   | 935                     |
| 4. Short Films Negatives      |   | 22                      |
| 5. Dupe Negatives             |   | 19                      |
| 6. Old Films ( Unidentified ) |   | 156                     |
|                               |   | <u>Total : 1601</u>     |

(b) 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                      | X | Total as on 31/12/1989 |
|----------------------------|---|------------------------|
| 1. Books on Films          |   | 2236                   |
| 2. Periodicals on Films    |   | 8230                   |
| 3. Wall Posters            |   | 2030                   |
| 4. Song books on Films     |   | 260                    |
| 5. Still photographs       |   | 8230                   |
| 6. Film Festival Materials |   | 505                    |
| 7. Shooting Scripts        |   | 850                    |
| 8. Misc. of Films          |   | 2080                   |



|                     |      |
|---------------------|------|
| 9. Synopsis         | 1255 |
| 10. Paper Clippings | 9300 |

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### 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 book's library is 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 film have been periodically and regularly checked and cleaned by the experts. One 35mm and 16mm Steenbeek Editing Machine, Viewer Machine, Cleaning and Polishing Machine, Checking <sup>b</sup>tales etc, are using for this purpose.

#### 3. CATALOGUING, DOCUMENTATION & RESEARCH

All collected materials is inventoried in the permanent Registered Book. The catagogy<sup>b</sup>ing has not yet <sup>be n</sup> completed due to shortage of trained man power. It is heartening to note that the Bangladesh Film Archive has completed a comprehensive inventory of films. The listing of individual still photos also 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. Printed Checking sheets are duly kept in each Can and a register is maintaining for each work.

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

#### 4. FILM SHOWING - EXHIBITIONS

Bangladesh Film Archive is arranging film exhibition to the film industry people, film art students, film society members and interested film goers regularly. In addition the Bangladesh Film Archive has launched a comprehensive programme for arranging Foreign film festival in Dhaka from time to time with the prior approval of the Govt. As this Year's programme of the Foreign film festival is in the name of 'Dhaka Film Festival : The USSR Film Week' and 'Indian Film Festival'. Next year is likely to be observed 'Pakistani Film Festival' and 'Seminar', Film Week of a renowned film Actor from India of 1990 by the Bangladesh Film Archive.

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

#### 5. BUDGETORY MATTERS, RELATIONS WITH GOVT. AUTHORITIES

The Bangladesh Film Archive is a Govt, department under the Ministry of Cultural Affairs. It is financed by the Govt. of Bangladesh. Govt. allocation to the Bangladesh Film Archive is not always possible to meet the requirements for expanding its activities by adopting modern science and technological know how including introduction of computerised system for cataloguing & documentation for accurate film preservation in the tropical country like Bangladesh. To implement future plans and programmes successfully Bangladesh Film Archive wellcome any assistance from any source. Bangladesh Film Archive getting 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 eager to 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 maintenance & development of the Bangladesh Film Archive.

The Bangladesh Film Archive was shifted from old address to Block No.3, Ganobhaban, sher-e-Bangla Nagar, Dhaka, Bangladesh & started its function. Necessary arrangements are being made to construct an auditorium in the new premises. Though present accommodation for the Archive is not sufficient but it is situated in a very suitable place for safety of the film & its proper preservation.

  
 ( A.K.M. Abdur Rouf ) 31/1/90  
 Curator



# Dublin

ACTIVITIES REPORT 1989  
ARCHIVE SECTION, IRISH FILM INSTITUTE

1 ACQUISITIONS OF THE YEAR

NATIONAL FILMSEARCH.

The Filmsearch launched by the Archive Section in 1988 bore a considerable amount of fruit in '89. Filmmakers, state and semi-state bodies, and amateur enthusiasts have responded positively to systematic approaches by mail, and to publicity generated through archive screenings, seasons of Irish cinema and television and radio appeals.

Major donations of the year include:

National Safety Council: complete collection short films promoting safety 1947 - '80. Approximately 300 titles.

Department of Foreign Affairs: continuing their policy of depositing all outdated material with the archive, the department donated approximately 100 new titles to the collection.

Filmmakers: independant film-makers of both fiction and documentary material deposited approximately 200 cans of film to the archive.

RTE (National TV station): 800 cans of film comprising the complete domestic newsreel output from 1957-64 was deposited by RTE (national television station) for assessment, cataloguing and preservation.

Material continues to flow in from amateur filmmakers, cinema owners, parish priests (who, in Ireland, have most often assumed responsibility for filmed records of the community), and other interested individuals. Our most exciting find was a reel of animated film showing a Town Hall taking a stroll and doing "cart-wheels" in Co Cork ca. 1914

## INTERNATIONAL ACQUISITIONS.

Through contact with FIAF colleagues valuable information is being gathered relating to sources of Irish and Irish related film. Plans for a major fundraising drive to facilitate the re-patriation of this material are underway.

The major acquisition of 1989 has been a vast collection of stills from the National Film Archive of British Film Institute (duplicates of their own collection). Work is currently underway in cataloguing this collection (weighing 2 tonnes).

From the Library of Congress in Washington via the Dublin Civic Museum, an important early feature film "IRELAND A NATION" (1914) has been acquired. The original nitrate print remains in Washington. A new acetate print of another early Irish feature "IRISH DESTINY" (1925) has been struck by the Library of Congress for use by the Irish Film Institute.

We are grateful to both film archives in London and Washington for their ongoing cooperation and support.

## OTHER ACQUISITIONS.

Equipment donated to the archive included a 35mm double-headed projector and assorted equipment for viewing and handling 35mm, 16mm, and 9.5mm film.

Publications donated included assorted books presented by the Irish Theatre Archive and a complete set of SCREEN INTERNATIONAL and its precursors dating from 1958.

## 2 PROGRESS IN THE FIELD OF PRESERVATION

General archival procedure has remained consistent with FIAF recommendations as far as funding allows.

Provisions for preservation of archival material remain modest.

The Archive Section has, as yet, no adequate nitrate storage space. Fortunately, the proportion of nitrate in the growing collection remains small. Nitro-cellulose based film is sent for transfer onto acetate stock as a matter of urgency. Space for dry, low-temperature, flat-reel storage of acetate based film has been expanded to accommodate the growing collection.



The space presently allocated to the Archive Section within the Irish Film Centre is a temporary measure. The award winning plans for the renovation of the entire premises allow for a specifically designed archive area with temperature and humidity controls, storage, administration and access areas, fire prevention systems etc. (See section 5. BUDGETARY MATTERS)

### 3 CATALOGUING, DOCUMENTATION, RESEARCH.

Minimum information cataloguing systems have been introduced so that concentration on acquisition can continue. Cataloguing is by a card system. The Archive Section is soon to introduce a computer database which will allow for efficient cross-indexing and improved access to the collection.

The Archive Section facilitates research by film students and film historians through public and private screenings and through the library of film books and documents. Copies of theses, reports and publications are deposited in the Archive on completion.

### 4 FILM SHOWINGS.

#### IN-HOUSE SCREENINGS

In-house public access to the collection is limited to one day a week. Approximately sixty viewing sessions were provided to individual researchers and groups of students.

#### FESTIVALS

Archival films were selected and presented at Galway Film Fleadh, Cork Film Festival, Foyle Film Festival, Censorship Seminar London, Touring Season of Irish Cinema in East Germany, Irish Film Festival in Brussels, Milwaukee Irish Festival and at the Celtic Film Festival Brittany.

#### "FREEVIEW"

A series of six free Saturday mornings of archival film including twenty four titles from the collection presented a comprehensive review of Irish Cinema since 1910. Audiences averaged seventy-five per session. Screenings were at The Lighthouse Cinema, a down-town theatre which the Irish Film Institute has leased for a three year period until the Irish Film Centre project is completed. The Archive Section will have continued access to the screens for public showings.

A special retrospective session of the films of Vincent Corcoran, Irish documentarist, was organised following his death.

### BATTLESHIP POTEMKIN

The beautifully restored 35mm print of Eisenstein's classic was presented in the National Concert Hall. The film, accompanied by the National Symphony Orchestra, was enthusiastically received by a 1,000 strong audience. Thanks are again due to colleagues in the British Film Institute and the Brabant Orchestra in Holland.

### 5 BUDGETARY MATTERS

The Archive Section remains an integral part of the Irish Film Institute and is largely dependant on allocation of funds from the Institute from annual Arts Council Grants. A generous increase in this grant in accordance with increased activities in all areas of the Institute is currently being negotiated.

Following a substantial allocation of funds from the Arts Council to the Irish Film Centre Building work will begin within the next six months on renovating the city centre premises in which we are housed. Completed, the Irish Film Centre Centre will include two cinemas, a book library and a customised archive area.

Sales of archive material to television and to independant film-makers have increased. A financial contract was agreed with RTE to provide access for programme-makers for a five year period. A further contract has been entered into with the RTE film library to provide an archival assessment of its film holdings.

### 6 INTERNATIONAL RELATIONS

#### FIAF

We have benefitted from exchange of information and material (stills collection, BATTLESHIP POTEMKIN) from our old friends at the National Film Archive of the British Film Institute.

The archive of the Library of Congress in Washington has helped us in starting research into the vast amount of Irish related film material produced in the United States and in

processing nitrate material of Irish interest (IRELAND, A NATION and IRISH DESTINY).

A new ease of communication and transfer of material with East Germany has allowed a selection of films from the our Archive Section to travel around the country starting in the Staatliches Filmarchiv in East Berlin.

#### OTHERS

The Celtic Film Festival in Brittany 1989 provided an opportunity for film archivists from the Celtic Countries (Ireland, Scotland, Wales, Cornwall and Brittany) to meet. Formal discussions, press conferences and television panel discussions focussed on the need to promote the development of archival provisions as an integral part of a thriving film industry in the Celtic Countries. Similarities in the size and content of our collections and shared budgetary and administrative constraints made for particularly useful discussions on technical, cataloguing and preservation procedures.

#### 7 MISCELLANEOUS

Work in the Archive Section has expanded very rapidly in 1989. We believe we must continue to concentrate on our acquisition policies.

Basic cataloguing of the existing collection continues but is rapidly falling behind the rate of acquisitions.

Public access to the collection must remain limited to one day per week.

Work in the Archive Section can no longer be managed by one person. Several students from film and video production courses run by the Irish Film Institute have spent six week periods on work experience in the archive section. Their time and interest has proved valuable. However a more long term solution is being sought. Due to financial constraints we are dependant on government sponsored employment schemes for improved staffing. We are currently negotiating employment of two part-time workers who will be trained in basic archival procedure. We hope to assign the task of compiling a computer database of our holdings to one of these workers.



# Frankfurt

# DEUTSCHES INSTITUT FÜR FILMKUNDE

ANNUAL REPORT 1989

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

Schaumainkai 41, 6000 Frankfurt 70  
Telefon 069/6170 45

## I. DOCUMENTATION DEPARTMENT

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### 1. Library

The Library is a reference library and included on December 31, 1989 a total of approx. 46,100 titles. In 1989 were recorded about 1,600 new entries. The Periodical Division was supplied with 240 periodicals. In 1989 18 original scripts were registered. The Institute's scripts collection now totals more than 4,970 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). 7,162 new entries were recorded in 1989. The total number now amounts to approx. 560,000 (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. 423 new entries were recorded. The collection now comprises approx. 29,000 posters;
- d) Distribution-, press- and advertising leaflets;
- e) Foreign and German censorship documents and film lists;
- f) Programs. The collection of programs, mostly of German or German-speaking origin, comprises about 31,000.



## II. FILM ARCHIVE DEPARTMENT

In 1989 a total entry of 156 titles was recorded, 85 16-mm feature films, 27 35-mm feature films, and 44 documentary films. Among them were 12 titles from which already material had been archived. Totally 3119 m of nitrate film material were copied onto safety film material, 50 per cent thereof was tinted material. In the same period 791 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 308 prints silent films 16-mm, 176 sound films 16-mm, as well as 146 silent films 35-mm, and 161 sound films 35-mm. 13 prints were given on loan to FIAF member archives for retrospectives. Screenings of films in the Archive's premises were arranged with 159 titles for 109 visitors. About 7000 informations were given by phone or by letter.

In the Archive's cinema CALIGARI were shown 150 films within 110 performances. The topics of the programs were:

Fremde im Paradies - Filmschaffende im Exil (Strangers in paradise  
Cinecasts in Exile)

Oscar Wilde

Charles Chaplin

Filmparodien (Film Parodies)

Deutschlandbilder (Images of Germany)

Schwarze Serie (Black Series)

Marx-Brothers

Alain Delon

Luis Buñuel

Das schwarze Kabinett (The Black Cabinet)

Alltag Großbritannien (Everyday's Life in Great Britain).

For 1989 the yearly granted award for the promotion of the cultural life in Wiesbaden (Preis zur Förderung des Kulturellen Lebens in Wiesbaden) was given in honor to the activities of the Archive's cinema CALIGARI. The presentation of the award took place on October 8, 1989 in the CALIGARI cinema.



Present were FIAF colleagues like Dr. Günter Schulz from Staatliches Filmarchiv der DDR, Eva Orbanz from Stiftung Deutsche Kinemathek, Klaus G. Jäger from Filminstitut Düsseldorf, Ronny Loewy from Deutsches Filmmuseum Frankfurt, and representatives of the public life in Wiesbaden, like Heidemarie Wieczorek-Zeul (SPD), and Margarethe Goldmann, responsible for the cultural activities in Wiesbaden.

From October 8 through 16, 1989 the Department Film Archive arranged a film festival under the topic "Faszination des Phantastischen" ("Fascination of the Fantastic"). Totally were shown 48 films.

The following events were supported by program consulting and lending of films:

- "Wiesbadener Filmnächte" ("Wiesbaden Film Nights");
- Festival "10 Jahre Metropolis-Kino Hamburg" ("10 Years Metropolis-Cinema Hamburg");
- Festival on the occasion of the opening of the cinema of Museo Nazionale Torino;
- The Murnau retrospective of the Filmoteca Madrid;
- The retrospective "Zwischen Gestern und Morgen - Westdeutscher Nachkriegsfilm" ("Between Yesterday and Tomorrow - West German Post-War Movie") at the Communal Cinema Frankfurt;
- The festival program in honor to Arthur Brauner, the famous German film producer in the State Library in Berlin.

Among others, the following personalities were staying in the Archive for longer visits:

- Dr. Uwe Nitschke from Goethe-Institut München,
- Dr. Günter Schulz from Staatliches Filmarchiv der DDR, and
- Carlos Roberto de Souza from Cinemateca Brasileira.

Within the Archive's premises Jürgen Labenski from ZDF (Zweites Deutsches Fernsehen - Second German TV Program) undertook the reconstruction of the famous film "Überflüssige Menschen" ("Redundant Human Beings").

It is with regret that we have to announce that our Curator who has joined the Institute in 1960 has left our institution for retirement at the end of this year's report.

### III. EVENTS, EXHIBITIONS, PUBLICATIONS

The Deputy Director (Eberhard Spiess) attended on January 12, 1989 the opening of the exhibition on Siegfried Kracauer at Deutsches Literaturarchiv/Schiller Nationalmuseum (German Central Literature Archives) at Marbach/Stuttgart.

The Head of documentation text archives (Rüdiger Koschnitzki) was present at the 15th International Würzburg Film-Week from January 26 through 29, 1989.

The Director (Dr. Gerd Albrecht), the Deputy Director and the Head of documentation text archives visited the 39th International Filmfestival Berlin from February 10 through 21, 1989.

The Director attended the 21st coordinating session of the Alliance of Western German Film Archives on February 17, 1989 in Berlin.

The Deputy Director and the Curator (Dorothea Gebauer) participated in the Annual FIAF Congress from April 14 through 25, 1989 in Lisbon. Following, the Curator attended a meeting of the FIAF Cataloging Commission.

The Head of documentation text archives took part in the 35th Kurzfilmtage Oberhausen from April 22 through 29, 1989.

The Deputy Director was present at the opening of the Film Week for the Soviet Film on June 8, 1989 in Stuttgart. The Soviet Film Delegation was accompanied by him during the manifestations at Wiesbaden, Köln, and Münster. The whole week, which took place also in Munich lasted till June 25, 1989.

The Head of documentation text archives attended the Filmfest München from June 24 through July 22, 1989.

The Head of documentation text archives participated in the XXXVIIIth Internationale Filmwoche Mannheim from October 2 through 7, 1989.

The Deputy Director attended the 7th manifestation of Le Giornate del Cinema Muto from October 13 through 22, 1989 at Pordenone.

The Director, the Deputy Director, and the Curator took part in the 22nd coordinating session of the Alliance of Western German Film Archives on October 9 and 10, 1989, organized by the Deutsches Institut für Filmkunde.

The Deputy Director was invited to attend the celebration of Prof. Jerzy Toeplitz' 80th birthday, which took place at the Warsaw Town Hall on November 27, 1989.

In 1989 the Federal Republic of Germany looked back to the forty years since its foundation in 1949. To remember to these four decades a series of important feature films were selected, which were produced since 1948 and now combined with newsreels from the day of their first screening as well as short- and advertising-films of the years of their production. These packages of film were supported by a booklet about this topic; introduced by the Director they have been shown in more than 200 screenings throughout the FRG to thousands of people.

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 10 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.

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 4 through 6, 1989 at Baden-Baden.

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

The documentation archives has continued to microfilm its text archives. Totally 1540 new microjackets were set up. 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

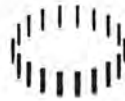
Peter Franz

# Frankfurt

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## FIAF Activities report 1989

### 1. Acquisitions of the year

In 1989 the Deutsches Filmmuseum acquired 225 prints; 195 long and 30 short films. 30 prints are of archival quality; 195 films are 35mm release prints. One distribution company deposited their film stock at the archive.

The library has acquired 1.130 books and 350 scripts and is subscribing to 101 periodicals.

The stills department has received 6.000 stills, mostly from German distributors.

The poster collection was enlarged by 500 titles.

The museum could acquire the collections of the following costume designers: Irms Pauli, Ursula Maes, Elke Lustig, Charlotte + Alfred Bücken, Ali Huber.

The estate of Walter Reimann (Designer for CALIGARI) was given to the museum.

The complete studio-files and the technical and artistic equipment of the oldest post-war german Filmstudio, the CCC-Film Artur Brauner, were deposited at the Deutsches Filmmuseum.

### 2. Progress in the field of preservation

The two air-conditioned repositories for acetate film are in use. 8.000 meters of nitrate film has been transferred to safety stock, while 16.000 meters of safety film has been processed.

The preservation programme for stills is now in its fifth year. All pre-1945 stills are in progress to be photographed. <sup>3</sup>Of 1.250 stills a negative 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 300 posters, 40 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 (1.350 units) and the documentation department: 2.000 posters have been indexed; the subject-index of all pre-1945 stills is in progress; the cataloguing of the pressbook holdings is ongoing as well as the indexing of the holdings of the music department (records, notes, sheet music), for which a catalogue has been written.

In 1989 1.370 researchers/visitors used the library and the documentation department. 30 researchers have viewed films, while 680 visitors used the facilities of the vidéothèque.

There has been about 4.350 research requests by telephone or by mail (600 library/ 800 film archive/ 2.000 programming office/ 500 museum/ 450 documentation.

1.000 films have been loaned for research/film study purposes.





The following guests and visitors - among others - were welcomed by the Deutsches Filmmuseum: Niklaus Schilling; Richard Dindo; Erwin Leiser; Hans Martin Majewski; Jan Troell; Heinz Pehlke; Hans Abich; Christian Doermer; Maria Schell; Moustapha Dao; Marcus Bergner; Georg Tressler; Jürgen Böttcher; Arthur Maria Rabenalt; Herbert Vesely; Alain Tanner; John O'Shea; Ralph Rosenblum.

#### 4. Film showings

700 films have been shown in 1.200 screenings, seen by about 50.000 people. Programmes shown: retrospectives of Robert Siodmak, Yasujiro Ozu, Niklaus Schilling, Hans Richter, Alain Tanner, Robert Frank, Robert Gardner, Richard Dindo, Otto Preminger, Ermanno Olmi; 3rd series of Jiddish Films; Swiss Films; Films from New Zealand; a retrospective of German Post-War Films 1946 - 1962; a series of silent films accompanied by our Wurlitzer Cinema organ.

#### Exhibitions

During 1989 the Deutsches Filmmuseum presented 7 exhibitions: Hans Richter - Malerei und Film; Between Yesterday and Tomorrow - German Post-War Film 1946 - 1962; Illusionsmalerei - matte paintings by Albert Whitlock; Fritz Langs "Frau im Mond"; Kurt Glombig - graphics for publicity and film; Portrait-stills by Horst Janke; Charles Spencer Chaplin.

Posters and guides have been published for almost every exhibition. The Hans-Richter-exhibition and the German Post-War films-exhibition were accompanied by a catalogue.

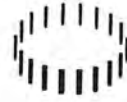
Further publications: Ariel Cinematographica Register, Vol. 4 (The fourth volume of the catalogue of the holdings of the Deutsches Filmmuseum - photographs and technical descriptions)

#### 5. Budgetary matters

The Deutsches Filmmuseum is a municipal institution which is completely funded by the city of Frankfurt a. M. Its annual budget (including the salaries for 20 members of permanent staff and about 35 part time/temporary employees) amounts to 5,4 Mill. DM (3,17 Mill. \$).

#### 6. International relations

The following colleagues from FIAF-archives visited our institution: Jan-Christopher Horak (George Eastman House); Christian Dimitriu (Cinémathèque Suisse); Helmut Regel (Bundesarchiv Koblenz).



In November 1989 the members of the "International Consortium of Film and Television Museums" (Cinémathèque Française; Museum of the Moving Image, London; George Eastman House, Rochester; National Museum of Photography Film and Television, Bradford.; American Museum of the Moving Image, New York; Nederlands Filmmuseum, Amsterdam; Deutsches Filmmuseum, Frankfurt a.M.) met in New York.

The policy of exchanging exhibitions have been discussed and the participation of the group in the preparation of exhibitions.

In 1989 our exhibition "From Babelsberg to Hollywood" was shown at the American Museum of the Moving Image, New York.

### 7. Special events

In summer: Open Air Film Festival in front of the Museum at the river Main.

In September: The 15. International Children's Filmfestival.

In November: The film MENACHEM MENDEL (1925) was screened with a new orchestral score played live.

In August: BEN HUR screened with Orchestral Accompaniment.

**Havana**



## CINEMATECA DE CUBA

### Annual Report 1989

#### 1. ACQUISITION

A total of 228 films were acquired this year. Out of them, 83 feature length films 141 short films and 52 newsreels of domestic and foreign production. Concerning national production we keep the original negatives and a preservation quality print.

Also 70 books, 130 magazines, 20 catalogues, 11 scripts, 300 stills, 250 posters, 1500 clippings and a large amount of non classified miscellanea were added to our collections.

#### 2. PRESERVATION

##### a) statistics:

New dup-negatives and corresponding new exhibition prints:

b/w: 35mm: 8,305 meters. 16mm: --

color: 35mm: 6,586 meters 16mm: --

Restoration and revision:

35mm: 27,540 meters (restoration) and 4,197,158 meters (revision)

16mm: 7,500 meters (restoration) and 52,405 meters (revision)

Airing:

35mm: 248,546 meters and 117,450 meters in 16mm.

##### b) narrative:

Two new deposits were built in 1989 with a capacity of 60,000 reels. Thanks to these two deposits Cinemateca de Cuba has been able to guarantee the preservation work of important film collections from national and foreign production. As informed in our previous report, we continue the construction of the vaults according to the climatization and storing requirements discussed with Mr. Hans E. Karnstaedt, head of preservation of the Staatliches Filmarchiv der DDR and member of FIAF Preservation Commission and our enginners and technicians. Restauration and duplication of films has been one of our primary concerns as well as the making of new copies from inter-negatives or dup-negatives. We have continued to replace old cans by newly acquired ones. Austerity measures concerning the prohibition to project 'copies uniques' as long as they have no contratype has been maintained, as well as the reduction of the number of exhibitions of available double copies and the lending of films to outside users.

#### 3. CATALOGUING - DOCUMENTATION - RESEARCH

The General catalogue of the Cuban film - I Volume (1897-1960) will be ready for distribution during the 46th FIAF Congress in Havana, April 1990.

The dictionary of Cuban filmmakers (1959-1987) was edited in March 1989.

It was recently concluded in Spain the edition of the General catalogue of the International Festival of the New Latin American Cinema (1979-1988) which will be distributed next April.

A lot research work and programming was carried out during 1989 concerning specially the big film exhibition and huge expo at the Pompidou Centre in Paris, which included the publication by the Centre of a book on the history of the Cuban film, with articles written to a great extent by Cuban historians, critics and filmmakers.

Cinemateca de Cuba has been coordinator in collaboration with Latin American Archives for the project of the New Latin American Cinema Foundation: the history of silent cinema in Latin America, research supported by UNESCO. This work will be published as a book and includes information on the development of silent cinema in 13 countries of the continent. The Chapter concerning Cuban Cinema has been written by Héctor García Mesa, María Eulalia Douglas and Raul Rodríguez.

Publication projects under way:

Dictionary of filmmakers from Latin America and the Caribbean;  
The black shop - Cinema in Cuba (1897-1990) and Homage to Jorge Herrera, director of photography Cuban Film Institute.

#### 4. FILM SHOWINGS AND ACCESS

A total of 1,607 films were presented in 2321 showings to an audience of 159,083.

Among the most succesful programs shown throughout 1989 are:

Contemporary Socialist Cinema  
200th Anniversary French Revolution  
Exhibition of Swiss Films  
Exhibition of Hungarian Films  
Showing of Latinamerican Cinema  
Homage to John Gilgud  
Orson Welles: director and actor  
Retrospective of Spanish Films

#### 5. EXHIBITIONS - PUBLICATIONS

Ten years of the New Latin American Cinema, by Teresa Toledo.  
Credits and synopsis of all films presented during the first ten International Festivals of the New Latin American Cinema, statistics, producers, distributors and cultural institutions directory and more than 300 photographs.



Dictionary of Cuban cineastes (1959-1987), comprising biofilmographies of filmmakers, cinematographers, editors and soundpersons.

Film retrospective, photo displays and symposium of Latin American Cinema of the 30s, 40s and 50s during the 11th International Festival of the New Latin American Cinema.

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

During this year relations with government authorities from different state bodies related to our work have been developing satisfactorily.

#### 7. INTERNATIONAL RELATIONS

- February The director of the Archive attended the annual meeting of archive directors from socialist countries, held in Checoslovaquia.
- April He attended Fiaf's congress in Lisboa, where he requested collaboration for 46th Fiaf's Congress to be held in Havana and for the 30th anniversary of Cuban film archive.
- June The director was a guest of the international event "A salute to the documentary," held in Montreal on the 50th anniversary of the National Film Board of Canada.
- July As part of ICAIC's 30th anniversary he toured New York, San Francisco and Los Angeles showing Cuban documentary films.
- October Meeting of the Directors of Latin American Archives to present recommendations on the steps to be followed for the Project of the Regional Restoration and Preservation Center for the Latin American Audiovisual Heritage under the patronage of the New Latin American Cinema Foundation.
- November Trip to Finland to attend Fiaf's Executive Committee meeting.
- Trip to Buenos Aires to attend Latinamerican Archive directors meeting.

As customarily a meeting of directors and/or representatives of Latin American film archives was held, with the attendance of Cosme Alves Netto and Maria Rita Galvao (Brasil), Manuel Martínez Carril (Uruguay), Ildemaro Torres (Caracas, Venezuela), Héctor García Mesa and Teresa Toledo (Cuba) and Iván Trujillo (Filmoteca UNAM, Mexico).

Among the points in the agenda were:

- activities of the Regional Restoration and Preservation Center for the Latin American Film.
- collaboration of Latin American Archives to FIAF's 46th Congress in Havana and to the activities for Cinemateca de Cuba's 30th anniversary.



## 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.

# Hanoi



# VIETNAM FILM ARCHIVES

62, Hoàng Hoa Thám - HANOI - SRV

Telephone: 52.402-53.389

Cable address: VIFIA HANOI

## REPORT ON THE 1989'S ACTIVITIES

This year, the Vietnam Film Archives is celebrating its 10th founding anniversary. Up to now we have completed the construction of our new compound at Ngoc Khanh in Hanoi which is composed of a film stock, a 400-seat cinema and a 4-storeyed building for work. The whole complex was finished on August 31, 1989 and has been put to service since then. In addition to that we have so far carried out the following:

### Acquisitions of the year:

In the past year VIFIA has added to its collection 59 new films produced this year and many others offered by members of FIAF. Moreover a lot of video film from foreign countries relating to Vietnam have also been collected.

### Film preservation:

We have completed the making of an inventory started in the late part of 1988. On the whole there are 12,725 films or 54,976 reels. In the year 1989 we have restored and numbered 4,323 films. We have rehabilitated 19,845 reels, or 5,358,000 metres of film, and reprinted them on new film reels for 404,568 metres in Ho Chi Minh City. Anyhow, we have only succeeded in preserving black and white films. An establishment for developing and printing films right in the compound of the VIFIA has been built and equipped satisfactorily.

### Cataloging, documentation, research:

All the new films have been catalogued. Computer has been used



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for this job. Three film lists have been compiled: one is about the struggle for national defence of the Vietnamese people another is about the Late President Ho Chi Minh and the other deals with the documentary films made under the old regime of Saigon. Besides, thousands of metres of films from our Archives has been reprinted for film-makers at home and abroad. Three new documentary films have just been completed: The Late President Ho Chi Minh, a great Cultural Activist; Uncle Ho in the Hearts of the Minority people and the 6th Party Congress, Historical Landmarks

Documentation plays an important part in our work over the year. We have gathered 429 screenplays, film outlines or illustrations together with 960 stills and 30 objects. To mark the 10th founding anniversary of the VIFIA we made an exhibition on the tradition of the cinematography with 555 stills, 54 posters and 30 objects.

Research work is something new to us entrusted by the Ministry of Culture early this year. In response to this call we have set up a scientific research room with three different sections: Studies on the art and history of the cinematography, Scientific methods for storing and preserving films. A scientific council has been set up to this effect with members and 20 collaborators. Our initial results are also shown in the following: a monograph of film critiques and treatise on the 10th founding anniversary of the VIFIA has been edited; a bulletin on the preservation of films whose the first issue No1/1989 has just been released. This bulletin will come out every three months. At present we have got three scientific subjects to

- Anti-mould methods for films stored in tropical climate region
  - Anti-fading measures for films preserved in VIFIA stock.
  - Estimating the value for preserving a film.
- Moreover the VIFIA in its co-ordination with some other establishments



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ments within the branch of cinematography and with the relating branches has held several symposia .

## Film showings

In the past year the VIFIA has organized four stages for film shows :

- On the life of the late President Ho Chi Minh with 13 films with the participation of 15 units . On the whole there were 68 shows with 28,050 viewers , most of them were researchers ;

- A film programme for children on the occasion of the Vietnam Year of the Child with 24 films with the participation of 21 units in 183 shows with 56,700 viewers ;

- A programme for Soviet films on the 70th anniversary of founding of the Soviet cinematography ;

- A film programme marking the centenary of Charles Chaplin's birthday to be held next month (Dec, 1989 ) in Hanoi and Ho Chi Minh City .

Besides we have so far supplied 20 clubs , cultural houses and two special cinemas with 62 films and 2,300,000 film viewers have come to the shows .

In the field of international relation we attended a meeting held by FIAPF in Lisbon and a symposium in Thailand . We regularly received films and documents from our colleagues within FIAPF . Recently we have been recognized as an official member of the FICC . Thanks to our achievements obtained in the past ten years , especially in 1989, we have been awarded a Medal of Labour by the State Council in Vietnam . We have reviewed our work in the past ten years and are going to step into new decade with new tasks : delving into professional activities, further equipping our existing establishments and promoting further our relationships with our colleagues all over the world .

Trinh Mai Diem - Director



**Harare**



## NATIONAL ARCHIVES OF ZIMBABWE

### AUDIOVISUAL ARCHIVE

#### ANNUAL REPORT FOR FIAF 1989

##### Introduction

1989 was the first full year of operation of the audiovisual archive, and an extremely busy one. As well as making ourselves and our services known to the public, and particularly the film-makers, we had the task of sorting, accessioning, labelling and cataloguing about 3000 reels of film. Then later in the year our holdings doubled (see under Acquisitions). We have a staff of two, one qualified librarian-film archivist and one unqualified graduate archivist with no experience. As a new archive some false starts were made, particularly in the area of cataloguing...

Besides the cine film and video collections we maintain collections of gramophone records, cassettes and reel to reel tapes. Quite some time this year was spent in drafting a proposal for a Zimbabwe Sound Archive, which we hope to present to donors in 1990. Our collections of sound recordings are much too small, and a lot of material we have on magnetic tape has already been spoiled by "print through". The audiovisual section is also responsible for the microfilm and microfiche collections (accessioning, cataloguing and storage), for the National Archives' Machine Readable Records programme, and also mainly for the automation activities of the National Archives.

In 1987, a Five-year plan for the film archive was drawn up. Under 1989 it reads:

"Cataloguing/viewing: 1000 films. Completion of new repository: transfer of films from library and old repository to new building, in cold store. Acquisition of video equipment. Acquisition of film editing machine and other equipment. Acquisition of Ministry of Information film library, with a possible addition of up to 1000 titles to stock. Full-time film archivist."

(Note, until October 1988 the film, or audiovisual, archivist worked in the library, and there was no second member of staff).

We are quite proud not only to have fulfilled, but surpassed our plan for this year. I note with horror and trepidation our plan for 1990, which includes the acquisition of the Zimbabwe Broadcasting Corporation's Film Library!

##### Acquisitions of the year

The acquisitions "campaign" started in 1988 continued into 1989, culminating in an Open Day, which will be described under "Special Events". Following a visit to our premises by the new

director of the Ministry of Information's film-making unit, known as Production Services we acquired in September the Department's Film Library, which more than doubled our holdings in the two days it took us to move them. This deposit is most important, as it consists mainly of the negative copies of productions made since 1980 (the year of Zimbabwe's independence), of which we had very few. It also augments our holdings of pre-independence productions. Notable amongst this collection is an excellent co-production, made with the Instituto Nacional de Cinema of Mozambique on Zimbabwe's independence, entitled *Pamberi ne Zimbabwe*.

We also acquired from the Ministry of Education's Audiovisual Services Department a consignment of 16mm negative copies of educational films made mainly during the 1950s and early 1960s.

Other acquisitions of the year included Zimbabwe's first feature film, a "moral tale" concerning a schoolgirl who becomes pregnant, entitled *Consequences* (in 16mm colour), and a film donated by the Embassy of the USSR on Zimbabwe President Robert Mugabe's visit to the Soviet Union (in 35mm colour). This latter film was shown to all of the National Archives' staff and selected guests in a special presentation. We also received the sound track of a film feared lost, consisting of documentary footage of Zimbabweans in Mozambique during the liberation struggle.

We received ten VHS video recordings during 1989. In our plan for this year we had hoped to receive video tapes and equipment for 3/4 inch video from an aid donation, but this was delayed. We hope to be able to store some 3/4 inch recordings in 1990.

#### Progress in the field of preservation

The most important event in this area was the completion of cold storage rooms. We have, however, had some problems with these rooms which we would like to share with other members. (Please give suggestions!) The rooms, consisting of two (insulated) units are cooled by means of a pump-driven system, and have the capacity to reduce the temperature in the units to - 20°C if desired. Unfortunately the company which installed the air conditioning had not been adequately briefed on the purpose of this installation. Hence, they ice up like a butcher's freezer at the lower temperatures. The air conditioning company has been unable to provide dehumidifiers that operate properly at temperatures below + 10°C. We have made enquiries into possibly using the FICA storage system in order to permit us to reduce temperatures to say -5°C, but are still doubtful of the suitability of this system for local conditions.

Having inspected all of our films during the year very few cases of "vinegar syndrome" were noticed among the acetate reels, but there were quite a few cases among reels of magnetic tape.



The Government of the Federal Republic of Germany made an important donation to the Audiovisual Archive in August of this year, consisting of new film cans of all sizes (many of our films had been stored in rusty cans and we could not afford to replace these), splicers for negative and positive film in 16mm and 35mm, and a machine and tape for the repair of perforations. This donation has enabled us to begin for the first time to repair the films in our charge. We also purchased locally a second hand film editing machine.

#### Cataloguing - Documentation - Research

Early in 1989 work on the automation of our catalogues began. We have a PS2 model 60 microcomputer, and we began by experimenting with the Dbase III Plus software package. This was not found to be really suitable for our needs, and from late February onwards we used the Unesco CDS-ISIS (version 1.0) package. During the changeover we had the misfortune to lose some 400 records from a database of gramophone records. We found version 1.0 difficult to learn without any instruction or assistance, but managed to create databases for films and videos. In late September the audiovisual archivist attended a course on version 2.3 of the package, in Berlin. On her return this version was installed, and by the end of the year new databases had been created for films (nearly 500 titles), videos (30), the Spotlight newsreel series (196 entries), gramophone records (105 records), reel to reel tapes (150 titles) and cassette tapes of interviews (85 interviews).

The automated databases allow for a depth of indexing that we would not have been able to manage at all using a manual system. We have had three or four research enquiries from British television companies, one by telephone from Britain. We have been able to answer all our queries by searching the databases and in most cases providing printouts of the results of searches.

The National Archives has the production notes for all Central African Film Unit productions. This production company made films during the period of the Federation of Rhodesia and Nyasaland. Early in 1989 the audiovisual archivist went through all of these files in order to add production details to the catalogue entries for these films. We have collected quite a substantial amount of documentation on the Central African Film Unit over the past three years, and have had three researchers use this material, two of whom later published articles and papers on the subject.

We generally view the positive prints of all the films, as, apart from the above-mentioned Central African Film Unit productions, we have no documentation available to us on the films deposited at the National Archives. Apart from cataloguing these prints this year we accessioned and labelled 1421 reels of negative film and sound tracks. We have generally been able to avoid viewing



negative film, and where this is unavoidable we take the film to the Film Laboratory to inspect it in their negative cutting rooms.

We planned to start producing a Zimbabwe Filmography in 1989. However, because the databases were only properly functional late in the year, and because of the deposit of 3000 or more new films, production of this filmography will probably only commence late in 1990.

Film showings - exhibitions - publications  
See Special Events

Budgetary matters - relations with governmental authorities  
The audiovisual archive is a part of the National Archives and does not have a separate budget. Estimates of expenditure are compiled by each section of the Archives, and these are totalled and sent as estimates for the whole archives under sections such as Furniture, Salaries, Stationery and so on. Estimates are submitted to Treasury which then approves or, more generally, reduces the amount available to the Archives.

The total budget for the year 1989/1990 (our financial year is from the beginning of July to the end of June) is approximately US\$ 720,000 for the whole National Archives of Zimbabwe. The audiovisual archive receives about 10% of this amount.

The audiovisual archive does not generate any revenue, and we do not charge for any of our services. We generally ask our users for a copy of the film, if they are using archive footage in producing a new film.

International relations

In March the audiovisual archivist attended the annual meeting of the International Council on Archives Audiovisual Committee in Brussels, and while in Brussels she visited the IIAF offices. In September, during a course on automation organised by the Deutsche Stiftung für Internationale Entwicklung, she was able to visit the Berlin film archives. A projected course on audiovisual archives at the Arquivo Historico de Mocambique did not take place, mainly due to problems of communication, but the audiovisual archivist will be conducting this course in March of 1990.

Special events

In 1988 we began a campaign to increase awareness of our services among film-makers in Zimbabwe, and to encourage film-makers to deposit films with us. There are about twenty independent production companies in Zimbabwe, and various other single independent film-makers. Following a meeting held with well attended by the independents, it was decided to hold an Open Day of the film archive, which was not very well attended. This event took place at the end of October. People were invited by letter and telephone. During the

afternoon videos of some of our oldest films were shown, and refreshments were served. We gave an interview on the radio, and also to the local press agency ZIANA. Turnout was not as good as expected, but we did receive four videos that day, and promises of a lot more material, including sound recordings.

It appears to be extremely difficult to convince film-makers of the importance of giving a copy of their films to an archive for permanent preservation, and in a country like Zimbabwe there is a fair amount of suspicion with regard to possible copyright infringements. Many Zimbabwean film-makers feel bitter regarding the use made of them by big production companies from Britain and the West who make films here using the cheap facilities, actors, free footage from the archives and so on and give nothing back in return. Generally not even a copy of their production is left in the country. This leads local film-makers to be very protective of their own material.

Film-making, like publishing, is a business. In that sense we can say that we have been lucky as a film archive for we have received more donations of films than our library has of published books. Probably in future we should concentrate on organising our purchasing programme, copying what we are permitted to for archival purposes, and establishing and relying more on our own financial resources.

Anne Derges  
Audiovisual Archivist



# Helsinki



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

1. ACQUISITIONS OF THE YEAR

In 1989 we added to our collection 130 prints of domestic feature films and 1 900 prints of domestic short films. We received the pre-print materials of 5 domestic feature films and 670 domestic short films. 180 prints of foreign feature films and 350 prints of foreign short films were deposited to the archive.

A pleasant surprise was that we could add to our collection a couple of Finnish feature titles which were thought to be completely lost.

Our video collection grew with ca. 1 150 cassettes: 650 foreign features, 100 domestic features, 100 foreign short films and 300 domestic short films. We have now about 6 200 titles (ca. 8 000 cassettes) on video.

We received 3 000 new posters: 2 600 posters from 190 domestic films, and 400 posters from 150 foreign films. We received script-material (manuscripts and dialogue lists) of 150 foreign and 22 domestic films. 22 000 new stills were added to our collection: 12 000 stills from 40 domestic films, 200 photographs of other domestic subjects (persons, events etc.), and 10 000 stills from 450 foreign films.

Our library acquired ca. 500 new books and subscribed 135 periodical titles. New files were added to the library's clipping file collection - we have now material of more than 21 000 films which have been distributed in Finland.

## 2. PROGRESS IN THE FIELD OF PRESERVATION

Our nitrate project, which started in 1972, proceeded in 1989 with the transfer of 54 900 metres of nitrate film to safety stock. We also started the preservation project of toned nitrate films.

The previous estimate that all the remaining nitrate could be transferred until 1991 has turned out to be too optimistic. Our project will continue, and in the next years we are going to concentrate - along with the basic work - e.g. on copying to safety stock films from the silent era as well as on preserving the Finnish colour film production of the 1950s.

In 1989 we spent a lot of time and effort moving the rest of our collections still situated in old and inappropriate storage rooms to our new vaults and storages. The new nitrate vault came into possession of the archive in the beginning of the year. The vault is situated outside Helsinki, some 40 kilometres from the archive's headquarters, and the total area of the storage rooms is 300 square metres. All our domestic and foreign nitrate films and the nitrate material owned by the Finnish Broadcasting Company was moved to the new vault. We also continued to move other materials (films, documents and our collection of objects) to our main vault in Otaniemi, which is situated some 10 kilometres from our headquarters, and to a smaller working storage, which is in the same building as our headquarters.

## 3. CATALOGUING - DOCUMENTATION - RESEARCH

In the end of 1988 we started an inventory cataloguing project, i.e. we started to enter, from our manual catalogues, the archive numbers, the titles and some basic material information of all the films in our collection



into our computer's (HP3000 with MINISIS-program) technical data base. At the same time, data about all the films which were checked by our conservators was entered into the data base as well. As a result, we now have ca. 24 000 records in our technical data base. Similar work was done with our stills collection: we have now ca. 6 200 records in our stills data base.

Our filmographic data base, which contains information about the titles, production, statements of responsibility etc. of films produced and/or distributed in Finland, has now ca. 13 000 records. Part of this filmographic data is entered into the data base by the Finnish Film Censorship Office when they register the films for distribution - they have an on-line terminal connection to our computer.

Our problem has been the lack of cataloguing personnel: we have not been able to process enough filmographic records nor to check the validity of the data in the data bases. Because of the same reason, we could not continue our project to enter content descriptions of Finnish documentary films into the computer.

The Finnish Film Archive's most comprehensive research project, the Finnish national filmography, published its first volume covering the years 1953-56. When ready, the national filmography will present in its 10 volumes a profound documentation of all Finnish feature films.

#### 4. FILM SHOWINGS

The Finnish Film Archive's movie theatre Orion, in Helsinki, had 842 screenings of 520 different films. The total number of the audience at all screenings was 52 715, and the average attendance per screening was 63. We also had 158 regional screenings outside Helsinki in 8 university cities.



The main themes of our film programme were: the English films of Alfred Hitchcock, Joseph Losey, Jean-Pierre Melville, Kenji Mizoguchi, William Klein, Gerard Depardieu, Risto Jarva, Glasnost, Hungary, and German Democratic Republic (the spring season); Eric Rohmer, Roman Polanski, Matti Kassila, Rauni Mollberg, William Holden, John Cassavetes, Robert De Niro, Italian actresses, FIAF 50th Anniversary special programme, mass media in films, and Denmark (summer season); the American films of Alfred Hitchcock, Alexander Dovzhenko, Mikko Niskanen, Hollywood from Vietnam to Reagan, gay & lesbian films, African cinema, and Bernard Herrman (autumn/winter season).

Good and firm relations with many foreign archives made it possible to realize our film programme. For 1989, special thanks belong to National Film Archive (London), Gosfilmofond (Moscow), Det Danske Filmmuseum (Copenhagen), Mr. William Klein, and FIAF.

During 1989, Finnish films were presented in Netherlands, Great Britain, Norway, Switzerland, Canada, German Federal Republic, Denmark, and the United States. A Finnish film week was arranged in four cities (Berlin, Leipzig, Dresden, and Potsdam) in German Democratic Republic, as well as in two cities (Stockholm and Göteborg) in Sweden. Retrospectives of Risto Jarva's films and post-war Finnish films were arranged at the Nordic Film Festival in Rouen, and a retrospective of Rauni Mollberg's films at the La Rochelle Film Festival. A selection of Finnish films was presented in Italy.

## 5. EXHIBITIONS - PUBLICATIONS

In connection with the screening of William Klein's films in our film programme, we arranged an exhibition of Klein's photographs in the gallery of our headquarters. An exhibition presenting contemporary Finnish film directors

was arranged by the Finnish Film Chamber, the Finnish Film Foundation and the Finnish Film Archive at the Nordic Film Festival in Rouen, France.

In 1989, we published four new book titles: "Elävän kuvan vuosikirja 1989" (the yearbook of Finnish cinema), edited by Matti Apunen; "Suomen kansallisfilmografia 5" (volume no. 5 of the Finnish national filmography), edited by Kari Uusitalo et al.; Rui Nogueira: "Elokuva Melvillen mukaan" (Finnish translation, by Satu Laaksonen, of "Le cinéma selon Melville"); Robin Wood: "Hollywood Vietnamista Reaganiin" (Finnish translation, by Antti Alanen, of "Hollywood from Vietnam to Reagan").

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

The Finnish Film Archive belongs to the administrative branch of the Ministry of Education. Among the various authorities and other institutions represented in the board of directors are the National Board of Antiquities and Historical Monuments, the National Archives of Finland, the Ministry of Education, and the Finnish Broadcasting Company. The functions of the archive are stipulated by an act, passed in 1978, and a statutory order. A law and a statutory order on the archiving of moving images was passed in 1984.

The total budget of the archive in 1989 was 9 933 000 FIM (ca. 2 483 000 USD). This was allocated as follows: salaries 3 883 000 FIM, film screenings 1 700 000 FIM, equipment 1 000 000 FIM, buildings and maintenance 2 000 000 FIM, restauration and conservation of films 600 000 FIM, and other expences 750 000 FIM.

The number of permanent employees was 36, and the number of temporary employees 6. During the year 1989, we had some



major changes in our personnel: Mr. Olli Alho, who was our director since 1979, left the archive in the end of September. Our new director, since the beginning of November, is Mr. Kaarle Stewen. Ms. Irmeli Aronen, who served the archive as the librarian for almost twenty years, retired last summer. Our new librarian is Mr. Timo Matoniemi. Mr. Markus Viljanen, our head cataloguer since 1981 and the creator of our cataloguing system, left the archive in the autumn. He was replaced by our junior cataloguer, Ms. Eila Anttila.

## 7. INTERNATIONAL RELATIONS

The FIAF congress in Lisbon was attended by Mr. Juhani Saarivuo (chairman of the Board), Mr. Olli Alho, and Mr. Antti Alanen.

Mr. Olli Alho visited, on FIAF's request, Nicosia in Cyprus, to consult the members of the Cyprus Film Archive in the matter of organizing their collections and activities in order to join the FIAF. Mr. Alho also visited Staatliches Filmarchiv der DDR in Berlin.

Ms. Eila Anttila made a two-weeks visit to the Film Department of the Museum of Modern Art in New York.

Mr. Antti Alanen visited the Cineteca Espanola in Madrid, to choose films for our programme in the spring 1990.

Ms. Satu Laaksonen visited the film festivals in Ouagadougou/Burkina Faso and Cannes, Mr. Antti Alanen those in Berlin and Moscow, and Mr. Sakari Toiviainen those in Rouen and London.

In April the archive, together with the Finnish Society for Cinema Studies, arranged a Finnish-Soviet meeting of cinema researchers. Mr. Ales Adamovitsh, Ms. Tatiana Hlopjankina, and Mr. Valeri Fomin, all from Moscow, participated in the seminar.



In connection with the film screenings and photo exhibition, Mr. William Klein, from Paris, visited Finland, and introduced his films and photographs to the public.

And last but not least: We had the great pleasure to be the host for the FIAF executive committee, when they had their meeting in Helsinki in November.

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**Jakarta**

SINEMATEK INDONESIA  
Annual Report for 1989

1. F I N A N C E

The Subsidy allocated to Sinematek Indonesia by the National Film Council to cover the cost of activities was raised from US \$ 12,500 to US \$ 19,000 annually. The increase was solely meant to keep pace with the ever continuing inflation rate.

The conditions of Sinematek Indonesia have not changed much to the extent that it was just able to survive.

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

| I T E M S          | Collection as<br>In Dec 1988 | Additions<br>during 89 |
|--------------------|------------------------------|------------------------|
| Feature films      | 375                          | 6                      |
| Non-feature films  | 1,118                        | 121                    |
| B o o k s          | 3,651                        | 1,003                  |
| S c e n a r i o s  | 4,309                        | 2,430                  |
| Sound recordings   | 481                          | 2                      |
| Photographs/slides | 40,329                       | 661                    |
| P o s t e r s      | 3,427                        | 325                    |
| Periodicals        | 5,720                        | 38                     |

Additional items to this year's film collection came from the National Film Council in the form of screening copies, kept in deposit at the Sinematek Indonesia. Those films will be frequently sent to various festivals and for promotion purpose.

The films are therefore liable to suffer damage in the years to come.

Additions to .....



Additions to the photo-collection were undertaken by the Sinematek Indonesia itself, featuring photo-documentations on various film events.

### 3. S E R V I C E

#### 3.1. Dispatch of films to international film festivals :

|           |  |
|-----------|--|
| February  | : B e r l i n                            |
| M a y     | : C a n n e s                            |
| J u n e   | : Melbourne                              |
| September | : Dutch Film Days in Utrecht             |
| December  | : Asia Pasific Film Festival in Jakarta. |

3.2. Since 1988 Sinematek Indonesia is participating in the programme for writing the history of the National film. Until December 1989 the basic writing of the period 1900 - 1950 has been completed.

#### 3.3. Sinematek Indonesia remains routinely :

- a. The supporting source of any study programmes on film in Indonesia, both formal studies and workshops.
- b. The sole source of documentation on film and film affairs in Indonesia.
- c. The main supporter to almost any film researchers undertaken in Indonesia by Indonesian as well foreign researchers.

### 4. R E L A T I O N

4.1. Sinematek .....

4.1. Sinematek Indonesia is preserving the ever good relationship with all film organisations and Institutes in Indonesia, the more so as the Director of Sinematek Indonesia has also currently become the Chairman of the "Indonesia Film Makers Association".

This association assembles all creative forces in film making behind the camera.

The Director of Sinematek Indonesia is also the Chairman of a Foundation aiming at arranging education programmes for film people.

4.2. Sinematek Indonesia maintains beneficial relation with universities, interested in film studies.

During the year 1989 Sinematek Indonesia played host to visits by students who conducted study orientations :

- a. On February 20 a visit by students in Communication science of the Hasanuddin, University of Ujung Pandang, Sulawesi.
- b. On August 8 visit by students of the Islam University of Bandung, West Java.
- c. On November 14 visit by students of Prof. DR. Moestopo University of Jakarta.

## 5. EXPECTATION

5.1. The Government's call to all film producers for contributing to Sinematek Indonesia film datas, still photographs and one-sheet posters of any film produced in Indonesia,

is receiving .....

is receiving favourable response.

It is hoped that such moves will become a tradition. In the long run the Sinematek Indonesia will ultimately possess a complete documentation on film.

5.2. It is expected that the year 1990 will witness the issuance of a government decision that film processing shall only be allowed to be undertaken in Indonesia.

Such regulation will result in having the film negatives to be kept in Indonesia.

Previously a great deal of negatives were shelved in overseas film laboratories and many of them were already destroyed.

Such film negatives that are kept in Indonesia will certainly become part of Sinematek Indonesia's collection.

Jakarta, January 1990  
SINEMATEK INDONESIA

H. MISBACH Y. BIRAN  
Director.-

/Rs.-



# Jerusalem

JERUSALEM FILM CENTRE  
ISRAEL FILM ARCHIVE  
ANNUAL REPORT  
1989

In 1989 Deputy Prime Minister, the Minister of Education and Culture, Mr. Yitzchak Navon declared that the preservation of the nation's visual heritage must be a concern of the government. The Ministry of Education and Culture has officially recognized the Israel Film Archive as the main centre of preservation of Israeli Film, and is allocating funds towards this aim.

DEPARTMENTS:

- Jerusalem Cinematheque
- Centre for Jewish and Israeli Film
- Film and Media Education Department
- Research Library
- Museum Of Cinematography

All statistics refer to the year 1.1.89 to 31.12.89

1. ACQUISITIONS OF THE YEAR

The Israel Film Archive acquired 1,277 prints, 621 negatives 423 video cassettes during 1989.

a) International 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.

The Archive acquired 143 new titles as part of its international feature film collection.

Titles include:

SHE'S GOTTA HAVE IT; SID AND NANCY; SILENT PARTNER; TEARS ARE NOT ENOUGH; TRIBUTE; TRIP TO BOUNTIFUL; TWICE IN A LIFETIME; COLONEL REDL; COUP DE TORCHON; THE DOG WHO STOPPED THE WAR; DOWN BY LAW; DESERT HEARTS; ERINDIRA; ELIMINATORS; FLYING; FIVE CORNERS; TURTLE DIARY; NIGHTMARE ON ELM STREET; NOBODY'S FOOL; POLYESTER; PURPLE TAXI; A PRAYER FOR THE DYING; PRICK UP YOUR EARS; RICHARD PRYOR LIVE IN CONCERT; RETURN OF THE SECAUCUS; RUBBER GUN; RUST NEVER SLEEPS; RETURN OF MARTIN GUERRE; RAN; ANGELO MY LOVE; ACT OF VENGEANCE; THE AMATEUR; THE BAY BOY; BEING THERE; BLOOD SIMPLE; BOSTONIANS; BRING ON THE NIGHT; THE CHILDREN; CHOICE OF ARMS; MAN OF IRON; MONTENEGRO; MOSCOW DOES NOT BELIEVE IN TEARS; MY BRILLIANT CAREER; MY NEW PARTNER; MALCOLM; MONA LISA; OBLOMOV; OFFICIAL STORY; GETTING EVEN; THE GLASS MENAGERIE; THE HOUNDS OF NOTRE DAME; HOLLYWOOD SHUFFLE; INSIGNIFICANCE; I SENT A LETTER TO MY LOVE; KISS OF THE SPIDER WOMAN; KANGAROO; L'ADOLESCENTE.



b) The Israel and Jewish Collections

Due to a rigorous acquisition programme, the Archive has succeeded in collecting approximately eighty percent of all feature films produced in Israel. In addition, the Archive received from the Ministry of Foreign Affairs a major deposit of 760 Israel information documentaries. The Archive's Centre for Jewish Film has concluded an agreement with the Fortunoff Video Archives for Holocaust Testimonies at Yale University whereby the Centre will be the depository of video testimonies in Israel. Among the major acquisitions of the Archive's Centre for Jewish Film were HUMORESQUE (Frank Borzage) restored by the UCLA Film Archives; von Zur Muhlen's JEWS UNDER THE RED STAR; PROFESSOR MAMLOCK from the Staatliche Filmarchiv der DDR; Karl Gass's ANYONE COULD SEE; DEATH OF A BEAUTIFUL ROEBUCK (Czechoslovakia 1989); Robert Gardner's ARABS AND JEWS; Ilana Zolotar's A VOYAGE WITH VLADIMIR VISSOTSKY.

2. PROGRESS IN THE FIELD OF PRESERVATION

The Archive continued the enormously important task of transferring film negatives from the 35mm studio, United Studios, Herzliya, to the storage vaults at the Israel Film Archive. During the year, the Archive has acquired 621 negatives of Israeli documentary films and commercials from assorted sources including: Roll Films; United Studios, Herzliya; Israfilm; Ministry of Foreign Affairs; Ministry of Absorption; Open University; Mordechai Kirschenbaum; Kibbutz Ein Hamifratz; The United Kibbutz Movement Archive; Director Yona Zaretzky.

Negatives of Israeli feature films acquired in 1989:

ABA GANUV/THE SKIPPER; ADAMA CHAMA/BURNING LAND; OR MIN HAHEFKER/LIGHT OUT OF NOWHERE; OT KAIN/STIGMA; I LIKE MIKE/I LIKE MIKE; HA INSTALATOR/ THE PLUMBER; HAISH SHEBA LAKACHAT; ALEX CHOLEH AHAVA; BO NEFOTZETZ MILION/LET'S BLOW A MILLION; BCHINAT BAGRUT/FINAL EXAMS; HABALASH HA'AMITZ; HABEN HA'AVUD/THE PRODIGAL SON; BANOT/GIRLS; HABANANA HASCHORA/THE BLACK BANANA; GIVAT CHALFON EINA ONA/HILL 24 DOESN'T ANSWER; HAGONEV MIGANAV PATUR; HAGAN;/THE GARDEN; GESHER TSAR MEOD/VERY NARROW BRIDGE; HATSILU ET HAMATSIL/SAVE THE LIFEGUARD; ZUG NASUI/MARRIED; HAZA'AM VE TEHILA/RAGE AND GLORY; HAGIGA LA EINAIM; HIUCH HAGDI/SMILE OF THE LAMB; CHIMO MELECH YERUSHALAYIM/CHIMO KING OF JERUSALEM; HAKHAM GAMLIEL/MARRIAGE JEWISH STYLE; HAMSIN/CHAM SIN; HAMESH/5+5 MUSICAL; HAMESH MEOT ELEF SHAHOR/HALF A MILLION BLACK; HASAMBA VE SHODEDEI HASUSIM/CHASAMBA-THE UNDERCOVER KIDS; HETZI HETZI/HALF AND HALF; HATOV HARA VELO NORA; TAUT BAMISPAR/WRONG NUMBER; YOFI SHEL TZAROT; YALDEI HAMADREGOT/CHILDREN OF THE STEPS; YALDEI STALIN/CHILDREN OF STALIN/RED MOON; KASAKH; KVISH LELO MOTZA/DEAD END STREET; KOCHAV HASHACHAR/MORNING STAR; KOACH MESHICHA/ATTRACTION; KOL AHAVOTAI/ALL MY LOVING; KATZ VECARASSO/KATZ AND CARASSU; KESCHE NOTNIM KACH/GIVEAWAY; LO LAALOT YOTER; LO SAM ZAIN/DON'T GIVE A DAMN; MEACHOREI HASORAGIM/BEYOND THE WALLS; MIVTSA SHTREIMEL/OPERATION



STREIMEL; HAMEGILLAH 83/THE MEGILLAH 83; HAMUVTAL  
 BATITO/BATITO; MILLIONAIRE BETSAROT/A MILLIONAIRE IN TROUBLE;  
 MIRI/MIRI; MILCHEMET ESRIM HASHANIM; MELECH LEYOM ECHAD/KING  
 FOR A DAY; MENEGED/MENEGED; MAAGALIM; MA'ASEH BEMONIT/TALE OF  
 A TAXI; MATSOR/SIEGE; MIKREH ISHAH/A WOMAN'S CASE; HAMISCHAK  
 HA'AMITI/THE REAL GAME; MISHPACHAT SHIMKHON/THE SHIMKCHON  
 FAMILY; MITACHAT LA'AF/UNDERNOSE; NAGOO'A/DRIFTING;  
 NADIA/NADIA; NOAH BAT SHEVA ESRE/NOAH AT SEVENTEEN; NEPAGESH  
 BACHOF; NISUIM FIKTIVIIM/MARRIAGE OF CONVENIENCE;  
 SABINA/SABINA; SOF SHAVUAH METURAF/CRAZY WEEKEND; SOFO SHEL  
 MILTON LEVI/THE END OF MILTON LEVI; SIPPUR INTIMI/INTIMATE  
 STORY; HASIKIRIN/FREE MAN'S BLOOD; SAPAR NASHIM/THE  
 HAIRDRESSER; SERET VE ARUCHAT BOKER/A MOVIE AND BREAKFAST;  
 OVDIM AL HAOLAM/TOURIST TRAP; AZIT HACALBAH HATZANCHANIT/AZIT  
 THE PARATROUPER DOG; HA'AYIT/THE VULTURE; EINAYIM GDOLOT/BIG  
 EYES; AM ISRAEL CHAI/THE IMPOTENT; ATALIA/ATALIA; PHOTO  
 ROMAN; PITSUTZ BEHATZOT/ EXPLOSION AT MIDNIGHT; FISHKE;  
 PHANTOM KID; HAPNIMIYA/FUN FOREVER; FESTIVAL SHIREI  
 YELADIM/CHILDREN'S SONG FESTIVAL; PITSEI BAGRUT/GROWING  
 PAINS; KOMPOT NAALAYIM/SMELL AND SMILE; KUNI LEMEL BE  
 KAHIR/KUNI LEMEL IN CAIRO; KUNI LEMEL BE TEL AVIV/KUNI LEMEL  
 IN TEL AVIV; ROVEH CHULIOT/WOODEN GUN; ROMAN  
 BEHEMSHEHIM/AGAIN FOREVER; RAK HAYOM/ONLY TODAY; SHOVRIM;  
 SHISHAH YAMIM LANETZACH; SHISHIM SHAOT LESUEZ/60 HOURS TO  
 SUEZ; SHLAGER/SNASH HIT; SHALOM TEFILAT HADERECH/SHALOM-A  
 PRAYER FOR THE ROAD; SHLOSHAH VE'ECHAT; SHLOSHA YAMIM VE  
 YELED/THREE DAYS AND A CHILD; HASIMLA/THE DRESS; SHNE KUNI  
 LEMEL/TWO KUNI LEMEL; SHTEI DEFIKOT LEV/TWO HEART BEATS;  
 TALVEH LI ET ISHTECHAH/LEND ME YOUR WIFE; TEL AVIV - BERLIN;  
 TA'ALAT BLAUMILCH EINA ONA/THE BIG DIG.

### 3. CATALOGUING - DOCUMENTATION - RESEARCH

The Archive purchased a state-of-the-art computer network, thanks to a generous donation from the America Israel Cultural Foundation. The network includes a 80386-based file server with a 150 MB disk, and three AT work stations. The network is expandable to an almost unlimited number of stations. The communication software used is Novell's ELS NetWare Level II and the cataloguing software is Aleph, a table-driven computer programme for libraries and archives, developed by the Hebrew University in Jerusalem and used by many institutions in Israel and abroad. The flexibility of the Aleph programme is easily adaptable to specialized needs. It enables the different collections of the Archive (the film collections, the video collection, the research library collections, the Cinematheque programme and the Center for Jewish and Israeli Film) to be integrated and at the same time retain their autonomy.

Following the introduction of the computer network, the Archive has begun the recataloguing of its holdings, under the supervision of Edith Falk, head of the library and information services.

The Archive catalogued 481 films during 1989 as well as 218 in its recataloguing programme. An entire collection of 84 Geva newsreels from 1954 to 1971 was subject indexed.



4,200 persons frequented the library for research purposes including film scholars, university graduate students, highschool students and journalists. 512 books were acquired for the library collection. Other archives and national film centres donated great quantities of documentation on national cinema. Through the Jerusalem Foundation, the library received a generous donation for purchasing books in memory of Oscar Beller. Books were also donated by Calev Ben-David, Joel Finler, Emil Shapiro and Eric Goldman. During 1989, 172 students, filmmakers, journalists and scholars viewed films and cassettes from the Archive's collection for research purposes.

#### 4. FILM SHOWINGS

A total of 1,662 titles were screened from the Archive's film collection: 420 in the Cinematheque programme; 80 titles within the framework of the educational programme; 470 were lent to other cultural institutions; and 102 were viewed privately. 590 titles from other sources (local and overseas) were screened at the archive as part of the Cinematheque or educational programming.

#### Public Screening Programme (Cinematheque)

During 1989 a total of 172,000 persons attended the 1,781 screenings of the Archive's public screening programme (Cinematheque). The Cinematheque screens four to five films a day, seven days a week.

Continuing Cinematheque programmes include:

Preview screenings for Cinematheque members of selected feature films before they are released commercially in Israel; Films for children; Midnight screenings; Treasures from the Archive; Programmes of short Israeli Films; Short film of the week; Video club :selections of music video clips; Films for the whole family.

#### Special Programmes in 1989 included:

Women and Madness: Witchburning in Film ; Prague Spring - Series on Film as a subversive art exemplified by the 'Czechoslovak New Wave' in Cinema; Films of Ebehard Fechner; The French Revolution in Film; Hommage to Romain Gary; Films by Rainer Werner Fassbinder; Films by Pier Paolo Pasolini; Jazz Made in France; The Early Films of Billy Wilder; Portraits of Jewish Women in Films; Rock Movies; Films from Rumania; Post-Modernism; Hommage to Laurence Olivier; 50 years to the outbreak of WWII; New Israeli Short Films; Complete Andrei Tarkowsky Retrospective; New Spanish Cinema, in cooperation with the Spanish Embassy, Tel Aviv; First Films from West Germany, in cooperation with the Goethe Institute, Tel Aviv; Films by Jean Cocteau; New Danish Cinema.



### Film and Media Education Programme:

The Archive's already extensive film educational activities continue to expand and reach new horizons. Before the school year begins, the Archive's two screening halls are fully booked every day with educational seminars for classroom groups.

580 film seminars for classroom groups were held in 1989 attended by 67,000 school children. The framework of the film seminars for schools was in 1989 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 means of teaching other subjects. The seminars are an integral part of the children's school curriculum.
- 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 fourth year, the Archive offered to the public university level film history courses. Four courses (30 sessions each) were offered on the beginners, intermediate and advance levels with a total enrollment of 450 participants. Each session is dedicated to a different aspect of cinema history and presented by film historians, film critics and film directors.

- A film education programme for elementary school teachers, one session per month. Each session, this year is dedicated to a different aspect of the process of filmmaking.

- Special one/two day seminars for specialized groups: social workers; community centers representatives from all over Israel enabling them to acquire the tools for initiating film groups and programmes in their communities; soldiers - as part of their Army educational programmes.

### 5. EXHIBITIONS - PUBLICATIONS

- Original costume designs from the film "GONE WITH THE WIND"
- Insects and stuffed animals exhibition in conjunction with The Society for the Protection of Nature
- Photographs of Jerusalem Architecture throughout the centuries by the architect Kroyanker.

### 6. CENTRE FOR JEWISH FILM

Amy Kronish, after several years absence, has returned to curate the Centre for Jewish Film together with Paula Weiman-Kelman, both of whom have many years of experience in the field. They continue to document and catalogue information on every film of Jewish interest produced internationally and in Israel. Upon special request, Mrs. Kronish prepared an academic paper, delivered at the Tenth World Congress of Jewish Studies, on "The Conflict Between Jewish Tradition and the Modern World as Seen Through Films on Inter-marriage".



The Centre for Jewish Film has begun an active permanent loan and exchange programme with other archives in an attempt to acquire an extensive collection of films dealing with the Jewish experience.

As part of its education programme, the Centre for Jewish Film offered seminars and screenings on the following themes: THE PORTRAIT OF THE JEWISH WOMAN IN FILM, THE CHANGING JEWISH FAMILY and THE IMAGE OF THE PIONEER IN PRE-STATE FILMMAKING. A five-part film series was presented on the subject of CRITICAL CONFLICTS IN CONTEMPORARY ISRAEL which included screenings of features and shorts and meetings with filmmakers. The series presented in-depth analyses of the current reality in Israel.

The Centre for Jewish Film has concluded an agreement with Harvard University whereby Israel feature films are transferred to video and deposited at the Judaica Video Collection at the Harvard Library for research and educational purposes.

#### 7. INTERNATIONAL RELATIONS

- Lia van Leer, director, attended the Berlin, Cannes, Moscow, Edinburgh, Venice, New York, London and Leipzig Film Festivals as well as the FIAF conference in Lisbon. Lia and Wim van Leer/Jerusalem Film Festival awarded a prize for the best student comedy at the Edinburgh Film Festival.
- Ilan de Vries, deputy director, attended the 1989 Berlin Film Festival and the Dutch Film Days in Utrecht.
- Gili Mendel, education coordinator, attended the 1989 Berlin Film Festival.
- Avinoam Harpak, programme editor, attended the 1989 Berlin, Venice and London Film Festivals.
- Debora Bess Siegel, festival coordinator, attended the Cannes Film Festival.
- Amy Kronish, curator, represented the Israel Film Archive at the Conference on Jewish Film and Jewish Studies held at Harvard University November 1989.

#### GUESTS FROM ABROAD

Chantal Akerman, Nurit Aviv, Jean Claude Brisseau, Alfred Behrens, Anne Michele Cahn, Holly Dole, Michele Driguez, Ilkido Enyedi, Stephen Foster, Ebehard Fechner, Rina Fraticelli, Eve Forman, Norbert Friedlaender, Mona Gamal El-Din, Karl and Christel Gass, Marina Goldovskaya, Kelly Gordon, Sarah Gristwood, Klaus Hellwig, Lisa Heredia, John Holland, Evelyn Hannon, Janis Hole, Fiorella Infascelli, Albert Johnson, Srdjan Karanovic, Wolfgang Klaue, Derek Malcolm, Guido Manuli, Alain Marchand, Conny Marks, Simon Mizrachi, Ivan Nitchev, Vivian Ostrovsky, Ulrike Ottinger, Gerald Peary, Alan Plater, Heather Playford-Denman, Nim Polanetska, Don Ranvaud, Alan Reich, Berenice Reynaud, Vanni Ricottini, Leo Rubinfien, Beverly Shaffer, Gerard Scheumann, Mike Shivas, Michael Salomon, Alexander Sokurov, Hvezdoslav Stefan, Ghila Sroka, Grazyna Szapolowska, Istvan B. Szabo.



Joram Ten Brink, Kenith Trodd, Jan Ulicny, Irmgard von zur Muehlen, Bengt von zur Muehlen, Marcia Zalbowitz, Francine Zuckermann, Jack and Muriel Wolgin.

#### SPECIAL EVENTS - MISCELLANEOUS

- Psychological Trauma in Films

- Music in Films - series of lecture/film on the character and importance on film throughout the history of cinema.
- Films: A Meeting of the Arts - series of lecture/film on the influence of different Art medias on the cinema.
- Tenth Anniversary of the Ministry of Education and Culture's Fund for the Promotion of Quality Israeli Films.
- In the Spirit of Freedom: continued from last year, 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.

- Thirtieth Anniversary of Am-oved Publishers: Film Adaptations of Books

- 'Masa Acher' - series of lectures/film on cultures, vistas and places in cooperation with the globe trotter magazine Masa Acher.
- Literature, Scriptwriting and Israeli Cinema - Discussion on the subject of literary sources in Israeli filmmaking, concentrating on the work of Itzhak Ben Ner, author, scriptwriter and critic. Under the auspices of Minister of Education and Culture, Mr. Itzhak Navon.
- La Guerre Est Finie (France, 1966) Dir: Alain Resnais Special screening in the presence of the Spanish Minister of Culture and scriptwriter Jorge Semprun.
- The Wannsee Conference (Heiz Schirk, West Germany/ Austria 1984) - Israel premiere screening under the auspices of "Jad Vashem" - The Holocaust Martyr's and Heroes Remembrance Authority, in the presence of his Honor the President of Israel, Mr. Haim Herzog and Mrs. A. Herzog, the Prime Minister of Israel Mr. I. Shamir, Members of the Knesset and other honoured guests.
- Premiere Screening of DER PROZESS (West Germany, 1984), in the presence of the director Ebehard Fechner.
- International Women's Day - special screenings and discussion including Israeli premieres concerning women's subjects and women's role in advertisement.
- Women's Films from Canada - selection of highlights from the STUDIO D productions, National Film Board of Canada that was founded by Kathleen Shannon as a forum for women filmmakers. In the presence of Evelyn Hannon, Francine Zuckerman, Rina Fraticelli, Beverly Shaffer, Janis Cole, Holly Dale. Organised with the assistance of the Arts Promotion Division, Department of External Affairs, Ottawa; The Canadian Embassy, Tel Aviv; National Film Board of Canada, Montreal and the Israel Association of Canadian Studies.



- 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 premiere screening of 'The Sandwich Years' (Pierre Boutron).
- Evening in Memory of George R. Ostrovsky with Israeli premiere of the original version of 'Jewish Luck' (1925. Alexei Garanovsky).
- Nature Feast - Chanuka 1989, in cooperation with the Israeli Nature Preservation Society
- Special Screening of 'Walkman Blues' in the presence of the director Alfred Behrens.
- SELF IMAGE - CRITICAL CONFLICTS IN CONTEMPORARY ISRAEL THROUGH THE EYES OF THE CAMERA a film/lecture series presented by the Jerusalem Cinematheque Centre for Jewish Film in cooperation with the American Jewish Committee.

#### JERUSALEM FILM FESTIVAL

The sixth Jerusalem Film Festival took place from June 29 to July 8, 1989. 50,000 persons attended the 130 feature films and fifty short films from forty countries. Screenings took place from morning to late at night at seven different screening venues. The opening event was the Israeli premiere of the restored GONE WITH THE WIND, accompanied by an exhibition of original costume and production sketches from the film. The programme included a wide selection of films chosen from recent international film festivals, a two day marathon of Israeli short films, an homage to Billy Wilder, a new Italian cinema programme, a selection of films on Jewish themes, a bountiful selection of independent cinema and many interesting avant garde and documentary films. For the first time the Festival brought to Israel films and cinema personalities from Czechoslovakia, Bulgaria, East Germany, Egypt and India.

The 1989 Festival hosted the first WOLGIN GOLDEN DOVE AWARD for Israeli Films, sponsored by Muriel and Jack Wolgin of Philadelphia. An international jury awarded \$50,000 in cash prizes for the best Israeli film. The winners of the awards were Rashid Mashrawi's THE SHELTER, Jorge Weller's NO TE METAS and Isaac Zepel Yeshurun's GREEN FIELDS.

#### NEW EQUIPMENT

The Israel Film Archive acquired 4000 35mm film boxes, Umatic 3/4" Video recorder, Compactus shelves (63 square meters), Dolby equipment for the big screening hall, a computer network including a 80386-based file server with a 150 MB disk, and three AT work stations.



# Jerusalem

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STEVEN SPIELBERG JEWISH FILM ARCHIVE  
JERUSALEM, ISRAEL

FIAF ANNUAL REPORT 1989

The past year has been an extraordinary one at the Steven Spielberg Jewish Film Archive which celebrated its twentieth anniversary. The Archive's collection is constantly growing as organizations and individuals from all over the world realize the advantages of placing their documentary films in an academic institution, in Jerusalem, which regards this material as invaluable historical documentation of the Jewish experience in the Twentieth Century. The Archive's professional work in filmographic research, computerized cataloging and reconstruction of its rare films also progressed considerably.

ACQUISITIONS

Two major collections came to the Spielberg Archive:

Beit Lohamei Hagettaot (The Ghetto Fighter's Museum)-  
Holocaust Film Collection-

In 1949 a group of survivors of the Holocaust founded a kibbutz in Israel (Lohamei Hagettaot) and established a Documentation Center and Museum of the Holocaust and Resistance. They acquired films dealing with the subject and over the years amassed one of the world's largest collections. In the early 1970's they established the Documentary Films Production Company whose task it was to produce a trilogy of full length documentary films exploring major aspects of the Holocaust. Over ten years in the making, the directors of this series searched for and duplicated relevant footage from archives all over the world. The tens



of thousands of feet of this collected material is a major visual consolidation of the Nazi attempt at Jewish annihilation. Beit Lohamei Hagettaot has deposited this collection at the Spielberg Archive. Together with the videotaped proceedings of the Eichmann Trial, which the Spielberg Archive holds, the addition of the Lohamei Hagettaot collection, makes the Archive a major resource of film footage on the subject of the Holocaust.

#### Axelrod Newsreel Collection-

Natan Axelrod, one of Israel's pioneer filmmakers produced the CARMEL NEWSREELS from 1935 until the early 1950's. These newsreels were purchased by the State of Israel and deposited in the State Archive. As a preliminary step in the preservation of the nitrate newsreels, the State Archive had them duplicated to U-matic high-band videocassettes. In an agreement between the Spielberg Archive and the State Archive, copies of the newsreels in video format will be deposited at the Spielberg Archive and will be available for viewing. The Archive staff will catalogue, shot list and enter the data into the Archive's computer database. Researchers will be able to find, through the use of word search or Boolean search, specific images in the vast amount of newsreel material.

#### **CATALOGING, FILMOGRAPHIC RESEARCH AND DOCUMENTATION**

Four years ago the Spielberg Archive began entering both its title card catalogue and shot-list catalogue into a computer database. The terminals in the Archive are linked to the main-frame VAX Digital computers of the Hebrew University and use the ALEPH information retrieval program developed by the University's Computer Center. This past year the entry of the data, under the supervision of staff librarians, Wendy

Luterman and Thea Hurevitz, was completed. During the upcoming year, work will continue on editing and refining the computerized information. Also, in conjunction with the librarians of the University work is progressing on developing a thesaurus for Jewish/Israeli visual material. Preliminary discussions have begun over the possibility of distribution of the Archive's computerized catalogue on CD-ROM format. This technology is still relatively new in Israel, but no doubt will become a major vehicle for database distribution.

Three years ago the Spielberg Archive established the Israel Database Filmography Project- a national filmographic research survey. The goal of this project is to gather information on all films dealing with the Jewish/Israeli experience which exist in collections and archives in Israel and enter this information into the computer database in the Archive. This project is under the directorship of Sheba Skirball. The film material is being surveyed by subject and the first compilation has been completed this past year. Garland Publishing Co. of New York will be publishing this information in the form of a printed filmography entitled Films of the Holocaust: An Annotated Filmography of Collections in Israel, Volume I. The next subject to be surveyed is Israel in Film: 1896-1968 and work has already begun. In order to facilitate the gathering of information, the Archive has purchased a lap-top computer which will be used by its research staff in collecting data from archives all over the country. Garland Publishing has signed a contract with the Spielberg Archive for the publication of Volume II in the series.

A number of years ago, the Spielberg Archive was given an enormous collection of over 1,000 files filled with newspaper



clippings, movie scripts, reviews, stills, etc. dealing with Jewish film. The David Matis Collection will form the basis of a Documentation Center on the History of Jewish/Israeli Cinema. Work on this collection is being done by staff Film Researcher, Hillel Tryster. The Archive purchased a sophisticated filing system developed in Israel which is made of acid-free paper. Mr. Tryster is indexing and organizing the Matis Collection into these new files. Hopefully, this material will be available to researchers next year.

### PRESERVATION

Over a decade ago the Spielberg Archive purchased the collection of one of the most important filmmakers working in British Mandatory Palestine in the late 1920's '30's- Baruch Agadati. Agadati's major contribution to the development of the Israeli cinema was his film ZOT HI HA'ARETZ ("This Is the Land")- the first locally produced Hebrew speaking film released in 1935. Among the reels of the Agadati material were the movies of Yaacov Ben Dov- the country's first Jewish filmmaker who had sold his film library to Agadati in 1933. Agadati cut apart Ben Dov's movies as he needed the scenes for his own AGA productions. The Archive preserved these nitrate films and they returned last year from Henderson's Laboratory in London. The staff of the Archive, together with an independant film researcher, Yaacov Gross, have been working on reconstructing the Ben Dov films as much as possible to their original format. A chronology of the thirty documentary films Ben Dov produced between 1917 and 1933 has been established.

## FILM SCREENINGS

Last December, in cooperation with the Israel Museum, the Spielberg Archive sponsored "An Evening in Honor of Yaacov Ben Dov- the Father of the Hebrew Cinema," in the Museum's auditorium. Ben Dov was also a famous stills photographer and his collection is in the Department of Photography of the Museum. The event was well attended and very successful. The program included a number of lectures on Ben Dov's life and artistic output. A film, produced by the Spielberg Archive from the reconstructed Ben Dov footage and describing the important role he played in the history of Israeli cinema, was screened. Since then, this film has been broadcast on television in Israel and has been purchased by the Educational Television station.

## INTERNATIONAL RELATIONS

In November 1989 Harvard University sponsored an international conference on "Jewish Film and Jewish Studies." Marilyn Koolik, the Director of the Archive, was invited by Harvard to give the keynote lecture. Her talk was entitled "Jewish Film Archives in Israel: The State of the Field." Harvard will be publishing the proceedings of the conference. Sheba Skirball, the Archive's Filmography Project Director also attended.

Mrs. Koolik was invited to Toronto to give a public lecture on the history of early Israeli cinema. This event was sponsored by the Canadian office of the Hebrew University and over three hundred people were present. Mrs. Koolik also visited the film divisions of the National Archives, the Library of Congress and the Smithsonian Institute in Washington. In April, she attended the FIAF Conference in Lisbon.



Sheba Skirball spent two months as a Researcher in the Museum of the Jewish Heritage in New York.

## EDUCATION

As a result of the work done by the filmography staff in researching collections around the country and the difficulties they encountered in obtaining information from many of the catalogues, a decision was made to share the accumulated professional expertise of the Archive's staff with others working in the field. This past May, the Spielberg Archive hosted a one day seminar at the Hebrew University entitled "Film Cataloging and Computerization of Film Data." Over thirty participants from all over the country attended. The seminar day was under the direction of Sheba Skirball. Plans are to host these conferences annually. Each time another subject will be discussed.

Marilyn Koolik addressed the forum of the Directors of Libraries of the Hebrew University. This annual meeting is an opportunity for the exchange of information regarding the different collections, new technologies, developments in the computer system, etc. that are of common interest.

## MISCELLANEOUS

Since its establishment twenty years ago, the Spielberg Archive has been a Special Collection of the Jewish National and University Library. Professor Malachie Beit Aryeh, the Director of the Library recently was appointed as a member of the Board of the Spielberg Archive.

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## Report for 1989

### Acquisitions of the year

566 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.

From The Danish National Museum has been transferred the whole collection of documentary film material on Danish matters, which was established in 1941.

The library has acquired 1024 books and is subscribing to 341 periodicals. It has been visited by 5564 and 9985 books have been lent out.

The stills department has received 107.152 stills from Danish distributors. 31.323 of these stills have been catalogued and included in the collections.

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 in 1987-89 the museum received a special grant for the transfer of Danish documentary and short films. Great work is however involved in finding the original material and preparing it for printing.

The technical department has viewed reels of 16 and 35mm prints. 38.830 m of nitrate film were transferred to safety stock.

### Cataloguing- Documentation- Research

The cataloguing of the film acquisitions has continued as well as the cataloguing work of the library and the documentation department.

### Film showings

205 feature films and 28 short films have been shown at 434 showings in the museum's 150-seat cinema. The films were shown at closed performances to members of the museum. The museum had 2413 members in 1989 and the showings were attended by 15.665 spectators. There has been 12 weekly performances from January to May and from September to December.

The films were presented in series of Powell & Pressburger, Dreyer, Cassavetes, David Cronenberg, Cocteau, Manoel de Oliveira and The French revolution, Ealing Studios and many others.

At the museum's branch in Arhus 77 films were shown at 77 performances for 3418 spectators.

### Exhibitions

In the museum's own small exhibition room has been organised an exhibition on Carl Th. Dreyer's film "Day of Wrath" from 1943.

For The Ministry of Culture the museum mounted an exhibition on "La Passion de Jeanne d'Arc" by Carl Th. Dreyer at La Maison du Danemark in Paris in November and December.

### Publications

Four issues of the periodical "Kosmorama" were published, and so were four programme leaflets. For the tenth 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 1988 - June 30th 1989. 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 Museum of Modern Art in New York and after New York the Dreyer-films were shown at about a dozen other filmarchives and museums in the US and Canada during 1989. Dreyer-films were also loaned to Gosfilmofond in Moscow.

Among the foreign visitors in 1989 were from Stockholm mr. Einar Lauritzen and Nils-Hugo Geber, and from Tokyo mr. Miki and mr. Hiroshi Komatsu. In connection with a presentation of the restored print of "Casanova" the museum was visited by Madame Renée Lichtig and Mr. Steven Bach from Munich visited the museum, looking for stills and films of Marlene Dietrich.

Ib Monty visited The Museum of Modern Art in New York in February in connection with the Dreyer-retrospective and participated in a meeting of the Nordic film archives in Oslo in March. In April Ib Monty and Dan Nissen participated in the FIAF-congress in Lisbon. Karen Jones was in Lisbon in April for a meeting in the FIAF Documentation Commission.

Uffe Lomholt Madsen visited AB Filmlabor in Stockholm in October and Ib Monty attended the opening of the museum's exhibition on "La Passion de Jeanne d'Arc at La Maison du Danemark in Paris in November. And he participated in a meeting in FIAF's Working Group on Membership in Helsinki in November.

February 1990

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# Koblenz

**5400 Koblenz (Karthause)**  
Potsdamer Str. 1 · Postfach 320  
Telefon (02 61) 505-0 (Vermittlung)  
Teletex 261 852 BArchKO  
Telefax (02 61) 505226

Bundesarchiv · Postfach 320 · 5400 Koblenz

Öffnungszeiten des Benutzersaals:  
montags – donnerstags: 8.00 Uhr – 20.45 Uhr  
freitags: 8.00 Uhr – 19.00 Uhr  
Aktenausgabe bis 14.00 Uhr (freitags 12.00 Uhr)

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## Activities in 1989:

### 1. Acquisitions of the year

During last year the Bundesarchiv-Filmarchiv enlarged its holdings by 280 feature films and 5.600 documentaries. The holdings increased to 5.480 titles of feature films and to 56.150 documentaries including news-reels.

Among the feature films acquired by exchange, deposited or given as a loan there were some original nitrate prints (partly tinted) of classic German silent films worth to be mentioned in particular:

- "Der brennende Acker" (1922; F.W. Murnau)
- "Die Buddenbrooks" (1923; Gerhard Lamprecht)
- "Der letzte Flug" (1914/15; Georg Jacoby)
- "Die Liebe der Jeanne Ney" (1927; G.W. Pabst)
- "Der Lumpenbaron" (1914; Waldemar Hecker)
- "Madame X und die schwarze Hand" (1920; Fred Sauer)
- "Der Mann ohne Kopf" (1927; Nunzio Malasomma)
- "Die Perle des Orients" (1921; K.H. Martin)
- "Der reitende Tod" (1919; Werner Sinn)
- "Schloß Vogelöd" (1921; F.W. Murnau)
- "Teddy wird verpackt" (1916; Alfred Halm)
- "Tragödie eines Streiks" (1911; Adolf Gärtner).

### 3. Cataloguing - Documentation - Research

During last year 347 researchers visited the Filmarchiv, most of them working for German or foreign television productions. The staff of the Filmarchiv had to screen approx. 6.000 reels for them. Another 5.000 reels were dispatched for non-commercial screenings inside Germany and in other countries.

### 4. Film showings - publications

From January to March, the Bundesarchiv continued its retrospective "Criticism of judicial power in German cinema".

In October, a new series was started: "From Red October to Perestrojka" presenting documentaries and feature films from the USSR.

When Prof. Dr. Hans Booms, President of the Bundesarchiv, retired on June 30, 1989 the Bundesarchiv published a "Festschrift für Hans Booms" under the title "Aus der Arbeit der Archive" containing contributions of more than seventy authors many of them dealing with German film history and film archive problems.

### 5. Relations with other film archives

In 1989 the Bundesarchiv had an intensive exchange of film material with the Staatliches Filmarchiv der DDR and with other FIAF-archives in Amsterdam, Lausanne, Luxembourg, Milano, New York, Praha, São Paulo, Tirana and Wien.

Helmut Regel, head of the feature film section in Koblenz, visited the Nederlands Filmmuseum in Amsterdam in September and had the opportunity for some days to be working at German nitrate prints for identification.



6. Special events

On November 16, 1989 Leitender Archivdirektor Dr. Klaus Oldenhage took over a new responsibility in the Bundesarchiv. His successor as head of the Bundesarchiv-Filmarchiv is Mr. Wolf Buchmann.

Harald Brandes, head of the filmarchive's technical section, participated in the Unesco "Workshop on Film Preservation" in Bangkok in July, 1989.

**La Paz**

ACTIVITIES REPORT FOR 1989

1.- ACQUISITIONS OF THE YEAR

One acquisition of great importance, mainly to increase the knowledge about Bolivian Film history, has been obtained during 1989.

After long investigations, we were able to locate and recover the films made on the beginning of the 20ies and during that decade and following years by José María Velasco Maidana one of the pioneers of Bolivian Film. 70 reels were found, including important sequences from the first feature film made in Bolivia, the complete version of "Wara Wara"(1930) the most important silent feature film, as well as documentaries, newsreels and the first essay of comic picture. This has been a discovery of untold value; all found films are in negatives and we are in conversations at the moment with other archives, seeking the possibilities of copying and transferring this material to acetate.

Furthermore we enlarged our holdings by the following acquisitions:

- 29 feature films
- 45 documentaries
- 31 trailers
- 21 video cassettes

This totalized 231 reels added to our film collection

Including all above mentioned acquisitions our archive actually counts with:

- 5.008 titles
- 7.191 reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

Our main worry at the moment, is as mentioned above, the copying unto safety material of these old Bolivian Films rescued in 1989.

Unfortunately this process cannot be locally done, because of the lack of laboratories. Anyhow the material has been checked and cleaned. We were lucky to have found it in perfect conditions.

We also have continued cataloguing and reviewing our film collection. 580 reels were checked, and in 34 cases we made urgent restoration mainly for damaged film perforation.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

We continued storing information in our computing system. Part of our clipping collection has been registered, at the moment we are at work with datums of the library and periodicals.



We acquired also 68 books, 197 periodicals, 108 film posters, 909 stills, 8 press books, and 763 clippings.

107 researchers, mainly students, requested our services.

We regret that up to date we have not been able to connect an editor, interested in the publication of our basic national filmography which has been finished and includes all dates concerning 1989.

#### **4.- FILM SHOWINGS**

145 Films have been shown at 730 screenings in our 260 seat cinema.

These films were grouped in the following series:

- The best actual Swiss Cinema (14 films)
- The Soviet Glasnost in Film (4 films)
- Post-modernism in Film (10 films)
- Werner Herzog and his generation (7 films)
- French Passions (6 films)
- 30 Years of Cuban Cinema (6 films)
- Erotism in Film (9 films)
- French Revolution in Film (6 films)
- Literature and Film (6 films)
- Hommage to Ernst Lubitsch (11 films)
- Hommage to Roberto Rosellini (7 films)
- Revolts and Transgressions (7 films)
- Phantoms of History (5 films)
- Best Films from Two Years (9 films)
- First European Community Festival (13 films)
- Hommage to Bette Davis (3 films)
- German Films for children (10 films)
- Five Great Filmmakers (5 films)

Beside we showed 8 films in premieres. Among them important features as "Ran", "El Discreto Encanto de la Burguesía", "Solo Sunny", "The Empire of Sens".

55.128 spectators assisted to these screenings.

We also offered 31 special screenings for students. 6.150 of them assisted to these showings.

In addition we offered showings in other cities of our country. As example: a complete retrospective of the work of Sergei Eisenstein was presented in Santa Cruz.

#### **5.- EXHIBITIONS-PUBLICATIONS**

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

Also a serie of informative leaflets to the films mentioned at\* 4, were published.

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

Speaking in financial terms, 1989 again has been a rather good year for us, as we were able to maintain the relatively stable situation as in former years.

Nevertheless we still have severe problems with the insufficient space in our instalments, specially in the different sections of the archive. And our present incomes do not allow to think about possible enlargements, wich could reder better service and preservation labour.

Our relations to governmental authorities are as always excellent. Mr. Mariano Baptista, member of our Board of Directors has been appointed new Minister of Education.

#### **7.- INTERNATIONAL RELATIONS**

In november, thanks to an invitation from our colleagues of Cinemateca Argentina we assisted to the Latin-American Archives meeting in Buenos Aires. During these gathering, we discussed with our fellow colleagues of the continent series of projects related to our common work and the future projects we are facing for the coming years, specially the creation of a Regional Preservation Centre in San Paulo.

We had the visit of the Swiss filmmaker Patricia Moraz and the Peruvian director Federico García.

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RAPPORT D'ACTIVITE POUR 1989

Suite des activités régulières: 3 projections par jour, Cours de Freddy Buache, collaboration avec le Festival de Locarno, les Universités de Lausanne, Genève, Zurich, le Filmposium de Zurich, diverses écoles; la télévision, etc. Préparation 700ème anniversaire de la Confédération en 1991.

Le travail principal fut, au cours de l'année, le déménagement de tous nos films, (y compris le nitrate) et le regroupement de la collection dans notre nouveau dépôt de Penthaz, avec poursuite du contrôle de l'inventaire et sa prise sur ordinateur. Notons, en outre:

Panorama films autrichiens, en présence d'Albert Quendler et de Gertrud Luschütsky.

Immigration et cinéma, en collab. avec la Chambre consultative des Immigrés de Lausanne.

Hommage à Warner Bros. (37 de ses films déposés dans nos archives).

Soirée Matthias Zschokke (en sa présence, en collab. avec la Sté. vaud. d'études allemandes).

Présentation de films d'avant-garde bâlois.

Exposition du Centenaire de Charlie Chaplin (Galerie 6-28 avril) et rétrospective (65 films).

Sélection de films suisses récents (Reflets du Festival de Soleure: une cinquantaine de titres).

Hommage à John Cassavetes (10 titres).

Présentation de 22 films de la Fox (déposés dans nos archives).

Le rêve et le cinéma (en collab. avec l'Institut de psychologie de l'Université de Lausanne).

60 films pour l'été.

Programme "L'Europe des cultures" en collab. avec le 2ème Festival int. du Théâtre contemporain.

Présentation de films d'animation (en collab. avec le Festival d'Annecy, et la présence d'une délégation comprenant, notamment, Youri Norstein, Eduard Nazarov, Giulio Giannini).

Panorama du cinéma israélien (8 films) en présence d'Isaac Yeshurun.

Hommage à Laurence Olivier (8 films).

Reprise de la rétrospective Preston Sturges du Festival de Locarno (12 films).

29, juin, visite du Gouvernement suisse In Corpore, conduit par J.P. Delamuraz, Président de la Confédération helvétique.

25 août, visite des Ambassadeurs de Suisse en présence des Conseillers fédéraux Delamuraz et Felber.

Panorama du cinéma de la RDA (15 films).

Fête du cinéma à Lausanne (hommages à Madeleine Robinson et Christine Pascal, en leur présence).

Le monde arabe (7 films).

25 courts et longs métrages, à l'occasion de la visite officielle des Souverains belges en Suisse.

Participation au Festival de films pour enfants de Bellinzone (Exposition Chaplin à l'Hôtel de Ville de Bellinzone).

Collaboration avec le Festival du documentaire de Nyon.

La Révolution française (en collab. avec l'Ambassade de France à Berne: 25 films).

Panorama soviétique, en présence d'Alexander Kaïdanovski et Olga Sviblova (15 films).

Exposition Phonographes et vieilles galettes en collab. avec la Phonothèque nationale et Pro Helvetia (Galerie 9-24 nov.).

Collab. avec le Théâtre de Vidy (Frankenstein).

Collab. avec le Musée de l'Elysée (Nuit de la photo).

Présentation régulière de la série des Plans fixes.

Hommage à Zavattini, à Pagnol, à Doniol-Valcroze.

Collaboration avec plusieurs cinémathèques étrangères.

Publication du bulletin.

Au cours de 1989 les collections se sont enrichies de 6300 bobines (700 titres de longs métrages, dont 550 nouveaux et 600 courts métrages ou films de publicité. Ce qui porte nos collections au 31 décembre 1989 à: env. 14'550 titres de longs métrages et 11'600 titres de courts métrages (sans compter les anciennes actualités, la coll. du Ciné-Journal Suisse, les bandes annonces).

Nous avons enrichi la bibliothèque de 542 livres, 120 nos de revues ce qui porte l'ensemble à env. 13'600 vol. (+ scénarios, revues, catalogues divers).

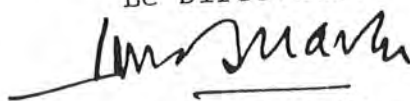
Au cours de 1989, nous avons acquis 50'000 photos, 200 affiches, 3 appareils anciens ce qui porte nos collections à 785'000 photos classées, 30'700 affiches, 283 appareils anciens.

Les subventions pour 1989 furent: Frs 1'000'000.- (directement du budget de la Confédération, et non comme, par le passé, prélevée sur le "Crédit cinéma") (+ env. Frs 150'000.- pour le tirage des films primés), Frs 220'000.- de la Commune de Lausanne (+ env. Frs 150'000.- pour loyers et services).

Le nombre des collaborateurs est resté d'une vingtaine.

CINEMATHEQUE SUISSE

Le Directeur:



Freddy Buache

Lausanne, le 8 janvier 1990



Fête du cinéma à Lausanne (hommages à Madeleine Robinson et Christine Pascal, en leur présence).

Le monde arabe (7 films).

25 courts et longs métrages, à l'occasion de la visite officielle des Souverains belges en Suisse.

Participation au Festival de films pour enfants de Bellinzone (Exposition Chaplin à l'Hôtel de Ville de Bellinzone).

Collaboration avec le Festival du documentaire de Nyon.

La Révolution française (en collab. avec l'Ambassade de France à Berne: 25 films).

Panorama soviétique, en présence d'Alexander Kaïdanovski et Olga Sviblova (15 films).

Exposition Phonographes et vieilles galettes en collab. avec la Phonothèque nationale et Pro Helvetia (Galerie 9-24 nov.).

Collab. avec le Théâtre de Vidy (Frankenstein).

Collab. avec le Musée de l'Elysée (Nuit de la photo).

Présentation régulière de la série des Plans fixes.

Hommage à Zavattini, à Pagnol, à Doniol-Valcroze.

Collaboration avec plusieurs cinémathèques étrangères.

Publication du bulletin.

Au cours de 1989 les collections se sont enrichies de 6300 bobines (700 titres de longs métrages, dont 550 nouveaux et 600 courts métrages ou films de publicité. Ce qui porte nos collections au 31 décembre 1989 à: env. 14'550 titres de longs métrages et 11'600 titres de courts métrages (sans compter les anciennes actualités, la coll. du Ciné-Journal Suisse, les bandes annonces).

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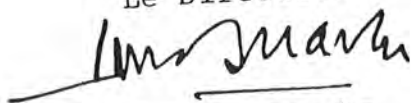
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FILMOTECA DE LIMA

REPORT 1989

1. FILMS ACQUISITIONS

Peruvian Films (35 mm.)

- "Compre antes que se acabe", 1983. Dir.: Carlos Pellegrini  
"La lunareja", 1946. Dir.: Bernardo Roca Rey (cellulose nitrate film)  
Six newreels of the forties.

Foreign Films (35 mm.)

- "Amadeus". USA, 1984. Dir.: Milos Forman  
"El ametralladora". México, 1943. Dir.: Aurelio Robles Castillo  
"Amor perdido". México. Dir.: Miguel Morayta  
"Ansiktet". Sweden, 1958. Dir.: Ingmar Bergman  
"The Bell Jar". USA, 1978. Dir.: Larry Peerce  
"The Black Marble". USA, 1980. Dir.: Harold Becker  
"Britannia Hospital". England, 1982. Dir.: Lindsay Anderson  
"Carny". USA, 1980. Dir.: Robert Kaylor  
"La cripta". Spain, 1981. Dir.: Cayetano del Real  
"Cujo". USA, 1983. Dir.: Lewis Teague  
"Diabolo menthe". France, 1977. Dir.: Diane Kurys  
"Fantasma d'amore". Italy, 1981. Dir.: Dino Risi  
"Flash Gordon". USA, 1980. Dir.: Mike Hodges  
"Inside Moves". USA, 1980. Dir.: Richard Donner  
"Io sono fotogenico". Italy, 1980. Dir.: Dino Risi  
"I nuovi mostri". Italy, 1977. Dir.: Mario Monicelli, Dino Risi,  
Ettore Scola  
"Lola". RFA, 1981. Dir.: Rainer Werner Fassbinder  
"Lodo y armiño". México. Dir.: Juan José Ortega  
"The Onion Field". USA, 1979. Dir.: Harold Becker  
"A Passage to India". England, 1984. Dir.: David Lean  
"El pez que fuma". Venezuela, 1977. Dir.: Roman Chalbaud

- "Smorgasbord". USA, 1983. Dir.: Jerry Lewis  
"S.O.B.". USA, 1981. Dir.: Blake Edwards  
"Target". USA, 1985. Dir.: Arthur Penn  
"They All Laughed". USA, 1981. Dir.: Peter Bogdanovich  
"The Thirty-Nine Steps". England, 1978. Dir.: Don Sharp  
"Der Untertan". RDA, 1951. Dir.: Wolfgang Staudte  
"Winter Kills". USA, 1979. Dir.: William Richert

(16 mm.)

- "El amor de mi bohío". México-Cuba, 1946. Dir.: Juan Orol  
"Argentínsima 1". Argentina, 1968. Dir.: Fernando Ayala y Héctor Olivera  
"¡Ay, qué tiempos, Sr. Don Simón!". México, 1941. Dir.: Julio Bracho  
"I bambini ci guardano". Italy, 1943. Dir.: Vittorio de Sica  
"La bestia debe morir". Argentina. Dir.: Román Viñoli Barreto  
"Bodas de sangre". Argentina, 1938. Dir.: Edmundo Guibourg  
"Bolero inmortal". México, 1958. Dir.: Rafael Portillo  
"Cabaret Shangai". México, 1949. Dir.: Juan Orol  
"El cañonero de Giles". Argentina, 1937. Dir.: Manuel Romero  
"Carnival in Costa Rica". USA, 1947. Dir.: Gregory Ratoff  
"La casa de los sustos". México. Dir.: Humberto Gómez Landero  
"Confesión". Argentina, 1940. Dir.: Luis Moglia Barth  
"Cronache di poveri amanti". Italy, 1954. Dir.: Carlo Lizzani  
"Dark Waters". USA, 1944. Dir.: Andre de Toth  
"Del brazo y por la calle". Argentina, 1965. Dir.: Enrique Carreras  
"Le desordre et la nuit". France, 1958. Dir.: Gilles Grangier  
"La fete a Henriette". France, 1952. Dir.: Julien Duvivier  
"La fiaca". Argentina, 1968. Dir.: Fernando Ayala  
"First Comes Courage". USA, 1942. Dir.: Dorothy Arzner  
"Gambling House". USA, 1951. Dir.: Ted Tezlaff  
"The Gangster". USA, 1947. Dir.: Gordon Wiles  
"Genitori in blue-jeans". Italy, 1960. Dir.: Camillo Mastrocinque  
"La hija del penal". México, 1949. Dir.: Fernando Soler  
"Los hijos de Rancho Grande". México, 1956. Dir.: Juan Bustillo Oro  
"Historias de la televisión". Spain, 1955. Dir.: José Luis Sáenz de Heredia  
"I Met my Love Again". USA, 1938. Dir.: Arthur Ripley and Joshua Logan



- "In the Meantime, Darling". USA, 1944. Dir.: Otto Preminger
- "Jam Session". USA, 1944. Dir.: Charles Barton
- "Les jeux de l'amour". France, 1959. Dir.: Philippe de Broca
- "Letto a tre piazze". Italy, 1960. Dir.: Steno
- "La loca de la casa". México, 1950. Dir.: Juan Bustillo Oro
- "La loi c'est la loi". France, 1957. Dir.: Christian-Jaque
- "The Loves of Edgar Allan Poe". USA, 1942. Dir.: Harry Lachman
- "Il maestro". Italy, 1957. Dir.: Aldo Fabrizzi
- "Une manche et la belle". France, 1957. Dir.: Henri Verneuil
- "Manicomio". Spain, 1952. Dir.: Luis M. Delgado and Fernando Fernan Gómez
- "Maratón de baile". México, 1957. Dir.: Rene Cardona
- "María Eugenia". México, 1942. Dir.: Felipe Gregorio Castillo
- "México nunca duerme". México, 1958. Dir.: Alejandro Galindo
- "Le mouton a cinq pattes". France, 1954. Dir.: Henri Verneuil
- "La pasión desnuda". Argentina, 1953. Dir.: Luis César Amadori
- "Planet outlaws". USA, 1939. Dir.: Ford Beebe and Saul Goodkind
- "Les 4 verités". France-Italy-Spain, 1963. Dir.: Rene Clair, Luis G. Berlanga, Alessandro Blasetti and Herve Bromberger
- "Los que volvieron". México, 1946. Dir.: Alejandro Galindo
- "El reino de los gangsters". México, 1947. Dir.: Juan Orol
- "Rosaura a las 10". Argentina, 1958. Dir.: Mario Soffici
- "Saluti e baci". Italy-France, 1966. Dir.: Giorgio Simonelli and Maurice Labro
- "Second Chorus". USA, 1940. Dir.: H.C. Potter
- "Se llamaba Carlos Gardel". Argentina, 1949. Dir.: León Klimovski
- "The Set-Up". USA, 1949. Dir.: Robert Wise
- "Sister Kenny". USA, 1946. Dir.: Dudley Nichols
- "Spaceship to the Unknown". USA, 1936. Dir.: Frederick Stephani
- "Su última pelea". Argentina, 1949. Dir.: Jerry Gómez
- "Los tres berretines". Argentina, 1933. Dir.: Enrique Susini
- "Il Vangelo secondo Matteo". Italy, 1964. Dir.: Pier Paolo Pasolini
- "El viejo Hucha". Argentina, 1942. Dir.: Lucas Demare
- "Yo bailé con Don Porfirio". México, 1942. Dir.: Gilberto Martínez Solares
- "Zafra". Argentina, 1959. Dir.: Lucas Demare
- "Zombies on Broadway". USA, 1945. Dir.: Gordon Douglas

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## 2. Progress in preservation:

Beginning 1989, the Filmoteca de Lima-Museo de Arte-EDUBANCO, the Archivo de la Nación and KIPU, Peruvian Center of the New Cinema and Video signed the project "Recovering the Film Memory of Peru", being the first task of their joined work the search, location, inventory, viewing, cleaning and repairing of the existing material, with preference for early films in nitrate base.

Likewise, as part of the preparatory steps of the project, the Cinemateca Brasileira, Filmoteca de Lima and KIPU provided in April a training program, developed by Joao Sócrates de Oliveira, Chief of the Preservation Department of Cinemateca Brasileira and member of FIAF's Preservation Commission. Cinema film, its deterioration, handling and restoration, the transfer of the systems, new technologies in conservation and technical practices of audio-visual archives, including the design of storage buildings, were problems discussed. It was also invited the director of the first Peruvian feature film, Enrique Cornejo, who brought Luis Pardo, filmed in 1927.

Thanks to this, the search became more systematic, and the preservation in our archive more efficient and organized.

In June, joined our archive as a regular technician Irela Núñez del Pozo, who attended the training course developed in April.

On 9-21 October, Ms. Núñez attended the I Meeting of Film Archive Technicians of Latin America, organized by the Cinemateca Brasileira.

Basic equipment for the examining room was acquired: a two-plate horizontal hand-winding table with accessories, vertical winders in 35 and 16 mm., splicers and scrapers, footage counters and synchronizer for 35 mm. films; a thermohygrometer, cleaning solvents, acid-free paper, basic equipment for routine testing, and new metal shelving for the depot. Cinemateca Brasileira has offered a printing machine for the laboratory we are trying to raise.

Thoroughly used in archival and documentation areas is the bibliography sent by FIAF and other institutions. Miss Núñez attended a course on polymers last December, and we are looking forward further training in restoring and printing, in order to achieve a restoring laboratory for our archive.

The examining, repairing and cleaning of our nearly 200 films in 16 mm. is almost completely carried out, and in 1990 we will continue with our 35mm safety films. It is being completed the documentation of our archive's first nitrate feature film, La Lunareja (1946), which will be restored this year, together with the newsreels in the same material the Filmoteca is receiving for its preservation and care.

On 19-25 November took place in Buenos Aires a seminar, organized by Cinemateca Argentina and under the auspices of UNESCO, about computing processes. The event reunited almost all the archives of



Latin America, and was attended also by the Director of the Filmoteca.

In 1989 has continued the integration of the archive of Cinema teca Universitaria, and we hope this will be completely fulfilled in 1990.

### 3. Cataloging, documentation, research:

In 1989 important titles were acquired for our library, standing out among them old peruvian film magazines, encyclopedias and reference books; besides posters and photographs of peruvian and foreign films, and some of them related to films belonging to our archive.

The cataloging has been made possible thanks the regular assistance of students of the Faculty of Ciencias de la Comunicación de la Universidad de Lima.

Under the auspices of our institution, Dr. Ricardo Bedoya, Associated Director of the Filmoteca, has fulfilled a detailed research on Peru's history of cinema, work with no precedents coming out this year. It will be the first book published by the Filmoteca and the main contribution in favor of the knowledge of the history of cinema in our country.

### 4. Projections, expositions, publications:

The program of January included: "The renaissance of swedish cinema", "Heights of Adventure" and "Encounter with Humphrey Bogart".

In February showings of contemporary chinese cinema and swiss cinema were presented.

March was devoted to a retrospective of the peruvian director Francisco Lombardi, a showing of contemporary canadian cinema and a tribute to the fifty years of Cinecittá Studios.

In April were programed the showings: "Academy Award Winner Films", "Popular Music in Latin American Cinema", "The World of Comedy" and "Actors of Classical Hollywood".

During May, the Filmoteca presented showings of "French Film Noir", "Variations in Erotism" and "Winner Films of the Cannes Festival".

In June were presented a showing of Portuguese cinema, French Cinema of the thirties, Cinema of the German Democratic Republic, Juan Orol and the Popular Themes of Mexican Cinema, New Generation of German Filmmakers, and The Musicals of Carlos Saura.

The Filmoteca celebrated its third anniversary in July with the showings: "Spanish Cinema", "The Style of Francois Truffaut", and "The Classical Films of Roberto Rossellini".



In August continued the films of Rossellini, then followed a Showing of Colombian Cinema, A Tribute to Carl Theodor Dreyer, The Divas of Mexican Cinema and Images of Japanese Cinema (I).

The program of September included: "The Silent Splendor of Ernst Lubitsch", "Presence of Ecuador's Cinema", and a large "Tribute to Charles Chaplin".

In October took place the Second Festival of the European Economic Community, The 'Rumberas' in Mexican Cinema" and "Bullfighting and Sports in Cinema".

November offered: "La Nouvelle Vague, 30 years later" and "Cinema of 50 years before".

Finally in December, it was presented the Second Showing of Contemporary Cinema of the URSS and a retrospective of Alain Tanner.

The showings devoted to swiss cinema, Juan Orol, Truffaut, The Divas in mexican cinema, japanese cinema, Lubitsch, Chaplin, Tanner, were accompanied with posters and brochures.

The Filмотeca has made many presentations, round tables and panels. A press conference on the project "Recovering the Film Memory of Peru" was held on July, 7.

#### 5. Management and budget. Relation with national authorities.

The management of the Filмотeca confronts difficulties arisen by the judgement of the Museo de Arte directive, that favors for economical reasons, the screenings over the preservation tasks. The Filмотeca depends for its functioning on its entries from the admission fees, and the Museum doesn't contribute at all. As far as EDUBANCO is concerned, its contribution is a modest annual fee employed in the acquisition of films. Our main concern is to obtain funding from other sources.

#### 6. International relations (FIAF and others)

In the FIAF 45th Congress held at Lisbon on April, was present, especially invited, the Director of the Filмотeca. Our application to join the FIAF was approved, becoming our archive a new observer of the Federation.

There in Lisbon contacts with american and european archives were soon established, which now are materializing into showings and other projects.

In the same way the bonds between the Filмотeca and the other Latin American archives have increased.

At present, a pact of cultural exchange with the Cinemateca Nacional del Ecuador, an archive with state support, is being studied.

Equally, the assistance from the accredited embassies in Lima has increased. The Embassy of the German Democratic Republic donated the film "Der Untertan" (1951), and exist donation offers from the Governments of France and Western Germany.

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CINÉMATÈQUE PORTUGAISE

RAPPORT 1989

1. Acquisitions de l'Année

La politique d'acquisition s'est orientée surtout vers le renouvellement de la collection de films portugais, stimulant aussi le dépôt de films par les producteurs dans l'Archive. Plusieurs films étrangers ont été acquis et la récupération des films de nitrate a souffert quelques difficultés de nature financière, bien que le travail de transcription pour acetate a continué dans les laboratoires nationaux.

a) Acquisitions: 9 films de long métrage et 32 films de court métrage portugais; 21 films de long métrage et 31 films de court métrage étrangers.

b) Récupération du nitrate: 15 600 mètres, parmi lesquels un film de long métrage considéré comme perdu (A Morgadinha dos Canaviais, de Caetano Bonucci, Portugal, 1949), un classique européen (Mädchen in Uniform), 4 films de moyen métrage de Chaplin et 7 800 mètres de documentaires, reportages et journaux d'actualités portugais de la période 1912 - 1936.

2. Progrès dans le domaine de la conservation

a) Mise à point des projets techniques pour la construction du nouveau dépôt de films de nitrate dans de terrain acquis par la Cinémathèque au nord de Lisbonne, dans le village de Freixial. Les travaux préliminaires ont commencé début Février 1990.

b) Installation, dans un pavillon proche du Freixial, d'une collection de documentaires culturels français et des copies de montage de films acetate de la collection Tobis Portuguesa.

c) Acquisition de matériel de visionnement et d'un magnétoscope VHS.

d) Equipement d'une nouvelle salle pour l'expansion de l'archive photographique.

3. Catalogage

a) Installation, au mois de Janvier, de deux ordinateurs dans les services, soit pour l'inventaire de la production nationale, soit pour le ca

atalogage des films existants.

b) Édition du volume Prontuário do Cinema Português ( Mars), qui rassemble les titres et les indications essentielles sur la production portugaise depuis 1896 jusqu'à 1988.

c) Conclusion de l'inventaire des films archivés sur les anciennes colonies portugaises.

#### 4. Documentation, catalogage, recherches

- Acquisition et traitement bibliographique de monographies, périodiques, scénarios de films portugais, affiches, "press sheets", programmes de salles 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.

- Indexation des "press sheets" de films étrangers et de programmes d'exploitation commerciale au Portugal.

- Indexation des coupures de presse de 1988 et conversion en microfiches des coupures concernant le cinéma portugais.

- Service de lecture publique.

- Indexation des feuilles de programme des films présentés par la cinémathèque.

- Actualisation du fichier de films présentés au Portugal et collaboration avec un centre de documentation cinématographique (CINEDOC) qui possède un data base pour la production mondiale.

#### 5. Projections

La Cinémathèque Portugaise a organisé, dans la salle Dr. Félix Ribeiro 515 séances. 531 films ont été projetés et vus par 42.423 spectateurs.

Trois grandes rétrospectives intégrales ont été organisées: Murnau (Février), Ingmar Bergman (Mars-Mai) et Howard Hawks (Novembre-Décembre), cette dernière organisée en collaboration avec la Fondation Calouste Gulbenkian.

Dans le calendrier annuel les principaux cycles de films ont été: Janvier: "Films restaurés para le Museum of Modern Art", de New York; "John Carradine"; "Bert Glennon"; "Semaine du Cinéma Jugoslave". Février - "F.W.Murnau"; "Gérard Philipe". Mars - "John Cassavetes"; "Cinéma Allemand 1929-1933"; "Ingmar Bergman". Avril - "Ingmar Bergman" (contin.); "Cinéma Portugais: des

classiques aux jeunes". Mai - "Ingmar Bergamn" (concl.); "Images de la Révolution Méxicaine"; "Charles Chaplin". Juin - "Révolution Française au Cinéma"; "Films du Festival International de Cinéma de Troia"; "Homage à Aquilino Mendes" (cinéaste portugais); Juillet - "Le Cinéma et la Guerre"; "Cinéma et Guerre". Septembre - "Le Cinéma et la Guerre" (contin.). Octobre - "Laurence Olivier"; "James Whale"; "Cinéma Muet Italien". Novembre - "Cinéma Muet Italien" (contin.); "Bette Davis"; "Amália Rodrigues". Décembre/Décembre - "Howard Hawks".

À l'occasion de l'ouverture du 45.e Congrès FIAF, la Cinémathèque Portugaise a présenté, à la Fondation Calouste Gulbenkian, le 16 Avril, date du centenaire de Chaplin, la version restaurée et sonorisée de A Woman of Paris et un documentaire inédit sur le travail de réalisation du cinéaste.

Pendant l'année, ont visité la Cinémathèque deux personnalités fameuses du monde du cinéma: l'architecte-décorateur Alexandre Trauner (Janvier) et l'acteur Kirk Douglas (Juin). Les historiens Enno Patalas et Aldo Bernardini ont accompagné les retrospectives de F.W.Murnau et du Cinéma muet italien.

#### 6. Editions

En complément des retrospectives ont été edités les livres suivants:

- O MUSICAL (III volume, 654 pages; IV volume, 262 pages), co-edité avec la Fondation Calouste Gulbenkian.
- MURNAU, 124 pages.
- INGMAR BERGMAN (totalement subventionnée par une société privée à l'abri de la Loi du Mecenat) - 186 pages.
- AQUILINO MENDES, 70 pages.
- AMÁLIA RODRIGUES, 62 pages.

Il faut aussi référer l'édition, déjà signalée, du PRONTUÁRIO DO CINEMA PORTUGUÊS, sorti le mois de Mars.

#### 7. Administration et budget

L'inflation a fait, une fois de plus, monter le niveau des prix et des salaires. En 1989 on peut noter aussi que les frais du Congrès FIAF et des projets des nouveaux dépôts de nitrate ont alourdi notre budget.



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|--|-----------------|
| Personnel .....  | 54 674 000\$00  |
| Acquisition de publications .....                                      | 2 964 000\$00   |
| Acquisition pour le Musée et Archive<br>Photographique .....           | 1 312 000\$00   |
| Programmation et retrospectives .....                                  | 15 260 000\$00  |
| Edition de livres .....  | 4 145 000\$00   |
| Récupération de films de nitrate .....                                 | 10 575 000\$00  |
| Tirage de copies de films portugais .....                              | 9 481 000\$00   |
| Tirage de copies de films portugais pour<br>diffusion culturelle ..... | 4 463 000\$00   |
| Acquisition de films étrangers .....                                   | 1 581 000\$00   |
| 45.e Congrès FIAF .....  | 14 223 000\$00  |
| Construction nouveaux dépôts .....                                     | 6 951 000\$00   |
| Administration et manutention .....                                    | 46 000 000\$00  |
|  | <hr/>           |
|  | 171 629 000\$00 |

( Cent soixante onze millions, six cents vingt neuf  
mil escudos = 1.151.872 US dollars )

#### 8. Rélations Internationales

Le 45.e Congrès de le FIAF, réalisé à Lisbonne pour la première fois, a été le grande événement de 1989. 171 delegués de 66 archives ont été présents à l'Assemblée Générale et aux symposia organisés dans le cadre du Congrès: "Les Vestiges du Passé" et "Redécouvrir le rôle des Cinémathèques: préserver pour montrer".

Ce dernier a signalé un tournant dans l'histoire de la FIAF dans la mesure où il posait la question fondamentale concernant les activités de la Fédération - "préserver pour montrer" - suggérant comme conclusion logique la création d'une Commission de Programmation à coté des autres commissions de la FIAF.

La Cinémathèque a collaboré avec des institutions brésiliennes pour montrer des films au colloque sur Fernando Pessoa, à São Paulo, et au Congrès du Baro que, à Belo Horizonte. Dans le Festival International de Rio, à Fortaleza, des films de notre archive ont été présentés dans la section Trésors des Cinémathèques.

Trois collaborateurs de la Cinémathèque du Mozambique ont fait un stage à Lisbonne (Octobre-Novembre) et un des techniciens de notre archive a fait aussi un stage à Londres, dans le National Film Archive (Décembre).

9. Divers

Le 26 Juin le cinéaste portugais Manoel de Oliveira a reçu le degré de Docteur de la Faculté d'Architecture de l'Université de Porto. Jean Rouch a été le parrain et la Cinémathèque Portugaise a collaboré dans la préparation de la cérémonie.

Plusieurs appareils ont été offerts au Musée de la Cinémathèque. Parmi les acquisitions il faut signaler un projecteur Gaumont, 35mm, muet, et un projecteur sonore "Synchrofilm" de 35mm.

Radiotélévision Portugaise a aussi présenté dans ses programmes plusieurs films de nos archives. À Paris, TF 1 a produit un programme sur Amália Rodrigues avec des extraits de ses films fournis par la Cinémathèque.

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# London



## FIAF 1989 ACTIVITIES REPORT

NATIONAL FILM ARCHIVE - London

### 1. ACQUISITIONS OF THE YEAR

#### 1.1 Fiction

During the year a total of 1523 fiction titles were acquired, identified, documented and added to the NFA's collection. Although this represents a considerable increase over the 1988 figure - and is a source of some satisfaction to us - the figure does now include the acquisition of videotapes which are coming to us with increasing frequency.

Work continued on the NFA's 360 Classic Feature Film project - for exhibition as a continuing cycle at the Museum of the Moving Image - and sundry titles, ranging from DER LETZTE MANN (1924) to TOUT VA BIEN (1972), were added to our ever-increasing collection of special status viewing copies. The acquisition of many of the copies for this project has been made possible only by funding raised from various sponsors.

Our relationship with the film and television trades remains good and we are finding that individual producers and directors are expressing greater interest than ever before in our work and to a greater extent are actively assisting us in our efforts to ensure adequate preservation of their work.

#### 1.2 Non-Fiction

The Documentary Section acquired some 2097 films and videotapes during the year, including important collections from such diverse sources as the ICA, British Steel, Courtaulds, and Lambeth Palace. We have also completed an agreement with British Movietone news which will see the Archive undertaking the preservation of their nitrate holdings in a rolling programme over the next 10 years.

#### 1.3. Television

5717 television programmes were acquired, including 5117 by direct recording from ITV and Channel Four. A change in the copyright law means that the Archive is now able to record programmes from all sources off-air without a breach of copyright. A small number of regular recordings are thus made from the BBC and the new satellite services.

The publication of the Government's plans for the deregulation of British broadcasting, which could have enormous implications for the archiving of programmes, has meant that much time has been taken up explaining our activities and lobbying for their protection by law.

## 2. PRESERVATION

### 2.1 Administration

The administration and clerical staff moved out of the Conservation Centre building and into Ernest Lindgren House so that room would become available to employ more staff in the laboratory to increase the rate of duplication.

A new act was introduced in October under the Health & Safety Regulations Act which requires that we identify all the chemicals that are used and all of the hazards associated with the chemicals. Work on this has been taking place over a period of about 3 months and will be concluded shortly.

### 2.2 Films

The Sigma printer is operational and is satisfactorily printing 80,000 feet per month on a regular basis. A third Calder processor has been installed and is now operational - this will be used for B/W positive material in order to leave our two existing processors for processing preservation material.

The following Technicolor films have been restored during the year with funding from the National Heritage Memorial Fund: WHERE NO VULTURES FLY, THE THIEF OF BAGDAD, BLANCHE FURY and WINGS OF THE MORNING.

We have continued to restore British feature films which are now under the control of the American company Weintraub Entertainment Ltd under a mutually beneficial agreement. This means that the company pays all the stock and chemical costs involved in making master material for deposit in the National Film Archive and whatever material they may require for their own use. The Archive provides labour and expertise.

A similar arrangement has been established for the preservation of the British Movietone collection. These sorts of arrangements are ideal as the external organisation meets all the above the line costs and we can therefore utilise capacity in our laboratory which would remain unused under normal circumstances because we could not afford to buy the film stock.

### 2.3 Video

Two of the stores containing video films have been found to contain fumes which are being given off by the cases and cassettes containing the videotapes. Investigation by the manufacturer are underway.

Two new 1" machines were installed in the Video Unit and are in operation. Two 2" machines were donated and will be used for preservation transfer work. Despite the widespread use of ½" cassette formats throughout the broadcasting industry, the Archive continues to use 1" as its preferred preservation format.

### 2.4 Research on Polymer Degradation

The Manchester Polytechnic research was concluded in the summer and Michele Edge will be delivering a lecture on her findings at the Joint Technical Symposium in Ottawa in May. There are still certain differences of opinion between Kodak and Manchester Polytechnic and it is hoped that the symposium will give archives the chance to ask for clarification in such cases.

We have also been investigating the possibility of starting a new research programme with Manchester and with the Laboratory of the Government Chemist.

## 3. CATALOGUING

Chief Cataloguer Roger Holman retired in July. The post remained vacant at the end of the year, when discussions on departmental restructuring were still taking place. In the meantime, Don Swift assumed responsibility for running the section.

Luke McKernan embarked on a six month research project to produce a history of the Topical Budget newsreel company and a catalogue of their output.

Much time was spent in merging the Cataloguing records (specifically of the NFA's film/television holdings) with the BFI Information department's title index (of film/television in general), both sets of records being part of the same BFI computerized database known as SIFT. There is of course a considerable overlap between the two sets of records, especially in data relating to feature films and television. Though not as simple in practice as it might appear in theory - particularly the attempt at retrospective merging - the increase in the number of titles to be documented by both departments means that the attempt to reduce duplication of indexing effort is inevitable.



At long last we were able to have direct access via our terminals in London to the technical records held on the Preservation Section's database at Berkhamsted.

During the year we dealt with 1924 enquiries. Of these 1334 were by telephone, 497 by personal visit and 93 by letter.

#### 4. FILM SHOWINGS/EXHIBITIONS

1989 was a much quieter year than 1988 as we did not handle the sort of major retrospective that we had presented in Paris last year. This year, in fact, we lent a total of only 350 films to our FIAF colleagues.

As usual, we lent a high proportion of non-British titles, though a number of archives did present programmes of British material: Copenhagen and Turin borrowed Powell & Pressburger films, Amsterdam took on the 'Melodramatics' section of the earlier MoMA and Cinémathèque Française British retrospectives, Stockholm mounted an Ealing Studios season and they and Helsinki both showed Alfred Hitchcock titles, the Cinémathèque Universitaire ran several programmes of early cinema, and Madrid presented two short seasons of British films selected by the NFA's Feature Films Officer and the Viewing Service Officer.

Our other borrowers were the Stiftung Deutsche Kinemathek, with whom we had our usual collaboration for the Berlin retrospectives, Lisbon, Brussels, Jerusalem, Wellington, New York, Paris, Vienna, Frankfurt, Munich, Bologna, and Athens.

**British Cinema Retrospective:** After successful presentations in New York and Paris we launched a 400-film British film season at the National Film Theatre in 1989 which we expect to continue over the next 2 or 3 years.

We must apologise for an error in the 1988 Activities Report: we did not lend 12 programmes of British animation to MoMA (NY). Regrettably, we do not have enough films available to mount anything like such an event.

#### 5. RELATIONS WITH GOVERNMENT AUTHORITIES

**Minister's visit:** The Minister for the Arts visited Berkhamsted during the year, his second visit there, and a special campaign was mounted to encourage him to support an expanded television archive operation. Unfortunately this has not led to any positive action so far.

**Statutory Deposit:** There have been several meetings during the year of the British Library National Archival Collections of Audiovisual Materials Forum. The idea here is to put forward a proposal to government for a broad based statutory deposit scheme covering still and moving images, sound, computer tapes, etc.

## 6. INTERNATIONAL RELATIONS

DF attended the FIAF Congress in Lisbon and the Executive Committee meeting in Helsinki as well as a special FIAF Membership meeting in Brussels.

He also attended a meeting of the UCE in Rome and while there delivered a lecture at the Eurovisioni festival which resulted in both FIAT and the UCE putting forward a proposal under the Media '92 initiative for the archiving of the European heritage.

DF also attended the session of the IASA conference in Oxford which discussed the relationship between IASA, FIAF and FIAT.

**DOMITOR Conference Pre-screenings:** The Archive organised a 3-day session at the National Film Theatre to show potential Quebec contributors our holdings of pre-1914 religious films. A similar event was held in New York and Tom Gunning made the final selection from both sessions for screening in Quebec in June.

## 7. GENERAL ACTIVITIES

**Chaplin Restoration Project:** Bo Berglund has paid several visits to the Archive to analyse our collection of Keystone, Essanay and Mutual Chaplin shorts. Both Bo and the Archive were surprised at how much material we actually had.

**THIS WEEK collection:** Our Assistant Television Officer, Pam Logan, and Vicki Wegg-Prosser who used to be the Archive's Documentary Films Officer, have been analysing the collection of material from the Associated-Rediffusion programme THIS WEEK which ran from 1956 to 1968. This is an extremely important collection in that most of the leading lights in British television today spent some time on this formative and challenging current affairs programme.

**Abbe Joye:** Roland Cosandey, the Swiss film historian, has been working at Berkhamsted on the Abbe Joye collection. About two thirds of the material received from Basle has now been copied.

**University of East Anglia course:** The British Universities Film and Video Council have hosted several meetings throughout the year of the Film Archives Forum. The main item on the agenda has been the establishment of an MA in Film Archiving at the University of East Anglia in Norwich. A pilot project will commence in October 1990 and more information can be found in the FIAF Bulletin.

**Aston Clinton:** Unfortunately we have been unable to sell our site at Aston Clinton so plans for building a new acetate store and administration block at Berkhamsted remained unrealised. We hope the property market will improve in the coming year.

Finally, we are very sad to report that **Michelle Aubert** left the post of Deputy Curator in October to take up the post of Curator of the Service des Archives du Film at the C.N.C., Bois d'Arcy. Her departure came at a difficult time for the Archive and since then we have had to operate without a Deputy Curator. We all miss Michelle's enthusiasm and commitment.

DAVID FRANCIS  
February 1990



# London

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

ANNUAL REPORT - 1989

The most important single acquisition of this year has been a 35mm fine grain of the feature length documentary Swastika made in 1973 by Philippe Mora. The film deals with the period of Nazi rule in Germany from 1933 to 1939, and is a companion piece to Lutz Becker's Double Headed Eagle for which we already hold masters. The original negative of Swastika has changed hands several times in recent years and we were fortunate in gaining access to it to strike master positives for preservation.

A further small collection of 25 nitrate prints of the First World War Topical Budget newsreel came to us via a private collector. These were in excellent condition and did not duplicate material already held. Also from a private source came nitrate copies of two wartime Disney cartoons made to encourage saving, The Seven Wise Dwarfs and The Thrifty Pig.

Via our colleagues at the North West Film Archive in Manchester, we received 22 nitrate copies of a film series entitled Calling Blighty. This series demonstrates one of the more unusual uses of Cinema during the Second World War. British troops stationed in the Far East theatre of war with no opportunity for home leave, were filmed sending messages home to their parents, wives, or sweethearts and the films were subsequently shown to specially invited audiences in their home towns. The resulting films are of course sometimes dull, but they are also sometimes very funny and often very touching.

Among the more interesting amateur footage acquired were two reels of super 8mm colour film shot by a member of the Royal Navy during the Falklands conflict. He filmed routine activities on board ship during the journey south from Britain, but the film's real value lies in his well-shot coverage of the actions in San Carlos Bay.

A range of television programmes falling within our brief were also acquired and as always we have received a considerable amount of official film relating to defence matters.

### Preservation

Full preservation has been completed on 680 cans of our nitrate Second World War collection. This is a substantial increase over last year and reflects not only an increase in our normal government funding from the Office of Arts and Libraries but also the fact that we have been lucky enough to obtain special additional funding from the Ministry of Defence which is to continue for the next two years.

To assist our conservation staff in maintaining an up to date technical records file, we have purchased a second personal computer (an APRICOT Xen-S-IBM AT compatible) for use in data preparation at our nitrate vaults.

### Cataloguing

In the past year cataloguers in the Department of Information Retrieval have continued to work on different areas of the film collection including our German Second World War newsreel footage (15 new records) and the post Second World War Admiralty collection (80 new titles). Catalogue entries for films from the Ministry of Information and the Central Office of Information originally produced using the out-moded APPARAT system have been converted for input into the current GOS system, and 50 new titles were also added to the record.

Within the Department of Film itself we have produced accession records for 200 films and completed full catalogue entries for 94 films in our World War Two RAF collection.

Over the next two or three years Roger Smither's Department is gradually to relinquish its film cataloguing role. This change is reflected in his Department's change of name from the Department of Information Retrieval to Information Systems.

The Department of Film is therefore beginning the task of setting up its own expanded cataloguing section although we will continue to rely heavily on Information Systems for guidance and advice, not only on collection documentation but also in purchasing computer equipment and systems. This is consistent with Information Systems' new aim and role which is to promote the development of a clear and consistent Museum wide policy on the purchase and use of computers.

### Film Showings

As I reported last year the Museum was closed to the public from October 1988 to March 1989 to allow for completion of the final stages of work on the redevelopment of our public galleries. The Museum's re-opening and the launch of the new galleries proved very successful and since then there have been 258 performances in the Cinema with a total audience of 23,060. During the summer we ran a season of some of the best known "big screen" films about the Second World War. After the austerity of the forties, the coming of the big screen colour epics played a part in shaping a generation's perceptions



of the conflict. Films shown in this season included Das Boot (Wolfgang Petersen 1981), Cross of Iron (Sam Peckinpah 1977), Empire of the Sun (Stephen Spielberg 1988), Catch 22 (Mike Nichols 1970), Bridge on the River Kwai (David Lean 1957) and The Big Red One (Samuel Fuller 1980), and many others.

A range of documentaries from our own collection were also screened throughout the year.

In addition to these formal screenings the film collection has found a new role in the Museum's exhibitions. A series of interactive videos and audio-visual displays have been produced using laser-read video disc and these run constantly in the galleries. They have proved extremely popular with the public and the interactive videos have proved especially attractive to our younger visitors.

#### Public Services

The collection was in great demand in 1989 due to the large number of television programmes produced to mark the 50th anniversary of the Second World War. Material was supplied to 380 productions worldwide and many research viewings were arranged for students, historians and ordinary members of the public as well as for professional film researchers.

Three hundred and twenty six film loans were made to academic institutions and specialist groups for study purposes.

#### International Relations

At the FIAF Congress in Lisbon the Museum was represented by Anne Fleming, Clive Coultass and Roger Smither, who stayed on to participate in the Cataloguing Commission meeting which followed.

In November 1989 Kay Gladstone attended a Documentary Film symposium in Muelheim an der Ruhr, which was organised by the European Institute for Documentary Films (EDI). EDI was established in 1988 and is funded by the state government of Nordrhein Westfalen which has responded to the decline in heavy industry in the area by encouraging cultural activity. EDI was therefore formed to assist in the production, distribution and "archiving" of documentary films on a Europe wide basis and the symposium was intended to explore ways of achieving these aims. The term "Archive" was clearly not used in its true sense by most participants, and in the end it was agreed that the immediate aims of EDI in this context should be fairly modest.

In addition to these personal contacts and visits, the Department continued its ongoing long term exchange of material with the Staatliches Filmarchiv in Berlin and made several substantial film loans through FIAF to colleagues in Europe.

We have also produced master safety copies for the New Zealand Film Archive of First World War footage relating to New Zealand's participation in that conflict and we are delighted to think that the material is now available in Wellington.

# Los Angeles



## FIAF 1989 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 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 1989, 382 film titles were acquired for The American Film Institute Collection. Of this total, 106 were features, 276 were shorts and over 90% of the films were on nitrate stock.

In March, over 130 American and Canadian films were added to the AFI Collection through an exchange with the National Film and Sound Archive of Australia. The exchange was coordinated by the Center on behalf of the participating North American FIAF members and observers: The International Museum of Photography at George Eastman House (Rochester); The Library of Congress (Washington); The Museum of Modern Art (New York), UCLA Film and Television Archive (Los Angeles); The National Archives and Records Administration (Washington), The Human Studies Film Archive (Washington); and The Moving Image and Sound Archives (Ottawa). Many important films were received in this exchange including:

- ALIAS JIMMY VALENTINE (1915) and THE MAN OF THE HOUR (1914) directed by Maurice Tourneur.
- HARD FISTS (Universal, 1927) directed by William Wyler.
- LONESOME LUKE'S WILD WOMEN (Rolin, 1917) from the comedy series starring Harold Lloyd.
- THE LOVE GIRL (1916) and POLLY REDHEAD (1917), two Bluebird Photoplays.
- SATAN IN SABLES (Warner Bros., 1925) directed by James Flood.
- THE WOMAN FROM MELLON'S (Biograph, 1910) and THE MENDER OF NETS (Biograph, 1910) directed by D.W. Griffith and starring Mary Pickford.

- DOUGH AND DYNAMITE (Keystone, 1914), EASY STREET (Lone Star Corp., 1917), and THE RINK (Mutual, 1916), starring Charles Chaplin.
- THE NEW STENOGRAPHER (Vitagraph, 1914) starring Flora Finch, Etienne Girardot, and Lillian Walker.

Throughout the year the National Center received numerous donations from private individuals and state and local institutions, including nitrate prints of:

- SQUNK CITY FIRE CO. and OUR BABY, two 1912 Imp productions.
- Early travelogues including BORNEO: MALAY ARCHIPELAGO (1919), COUNTRY LIFE IN BOHEMIA (1921), FRIVOLOUS FIJI (1920), and LAND OF THE UKULELE (1919).
- ZIMA W TATRACH, a Polish documentary directed by Adam Krzeptowski.
- Educational and industrial films such as PAPER MAKING (1920) and THE PROVIDENCE OF NATURE (1923).
- CATHERINE HOWARD (Eclipse), MISS CATHERINE'S NIECES (Gaumont), and THE SAILOR'S RETURN (Eclipse), three short French films from the Teens.
- HANDS (1934) and MAN AGAINST THE RIVER (1937), two documentaries made for the Works Progress Administration.
- KRI KRI RINCASA TARDI, KRI KRI RISERVISTA, and LEA E IL GOMITOLO, three Cines productions from 1913.
- SNAKEVILLE'S BEAUTY PARLOR (Essanay, 1915), starring Victor Potel and Margaret Joslin.
- Several reels of World War I footage, apparently from an early series entitled HISTORY OF THE WORLD'S GREATEST WAR compiled from Topical Newsreels and other sources.
- A ROMANCE OF THE AIR (1918), the story of Lieutenant Bert Hall, an American flyer who served in WWI as a member of the French Lafayette Escadrille.

## II. PROGRESS IN THE FIELD OF PRESERVATION

In 1989, the National Center preserved what is apparently the only surviving material on BIRTHRIGHT (1924) by noted black producer/director Oscar Micheaux. This film starring J. Homer Tutt and Evelyn Preer, is the story of a black Harvard graduate who settles in a small Southern town where he hopes to be of service to his people, but instead encounters brutality and prejudice from both races.

In a major development for the preservation of U.S. television history, the National Center coordinated the



completion of an agreement between Capital Cities/ABC, the UCLA Film and Television Archive, and the Museum of Broadcasting that will facilitate the donation of 23,000 ABC programs (kinescopes and film prints) to the national collection. The donation covers the history of the network's entertainment programming from 1950 through the 1970's. UCLA will receive the original films, with reference copies made available to the Museum of Broadcasting.

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 12,708 feet of selected takes were copied, bringing the total amount preserved to 28,752 feet. This work continues under the supervision of a joint NCFVP/UCLA Curatorial Committee.

#### National Film Preservation Board

In July and September, the National Center was invited to participate in meetings of the newly established National Film Preservation Board. The Center presented a statistical overview of the nitrate film problem in the U.S., along with a summary history of funding for preservation during the past decade. The National Center and representatives from other selected U.S. archives were asked to participate in the Board's current and future meetings, and to assist in its ongoing deliberations.

#### Preservation Centennial Committee

The Center joined with the other U.S. FIAF-members and observers to form a national "Preservation Centennial Committee" in anticipation of the 100th anniversary of the cinema in 1993. On behalf of the U.S. FIAF member archives, and with the growing support of a large number of additional film-related organizations nationwide, the Center initiated an approach to the U.S. Citizen's Stamp Advisory Committee to have a commemorative postage stamp issued in celebration of the centennial.

#### Film and Television Archives Advisory Committee (F/TAAC)

In 1989, the National Center participated in two meetings of the North American FIAF-Member Archives Working Group. The first meeting was held in May at the International Museum of Photography at George Eastman House in Rochester, New York. The Center chaired the second meeting of the FIAF Working Group, held during the annual F/TAAC conference in Miami, Florida on October 31-November 4, 1989. Major issues



addressed during the two meetings included the Center's evolving national preservation plan, inter-archival cooperation and the role of NAMID in preservation, the U.S. National Film Preservation Board, recent FIAF exchanges, the Transamerica amicus curiae brief, planning for the 100th anniversary of the cinema, and a new Center-coordinated initiative--in cooperation with Films Incorporated--to acquire used 16mm release prints from Films Inc. for use in archival study collections.

In addition, at the Miami meeting the FIAF Working Group also met with key personnel from the Studio Archives for an afternoon session. A number of important agenda topics were discussed, including ways in which the archives and studios can cooperate with the Society of Motion Picture Television Engineers (SMPTE) in establishing fieldwide standards for preservation and storage.

The National Center assisted in organizing the Miami F/TAAC conference, hosted by the Louis Wolfson II Media History Center. One hundred representatives from over 70 public and corporate archives in the United States, Canada, and Mexico participated in the five day meeting. General Session topics included Hispanic collections, in-house quality controls for film and video, cleaning, rejuvenation and redimensioning, and new technologies for film and video. Working Group meetings were also held on specific types of archival collections and concerns.

#### The National Plan for Moving Image Preservation

In July, the National Center announced the development of a twenty-year national "Strategic Plan and Funding Initiative for Moving Image Preservation" to be presented to the National Endowment for the Humanities in 1990.

This national initiative will build on important recent efforts in the field, and will create a high-profile funding and public advocacy campaign to deal once and for all time with the remaining nitrate film problem. It will also create a national "Television Task Force" to undertake specific preservation projects, technical seminars, fieldwide surveys, and public policy colloquiums as necessary to construct a national funding program for television and video materials.

The National Center presented a summary report of the National Plan for discussion at the F/TAAC meeting in Miami, and fieldwide dialogue will continue as the Center prepares the next draft of the plan.



AFI/NEA Film Preservation Program

\$355,600 in grants for film preservation were awarded to nine U.S. institutions as part of the annual AFI/NEA Film Preservation Program. Institutions receiving funds in 1989 were:

Anthology Film Archives  
Grand Rapids Public Library  
International Museum of Photography  
at George Eastman House  
Museum of Modern Art/Film Department  
The National Center for Jewish Film  
New York Public Library/Dance Collection  
Oregon Historical Society  
University of California at Berkeley/Pacific Film  
Archive  
UCLA Film and Television Archive

III. CATALOGING - DOCUMENTATION - RESEARCH

AFI Catalog of Feature Films

In January 1989, the National Center took delivery of the first copies of the newly published AFI Catalog of Feature Films, 1911-1920. In May, the Center organized and hosted a special event in Washington, D.C., during which special VIP editions of the published Teens volume of the Catalog were presented to its funders, the National Endowment for the Humanities, the National Endowment for the Arts, and the Library of Congress. During the Washington event, the Center announced that the first printing of the Teens volume had already sold out. The volume is being reprinted, and it is anticipated that the second printing will again sell out. Volumes of the Teens Catalog will be sent to each FIAF-Member Archive.

Research continues on the Thirties volume of the Catalog, and is expected to conclude during 1990. The final phases of prior research on the pre-teens era (1893-1910) are also expected to culminate in 1990, and prior research on the decades 1941-50 and 1951-60 has begun. In June, the National Center was pleased to receive word that the David and Lucile Packard Foundation had granted the Center completion funds for the Thirties volume of the Catalog.

The National Center has just completed the design of an upgrade program for the computer facilities devoted to the

Catalog project. Thus far, 13 institutions have been provided with access instructions for on-line searching of the five Catalog databases (Pre-Teens, Teens, Twenties, Thirties, and Sixties).

National Moving Image Database (NAMID)

In October the NAMID staff created the first merged database of archival holdings and catalog data. This database includes filmographic and physical holdings information on the pre-1948 features produced by Warner Bros. studio. The AFI Catalog was the primary source for the filmographic data. The holdings data was gathered from George Eastman House, the UCLA Film and Television Archive, the Museum of Modern Art, the Library of Congress, and the Wisconsin Center for Film and Theater Research. Turner Entertainment Company, which owns the rights to the pre-1948 Warner Bros. library, also agreed to provide information on their physical holdings. The National Center is now in the process of acquiring this data.

Through the NAMID Conversion Program, the National Center distributed \$130,000 to five U.S. archives for use in upgrading their computer records on holdings which will be included in the NAMID database. The institutions receiving the funds were:

Anthology Film Archive  
Electronic Arts Intermix  
International Museum of Photography at  
George Eastman House  
UCLA Film and Television Archive  
Wisconsin Center for Film and Theater Research

In addition, an agreement was reached with the Museum of Modern Art that will enable the Center to extend \$30,000 in data entry and conversion funds to the Museum. Updated tapes from UCLA and George Eastman House were entered into NAMID, and the process of upgrading cataloging data at other archives has begun.

The Center also assisted in providing documentation to assist in the "The Dawn of Sound" restoration project, a series paying tribute to the Vitaphone sound process. "The Dawn of Sound" is the first major exhibition dedicated to films produced by Warner Bros. (as well as MGM) in the Vitaphone sound process that was developed in the 1920s by AT&T through its Western Electric and Bell Laboratory Units.



#### IV. FILM SHOWINGS - EXHIBITIONS

The National Center worked with The American Film Institute and Columbia Pictures in preparing for the re-release of David Lean's LAWRENCE OF ARABIA. Columbia funded the restoration of this epic 1962 feature which re-premiered in New York, Washington D.C., and Los Angeles in February. All three evenings were sold-out and proved to be enormously successful fundraising events for the National Center.

Films from the AFI Collection were loaned for exhibition at universities, museums, festivals and archives in the U.S. and abroad including: Pacific Film Archive, American Museum of the Moving Image, UCLA Film and Television Archive, the FIAF Museum of Modern Art, Filmoteca Espanola, Cinemateca Portuguesa, the New Zealand Film Archive, Le Giornate del cinema muto, Walker Art Center, the Black Talkies on Parade Festival, and the Cineteca del comune di Bologna.

#### V. INTERNATIONAL RELATIONS

In April, Shirlee Haizlip, Michael Friend, Susan Dalton, and Eli Savada attended the annual FIAF Congress in Lisbon, Portugal. Michael Friend attended meetings of the FIAF Documentation and Cataloging Commissions, and made arrangements to extend AFI Catalog data to the Swedish Film Archive and the FIAF documentation project for cinematographers, set designers and costume designers. The Center also held discussions with the Cinemateca de Cuba concerning the next FIAF Congress, to be held in Havana in 1990.

After the Congress, Haizlip and Paul Spehr of the Library of Congress visited the British Film Institute's new Getty Preservation Center and reviewed the BFI's national preservation plan. Haizlip and Dalton visited the National Film Archive in London, where Dalton also met with the staff of the Imperial War Museum.

Prior to the FIAF Congress, Dalton was a guest of the Filmoteca Espanola in Madrid, which was presenting a series of films honoring the National Center and the Library of Congress. While there, she toured the facilities of the Filmoteca and discussed a possible exchange for American nitrate films held by the archive.

Michael Friend and Susan Dalton represented the National Center at the annual silent film festival Le Giornate del cinema muto in Pordenone, Italy. In preparation for the

event, the Center coordinated the shipment of the films contributed by U.S. archives to the festival.

#### VI. SPECIAL EVENTS - MISCELLANEOUS

In August, the National Center submitted its amicus curiae brief in the legal case involving the donation of the camera negatives of pre-1948 Warner Bros. feature films to the Library of Congress. This case, which goes back to the 1969 donation by the Transamerica Corporation, hinges on the value and legal status of original film and video materials donated to public institutions. The Center's brief underscored the unique value of these materials in the FIAF context of the national collection, and asked the U.S. Court of Appeals to consider the perspectives and needs of the archives in their deliberations. The brief is expected to be taken up for consideration by the Court later this year.

Shirlee Taylor Haizlip was named as the new Director of the National Center in February. Haizlip is a communications specialist and former television manager for both public and commercial stations. Prior to her position at the National Center, she was Director of Corporate Communications at WNET-TV in New York.

In 1989, film director Martin Scorsese was named Co-Chair of the Board of Advisors of the National Center at AFI.

Gregory Lukow was promoted to the position of Deputy Director for Administrative Affairs, and Michael Friend was promoted to the position of Deputy Director for Archival Affairs.

In Los Angeles, Nancy Sadusky was hired as Project and Information Coordinator and Mariah Richardson was promoted to Administrative Assistant to the Director.

As part of a plan to intensify the research on the AFI Catalog project, a number of new Catalog staff were hired to work on the volumes covering the decades of the 1930s and 1940s.

In Washington, Archives Assistant Lisa Brody resigned her position in March and Linda Pototsky was promoted to the position of Archives Assistant.

In 1989, the Center's Washington staff moved from AFI's D.C. offices at the Kennedy Center to the Watergate complex at 2600 Virginia Avenue, N.W. Despite the physical move, the phone number and mailing address for the Center's D.C. office remain unchanged.



# Los Angeles



## UCLA FILM AND TELEVISION ARCHIVE

1438 Melnitz Hall  
405 Hilgard Avenue  
Los Angeles, California 90024  
U.S.A.

### ACQUISITIONS

The Archive's motion picture collection received numerous contributions in 35mm and 16mm film formats during 1989, along with video format copies of many standard titles acquired for use in the new Research and Study Center (see under CATALOGING - DOCUMENTATION - RESEARCH, below). As in previous years, the most important film format contributions for research and preservation came directly from the leading U.S. production and distribution companies, as well as prominent figures in the international film industry.

Orion Pictures continued to deposit two 35mm copies each of most of their current releases, including BULL DURHAM; DOMINICK & EUGENE; EIGHT MEN OUT; HOUSE OF GAMES; MARRIED TO THE MOB; BILL AND TED'S EXCELLENT ADVENTURE; FAREWELL TO THE KING; LOST ANGELS; DIRTY ROTTEN SCOUNDRELS; WITHOUT A CLUE; and MISSISSIPPI BURNING. In addition, Orion donated 136 16mm prints of films produced, and in some cases directed, by Roger Corman in the sixties, seventies, and early eighties before his company, New World Pictures, was acquired by Orion. Titles include THE AMITYVILLE HORROR; BORN LOSERS; A BUCKET OF BLOOD; COOLEY HIGH; FIREBALL 500; F/X; THE HARD RIDE; LONE WOLF MCQUADE; LOVE AT FIRST BITE; MIDAS RUN; PANIC IN YEAR ZERO; THREE IN THE ATTIC; and WALKING TALL.

Concorde-New Horizons Corp. contributed 35mm and 16mm prints of many of their U.S. and foreign film releases, including Bergman's AUTUMN SONATA and CRIES AND WHISPERS; BREAKER MORANT; GRAND THEFT AUTO (Ron Howard's first feature); I NEVER PROMISED YOU A ROSE GARDEN; Joe Dante's PIRHANA; Ulrich Edel's CHRISTIANE F.; DEATH RACE 2000; Werner Herzog's FITZCARRALDO; the French animated feature THE FANTASTIC PLANET; MON ONCLE D'AMERIQUE; Francesco Rosi's THREE BROTHERS; THE STORY OF ADELE H.; and THE LOST HONOR OF KATHARINA BLUM.

Twentieth Century Fox contributed 35mm prints of films produced primarily in the seventies and eighties, including BATTLE FOR THE PLANET OF THE APES; THE MANHATTAN PROJECT; PLENTY; TAPS; RAISING ARIZONA; BIG; WORKING GIRL; THE ROCKY HORROR PICTURE SHOW; and DEAD RINGERS. A few older films were included, among them Leslie Martinson's 1966 version of BATMAN (featuring the cast of the popular television program); Nunnally Johnson's BLACK WIDOW (1954), starring Ginger Rogers; and Nicholas Ray's BIGGER THAN LIFE (1956).

Universal Studios contributed 35mm prints of many of that company's recent films, including BILOXI BLUES; ALL OF ME; Don Bluth's animated feature AN AMERICAN TAIL; GORILLAS IN THE MIST; James Ivory's HEAT AND DUST; COAL MINER'S DAUGHTER; John Hughes' THE BREAKFAST CLUB; and FAST TIMES AT RIDGEMONT HIGH. Delivery of a second large group of Universal titles was expected early in 1990.

A leading classic film distributor contributed surplus 35mm prints in good condition of Hitchcock's THE 39 STEPS; the Italian animated feature ALLEGRO NON TROPPO; Polanski's KNIFE IN THE WATER; Losey's THE SERVANT; and

Bergman's *THE VIRGIN SPRING* and *WINTER LIGHT*.

The Z Channel, a cable television company, contributed video reference copies of a number of well-known U.S. and foreign films, along with 16mm prints of Visconti's *CONVERSATION PIECE*; Bertrand Blier's *GOING PLACES*; and Vilgot Sjöman's once notorious *I AM CURIOUS (YELLOW)*.

Kyre Properties donated 35mm and 16mm prints of the 1972 French comedy *THE TALL BLOND MAN WITH ONE BLACK SHOE*, directed by Yves Robert and starring Pierre Richard.

Weintraub Entertainment donated 35mm and 16mm prints of *LONG AGO TOMORROW*, a 1970 British film directed by Bryan Forbes that starred Malcolm McDowell.

MFG Film of Munich donated a 35mm English-subtitled print of Maximilian Schell's 1979 film *TALES FROM THE VIENNA WOODS*.

French producer Stephane Tchaladjieff deposited 35mm and 16mm prints (many with English subtitles) of his films, including Robert Bresson's *LE DIABLE PROBABLEMENT*; Marguerite Duras' *BAXTER*, *VERA BAXTER* and *INDIA SONG*; and Jacques Rivette's *DUELLE*, *MERRY-GO-ROUND*, and *NOROIT*.

Mrs. George Pal contributed 35mm and 16mm prints of promotional films and demonstration reels for two of her late husband's film projects, *DAYS OF THE COMET* and *DOC SAVAGE: THE MAN OF BRONZE*. She also donated 16mm prints of Mr. Pal's features *ATLANTIS, THE LOST CONTINENT*; *DOC SAVAGE*; *7 FACES OF DR. LAO*; and *THE WONDERFUL WORLD OF THE BROTHERS GRIMM*.

Producer Bernard Glasser donated a 16mm print of his film *THE GOLD RAIDERS* (1951), a comedy Western directed by Edward Bernds that featured The Three Stooges.

Tom Sturges, the son of American writer-director Preston Sturges, donated 16mm picture and track negatives produced from the only known surviving copy (a 16mm print) of the original version of his father's 1946 film *THE SIN OF HAROLD DIDDLEBOCK*, starring the great silent comedian Harold Lloyd in his last leading role. This 90 minute version differs considerably from the 79 minute version released by Howard Hughes under the title *MAD WEDNESDAY* in 1950.

Producer Ronald Shedlo donated a 35mm print of his recent film *THE DRESSMAKER*, directed by Jim O'Brien and starring Joan Plowright and Billie Whitelaw.

Finally, as the year ended Ingmar Bergman added to the Archive's growing collection of his work by donating 35mm and 16mm prints of his 1973 film *SCENES FROM A MARRIAGE*.

In contrast with former years, very little 35mm nitrate film was acquired to be copied for preservation. Instead, attention was focussed on identifying those titles among the 55 million feet of nitrate film previously acquired that should be given priority in the Archive's preservation program in 1990 and in years to come. A few interesting new contributions on nitrate film stock were accepted in 1989, however, including a "gag" reel produced by the Warner Bros. animation department in 1940; early American silent films discovered in Australia and distributed among U.S. archives by the National Center for Film and Video Preservation; producer Hal Wallis's personal prints of *CASABLANCA* (1943) and *SARATOGA TRUNK* (1945); and a copy of Josef von Sternberg's *THE SHANGHAI GESTURE* (1941), starring Walter Huston and Gene Tierney.

The television collection also received many interesting contributions in both film and videotape formats during 1989.

Culminating almost three years of negotiations with the American Broadcasting Company (ABC), the Archive acquired the first installment of a major collection of 16mm prints of programs aired on ABC from the fifties through the seventies. Included in this initial deposit were programs produced by ABC, Paramount, and Columbia, among them THE UNTOUCHABLES; TAXI; THE ODD COUPLE; THE ROOKIES; CHARLIE'S ANGELS; THE SOUPY SALES SHOW; GENERAL HOSPITAL; COMBAT and LIFE WITH LINKLETTER.

Republic Pictures donated 147 16mm prints of episodes from GET SMART, I SPY, and CAR 54, WHERE ARE YOU?;

Columbia Pictures donated 142 16mm prints, including episodes of THE GEORGE BURNS AND GRACIE ALLEN SHOW, DENNIS THE MENACE, and ROUTE 66; along with THE LINDBERGH KIDNAPPING CASE, FROM HERE TO ETERNITY, and QBVII.

David Swift, creator and producer of MR. PEEPERS, donated 43 kinescopes and eight negatives of episodes from that fondly remembered series, which was broadcast from 1952 to 1955 on the National Broadcasting Company (NBC).

BeFit Enterprises donated 15 color prints of THE JACK LALANNE SHOW, a popular long-running exercise program.

NBC donated 17 kinescopes of NBC OPERA THEATRE, which aired on that network between 1949 and 1960.

TV and radio personality Robert Q. Lewis donated kinescopes of THE ROBERT Q. LEWIS SHOW; opera star Dorothy Kirsten donated four kinescopes of CHEVY SHOW broadcasts on which she sang; former child actress Trudi Ziskind turned over prints of a number of programs in which she appeared, including episodes of THE MANY LOVES OF DOBIE GILLIS and DIVORCE COURT; and writer Charles Isaacs donated a 35mm print of HORATIO ALGER JONES, an unsold 1966 pilot starring Walter Brennan.

Other 35mm and 16mm film contributions included the Eve Arden collection of 55 OUR MISS BROOKS episodes; kinescopes of MEDICAL HORIZONS, JAMIE, THE ELGIN HOUR, and TOM CORBETT SPACE CADET from Kenneth Palius; episodes of the travel program WONDERS OF THE WORLD from Halla Linker; five episodes of THE COURT OF LAST RESORT from Hugo Elback; four episodes of PLAY OF THE WEEK from Jack and Betty Ragotzy; episodes of ASSIGNMENT UNDERWATER from Bernard Glasser; 19 episodes of programs starring Robert Cummings received from Sidney Daniels, including THE BOB CUMMINGS SHOW, MY LIVING DOLL, HOLLYWOOD PALACE, and DUPONT SHOW OF THE WEEK; and various episodes of GUNSMOKE, AIR POWER, VICTORY AT SEA, BONANZA, NAKED CITY, BELL & HOWELL CLOSE-UP, and Jackie Gleason's classic THE HONEYMOONERS series.

In addition to film prints received from outside sources, the Archive produced new 16mm reference copies of three STARS OF JAZZ programs from the original kinescope negatives.

Videotape contributions included color two-inch tapes of the 1964 Subscription Television series HOW DO YOU GET TO BE donated by Peter Johnson; two UNITED STATES STEEL HOUR programs donated by The Theatre Guild; and 18 programs from producer Jimmy Baker, including the LAUGH-IN pilot show; ABC WIDE WORLD OF ENTERTAINMENT; and the 1970 LOS ANGELES AREA EMMY AWARDS.

Also received were one-inch tapes of HEDDA HOPPER'S HOLLYWOOD; the 1961 color special ESTHER WILLIAMS AT CYPRESS GARDENS; and four specials starring Tennessee Ernie Ford produced between 1960 and 1972.

Three quarter-inch videotape acquisitions included episodes of THE



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AMERICAN EXPERIENCE from Drasnin Productions and Obenhaus Films; REMEMBERING MARILYN [MONROE] from Andrew Solt Productions; episodes of THE DONNA REED SHOW, SATURDAY NIGHT LIVE, THE MONKEES, GIDGET, and THE ED SULLIVAN SHOW; and specials including THE FRANK SINATRA TIMEX SHOW, THE BOBBY DARIN SHOW, THE EDSSEL SHOW, THE JUDY GARLAND SHOW, and THE GENE KELLY SHOW.

News and public affairs programs received on three quarter-inch tape included an episode of OUR WORLD from ABC News; an episode of FRONTLINE from producer Alex Gibney; the three-part UNITED STATES AND THE PHILIPPINES from The Philippine Project; and 35 programs broadcast in the Peoples' Republic of China in the mid-eighties donated by China Central Television.

Previous donors who made contributions to the television collection during 1989 included Hallmark Cards, Inc., which donated 14 HALLMARK HALL OF FAME programs; producer Ted Bergmann, who turned over episodes of THE ROPERS and THE DUMPLINGS; and actor Charlton Heston, who donated 25 titles including the British-produced THE ORSON WELLES STORY and a TV movie, THE PROUD MEN.

Devillier-Donetgan Enterprises provided a copy of the International Emmy Award-winning program A VERY BRITISH COUP; while the American Emmys were represented by 210 prime-time nominees and winners and 43 Los Angeles Area nominees and winners, donated by the Academy of Television Arts & Sciences.

NBC provided seven tapes (including the first five episodes) from GENERATIONS, a new daytime serial; DIC Enterprises contributed its Emmy-nominated animated special MADELINE; and Channel One Productions donated the first five broadcasts of its controversial news program for U.S. schools, CHANNEL ONE. (The controversy arose because the producers accept paid advertising on a program broadcast to a captive audience of schoolchildren.)

Other videotape acquisitions of note included THE PREPPIE MURDER, a TV movie from Jack Grossbart Productions; WHAT'S ALAN WATCHING? from Eddie Murphy Television; commercial presentation reels from Pytka Films; GORE VIDAL'S BILLY THE KID, a TV movie from Von Zerneck-Sertner Productions; RICK NELSON: A BROTHER REMEMBERS from the Disney Channel; episodes of TO ROME WITH LOVE and THE SMITH FAMILY from Charles Spira; and an episode of MATLOCK from Viacom.

### PRESERVATION

Short subjects and feature films copied by the Archive from nitrate onto acetate safety stock during 1989 included:

SALT ON A BIRD'S TALE (Star Film Co., ca. 1910); directed by Gaston Melies; one reel.

THE WOMAN FROM MELLONS (Biograph, 1910); directed by D.W. Griffith; with Mary Pickford, Billy Quirk, Mack Sennett; one reel.

A TALE OF TWO CITIES, PART ONE: THE PALACE AND THE POPULACE (Vita-graph, 1911); directed by Rollin S. Sturgeon; with Maurice Costello, Florence Turner; tinted; one reel.

A TALE OF TWO CITIES, PART TWO: THE LOVE OF SYDNEY CARTON.

A TALE OF TWO CITIES, PART THREE: SYDNEY CARTON'S SACRIFICE.

ELSIE VENNER (Kennedy Pictures, 1914); directed by Arthur Maude; with Constance Crawley, Arthur Maude; tinted; three reels.

THE LINE-UP AT POLICE HEADQUARTERS (Nonpareil Feature Film Co., 1914);



- directed by Frank Beal; with Deputy Police Commissioner of New York George S. Dougherty, Marion Swayne, Joseph Levering; tinted; six reels.
- SECOND FIDDLE (Film Guild, 1923); directed by Frank Tuttle; with Mary Astor, Glenn Hunter, Osgood Perkins; tinted; six reels.
- THE FIRST AUTO (Warner Bros., 1927); directed by Roy Del Ruth; with Russell Simpson, Patsy Ruth Miller, Charles Emmett Mack, William Demarest, Barney Oldfield; sound transferred from Vitaphone discs; eight reels.
- THE DIVINE LADY (Warner Bros., 1929); directed by Frank Lloyd; with Corinne Griffith, Victor Varconi, H.B. Warner; sound transferred from Vitaphone discs; ten reels (joint restoration with the Museum of Modern Art, New York, in cooperation with the Czechoslovak Film Archive).
- FOLLOW THRU (Paramount, 1930); directed by Laurence Schwab and Lloyd Corrigan; with Charles "Buddy" Rogers, Nancy Carroll, Jack Haley; preserved from the original two-color Technicolor negative; 10 reels.
- HELL'S ANGELS (Caddo Co./United Artists, 1930); directed by Howard Hughes; with Ben Lyon, Jean Harlow, James Hall; tinted, with one two-color Technicolor sequence; 16 reels.
- VIENNESE NIGHTS (Warner Bros., 1930); directed by Alan Crosland; an original operetta by Oscar Hammerstein II and Sigmund Romberg; with Vivienne Segal, Alexander Gray, Walter Pidgeon; image preserved from the only surviving two-color Technicolor print; sound transferred from Vitaphone discs; 11 reels.
- THE SMILING LIEUTENANT (Paramount, 1931); directed by Ernst Lubitsch; with Maurice Chevalier, Claudette Colbert, Miriam Hopkins; preserved from the original camera negative; 10 reels.
- JACK HALEY IN SUCCESS (Warner Bros., 1931); directed by Alf Goulding; sound transferred from Vitaphone discs; two reels.
- THE SIGN OF THE CROSS (Paramount, 1932); directed by Cecil B. DeMille; with Fredric March, Elissa Landi, Charles Laughton, Claudette Colbert; original version; 13 reels.
- THE SCOUNDREL (Paramount, 1935); written and directed by Ben Hecht and Charles MacArthur; with Noel Coward, Julie Haydon; eight reels.
- ROAD TO UTOPIA (Paramount, 1945); directed by Hal Walker; with Bing Crosby, Bob Hope, Dorothy Lamour, Robert Benchley; 10 reels.
- THE SENATOR WAS INDISCREET (Universal-International, 1947); directed by George S. Kaufman; with William Powell, Ella Raines, Peter Lind Hayes, Hans Conreid; preserved from the original camera negative; nine reels.
- FORCE OF EVIL (M-G-M, 1949); directed by Abraham Polonsky; with John Garfield, Thomas Gomez, Beatrice Pearson; nine reels.
- THE QUIET MAN (Republic, 1952); directed by John Ford; with John Wayne, Maureen O'Hara, Barry Fitzgerald, Victor McLaglen; preserved from the original three-strip Technicolor negatives; 14 reels.
- Many of these films (particularly the short films) were originally released on tinted stock. The Archive has preserved these in black and white, but has produced prints for exhibition on low-fade Eastmancolor stock in order to simulate the original tints.
- The Dawn of Sound is the name given an important collaborative project begun in 1989 to preserve films produced in the Vitaphone sound-on-disc process between 1926 and 1931. With support from AT&T and the American Film Institute-National Endowment for the Arts preservation program, the Archive is working with the Museum of Modern Art, the Library of Congress, and Turner Entertainment Co. to produce modern sound-on-film preservation



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masters from the surviving double-system picture and disc elements for a number of Vitaphone features and shorts (films preserved during 1989 are identified above).

Preservation of nitrate film from the Hearst Metrotone Newsreel collection continued with emphasis on the years 1930-1948. Footage copied include coverage of the coronation of King George VI of England in 1937; H.G. Wells speaking against U.S. entry into World War II in 1940; Walt Disney receiving an honorary degree from Harvard University in 1938; the liberation of Paris in 1944; and unreleased footage of the investigation and trial of Bruno Hauptmann for the kidnapping and murder of Charles and Anne Morrow Lindbergh's baby son in 1932.

Work also continued on the preservation of footage shot for Orson Welles' unfinished 1942 feature, *IT'S ALL TRUE*.

Television preservation projects included the production of new one-inch masters transferred from original two-inch videotapes for two 1960 broadcasts from the acclaimed *PLAY OF THE WEEK* series: *THE GRASS HARP*, written by Truman Capote and starring Lilian Gish; and Sean O'Casey's *JUNO AND THE PAYCOCK*, with Hume Cronyn and Walter Matthau.

Also transferred from two-inch to one-inch tape during 1989 were the 1971 pilot to the Public Broadcasting System (PBS) series *THE GREAT AMERICAN DREAM MACHINE* and the 1972 Columbia Broadcasting System (CBS) production of George Gershwin's musical *OF THEE I SING*, starring Carroll O'Connor and Cloris Leachman.

Also preserved were unedited footage of interviews with John and Jacqueline Kennedy shot during the 1960 presidential campaign for the NBC series *THE CAMPAIGN AND THE CANDIDATES*; coverage of the 1968 assassination of Robert Kennedy as reported by station KTLA, Los Angeles; and a 1966 episode of David Susskind's *OPEN END* program in which Susskind talked with a group of black teenagers from New York City's Harlem district.

Other projects included the preservation of two episodes from the *HOW DO YOU GET TO BE* series (*AN ACTOR* and *A SINGER*); a *DANNY THOMAS SPECIAL INTERVIEWS* program with guests Jimmy Durante and Eddie Fisher; a 1959 *MIKE WALLACE* and Jack Benny specials produced between 1968 and 1984.

One-inch master videotapes were also produced from two extremely rare color kinescopes held by the Archive: *THE SATURDAY COLOR CARNIVAL ERNIE KOVACS SHOW* produced in January, 1957; and the 1956 *PERRY COMO SHOW* Christmas program.

Joint television preservation projects included six Grammy Awards telecasts from 1963-1970, preserved in cooperation with the National Academy for Recording Arts & Sciences; the unaired second program from the controversial 1969 show *TURN ON*, preserved in cooperation with ABC; and local news materials preserved in cooperation with the University of Southern California School of Journalism.

### CATALOGING - DOCUMENTATION - RESEARCH

As of January, 1990, the Archive had 45,777 MARC format records for titles and around 20,000 MARC format authority records for names in its private file in *ORION*, the UCLA Libraries' computerized information system. Many of these entries are full cataloging records, but most are minimal level inventory records, searchable by title and director only. Work was completed on entering inventory records for every film in the motion picture collection



during 1989. It is expected that all television collection records will have been entered by the end of this year.

During 1989 work began on enhancing motion picture inventory records with full credits entered from secondary sources for films not yet viewed by the cataloging staff. In the meantime, the Archive continued to create full cataloging records for films of the nineteen-thirties, both features and short subjects, and for Hearst newsreels and other films preserved by UCLA.

Catalogers working on the forthcoming Thirties volume of the American Film Institute Catalog have viewed many films in the Archive's collection. In addition to entering the AFI catalogers' transcriptions of credits into ORION as MARC records, the Archive's own cataloging staff does full authority work on 20 to 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 File. In this way, the fruits of cataloging work at UCLA are shared with other archives and library systems throughout the United States.

On October 24, 1989, the Archive officially opened its new Archive Research and Study Center (ARSC). This Center, the culmination of years of planning by Archive staff, is open to UCLA faculty, students, and staff, and to non-University clients conducting research into all aspects of film and television history. While the cornerstone of service is expanded access to archival materials, the Center will also initiate new research, study, publication, and production projects.

Working out of quarters in the Powell Library building at UCLA, ARSC staff assist clients who first research the collection on computer terminals linked to the inventory and cataloging records in ORION. Most films and television programs are viewed in UCLA's state-of-the-art Instructional Media Laboratory, also located in Powell Library. Open seven days a week, the Media Laboratory has 70 individual viewing stations and 14 small viewing rooms, and is equipped to play most standard U.S. and international videotape and disc formats. Specialized viewing facilities allow for the development of in-depth research projects and for viewing 16mm prints. Facilities for 35mm viewing continue to be provided at the Archive's Hollywood offices and storage vaults.

The Archive's Commercial Services division provided research and materials access for over 500 productions in various media during 1989, including theatrical films; network and syndicated television series and specials; local and nation-wide news and public affairs programs; and home videos and non-broadcast presentations in venues ranging from the Smithsonian Institution to Walt Disney World. The division's activities have become international in scope in recent years, with services provided to clients from Belgium, France, Germany, Japan, Canada, Great Britain, Pakistan, and Israel among other countries.

All revenues generated by Commercial Services were used to support preservation and other Archive activities. In addition, over 350 hours of newsreel footage from the Hearst collection originally copied onto three quarter-inch videotape for Commercial Services clients was also copied to half-inch tape for the Research and Study collection maintained by ARSC.

#### FILM SHOWINGS

In July, 1989, the Archive presented its Second Annual Festival of Preservation in Melnitz Theater at UCLA. Over 20 feature films preserved by

## UCLA FILM AND TELEVISION ARCHIVE

the Archive were screened, along with short films, newsreels from the Hearst collection, and examples of television and paper print preservation.

Continuing programs begun in previous years, the Archive hosted the Asian Pacific American Festival and the Academy of Motion Picture Arts and Sciences Contemporary Documentary series. Two new bi-monthly programs were inaugurated during 1989: the Independents Forum, highlighting work by American independent filmmakers, and Critic's Choice, screenings of films that were overlooked or neglected at the time of their release, followed by a discussion between the director and a member of the Los Angeles Film Critics Association.

Other programs organized by the Archive included the first major exhibition of contemporary Vietnamese cinema; a bicentennial program of films about the French Revolution; and *The Young Ingrid Bergman*, films made in the actress's native Sweden before she came to the U.S. in 1939. The Archive circulated these programs to other institutions around the U.S. after they were presented at UCLA.

In addition, the Archive mounted surveys of Japanese, Soviet, Cuban, Chinese, and Italian cinema (including a tribute to the Italian studio Cinecittà on its fiftieth anniversary); programs of native American films and videos; and a series of films set in ancient Rome called *Romans in Hollywood*.

Individual figures honored with retrospectives and tributes included comedians George Burns, Gracie Allen, and Jack Benny; Italian actress Anna Magnani; Finnish filmmakers Aki and Mika Kaurismäki; British filmmaker Peter Wollen; independent filmmaker Su Friedrich; German filmmakers Werner Schroeter and Alexander Kluge; French producers Marin Karmitz and Stéphane Tchalgadjieff; Indian director Buddhadeb Dasgupta; Danish director Carl Th. Dreyer; and American photographer-filmmaker William Klein.

### INTERNATIONAL RELATIONS

During 1989 the Archive welcomed guests from Japan, the Soviet Union, France, Cuba, India, Brazil, Australia, and New Zealand, including representatives from the All-Union Research Institute of Cinema Art in Moscow, the Cinemateca de Cuba, the Indian Broadcast System, and the Museo de Arte Moderna in Rio de Janeiro.

Archive Director Robert Rosen travelled to Moscow for a conference on American cinema in his capacity as Co-Chair of the U.S.-U.S.S.R. Commission of Cinema Studies, to Lisbon for the FIAF Congress, and to Helsinki for a FIAF Executive Committee meeting. He also attended a tribute to the Archive's preservation program at the Deauville, France, Film Festival.

Head of Programming Geoffrey Gilmore attended festivals in Berlin, London, and Toronto, and met with archival and film production representatives in Italy and Mexico to plan programs of films from those countries in Los Angeles. Assistant Film Programmer Claire Aguilar travelled to Thailand and the Philippines to arrange touring programs.

Preservation Officer Robert Gitt introduced screenings of films preserved by the Archive at the London Film Festival. In addition, films from UCLA's collection were screened by other archives and festivals throughout the world.

Research and Study Center Manager Steven Ricci represented the Archive at Mostra Internazionale del Nuovo Cinema in Ancona, Italy.



# Luanda





INSTITUTO ANGOLANO DE CINEMA

Organismo da Secretaria de Estado da Cultura

CINÉMATHEQUE NATIONALE DE L'ANGOLA

S/ referência

S/ comunicação

N/ referência

Caixa Postal

ASSUNTO :

RAPPORT DES ACTIVITÉS CONCERNANT

L'ANNÉE 1989

1. Acquisitions de l'année

- 46 films de production international en 35 mm, dont 3 documentaires et 43 long-métrage de fiction, et 1 animation.
- 37 films de production international en 16 mm, dont 12 documentaires et 25 de long - métrage de fiction.
- 1 film de fiction en 35 mm et 2 films documentaires en 16mm.

2. PROGRÉS DANS LE DOMAINE DE LA CONSERVATION

Malheureusement, nous sommes obligés a rapporter, une foie encore, que des raisons d'ordre financière, dues à la grave crise économique du pays, ont empeché jusqu'a a ce moment la construction des dépôts de Films pour nos Archives.

En tout cas procédons toujours au Dépôts et révisions périodique des films de notre collection, en fonction des moyens et du personnel existant.

3. Catalogage, Documentation et Recherche

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



**INSTITUTO ANGOLANO DE CINEMA**  
Organismo da Secretaria de Estado da Cultura

-2-

S/ comunicação

N/ referência

Caixa Postal

4. Projections

- Pour l'occasion du 1<sup>o</sup> Festival National de Culture, Septembre de 1989 on a réalisé des projections de Cinéma Africain avec la collaboration de l'EDECINE.

5. Administration et Budget

- Le budget accordé à la Cinémathèque a été, comme dans le passé de 12.236.000 Kwanzas (1 USD=30Kwanzas).

Cette somme, à l'exemple de ce qui s'est passé dans les derniers ans, n'a pas été utilisée dans sa totalité en raison du manque de matériaux et d'autres biens d'équipement sur le marché local.

6. Relations Internationales

- Les rapports de coopération avec d'autres cinémathèques membres de la FIAF, se sont poursuivies pendant l'année 1989.

# Luxembourg

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## R A P P O R T      D' A C T I V I T E S    1 9 8 9

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### 1. Acquisitions de l'année

nombre de longs métrages 35 mm déposés pendant l'année: 695  
nombre de longs métrages 16 mm déposés pendant l'année: 335  
nombre de courts métrages (35 et 16 mm) déposés pendant l'année: 120  
films-annonces 35 mm déposés pendant l'année: 300

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

La Cinémathèque n'a pratiquement plus de copies nitrate dans ses archives. Nous avons donné aux cinémathèques des pays-producteurs le matériel que nous détenions. Nous nous intéressons uniquement aux copies nitrate des films muets qui ne figurent pas dans l'index de la Cinémathèque Royale de Belgique. Quand nous retrouvons des copies de films réputés "perdus", nous faisons restaurer le matériel dans des laboratoires étrangers. C'est ainsi que nous avons retrouvé entre autres "Der Mann ohne Kopf" de Nunzio Malasomma, "Le joueur d'échecs" de Raymond Bernard, "Senorita" de Clarence Badger, "Robinson jr." d'Alfred Machin, "La petite parade" de Starévitch, "Kiff Tebby" de Mario Camerini, etc.

### 3. Catalogage, documentation, recherche

Après une étude préalable, un programme informatique adéquat a été mis en place et nous a permis la saisie de nos films à partir du mois d'octobre. Environ 1500 titres de copies 35 mm (avec détails) ont été saisis jusqu'à fin décembre.

Nous avons engagé une main-d'oeuvre supplémentaire (temporaire) pour effectuer ce travail.

#### 4. Projections

Pendant l'année 1989, la Cinémathèque a assuré environ 400 séances publiques avec projection de quelques 300 films différents.

Résumé du programme 1989:

##### Rétrospectives et hommages

A l'occasion du cinquième anniversaire de sa mort, hommage a été rendu à François TRUFFAUT associé à celui qu'il appelait son idole et maître: Alfred HITCHCOCK.

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Le centenaire de Charles CHAPLIN: rétrospective complète

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Hommages à John CASSAVETES, André CAYATTE, Charles VANEL, Bernard BLIER, Madeleine OZERAY, Jean COCTEAU, Laurence OLIVIER, Bette DAVIS, Sergio LEONE.

Panoramas consacrés à la production cinématographique des pays suivants:

Autriche, Suisse, Irlande, République Démocratique d'Allemagne.

##### Programme spécial d'été

Festival de films en 70 mm. Cinéma en plein air.

##### Séances spéciales

Soirée-débat sur Fritz LANG animé par l'historien du cinéma Jean Douchet.

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Carte Blanche à l'ambassadeur de France au Luxembourg, en présence des réalisateurs Jean-Charles TACHELLA et Pierre BOUTRON.

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2 soirées LIVE CINEMA en collaboration avec Radio-Télé-Luxembourg: présentation, au Conservatoire de Musique, du classique de D.W. Griffith, "INTOLERANCE", accompagné par l'Orchestre Symphonique de RTL sous la direction de CARL DAVIS.

#### 5. Administration et budget

Installation définitive dans nos nouveaux locaux administratifs.

Des équipements supplémentaires sont mis à notre disposition: photocopieur performant, télécopieur, etc.

Au mois de septembre, le budget global voté pour l'année 1990, est augmenté de 2 millions par rapport à 1989.

La représentation en Live Cinema de "NAPOLEON" d'Abel Gance est reporté au mois d'avril 1990, le budget prévoit 2,3 mio.

#### 6. Relations FIAF

La Cinémathèque a eu surtout des rapports suivis avec les membres de l'UCE (Union des Cinémathèques de la Communauté Européenne).

Au mois de juin/juillet le "Nederlands Filmmuseum" a rendu hommage à notre Cinémathèque en programmant une rétrospective de 50 films rares, en provenance de nos archives.

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Ensemble avec la Cinémathèque Suisse et la Cinémathèque Française, nous avons participé au Festival "Film-totem, Film-tabou" qui s'est tenu à Liège en mai 89. Des films rares que la censure a failli faire disparaître ont figuré au programme.

## 7. Divers

Du 14 au 18 juin, en collaboration avec le Goethe Institut (RFA) et la Clark University (USA), nous avons organisé un colloque international autour du thème "Der Film in der Weimarer Zeit / Le cinéma de la République de Weimar". De nombreux historiens du cinéma et archivistes ont donné des conférences sur l'une des périodes les plus intéressantes du cinéma allemand.

Parallèlement aux débats, une rétrospective de films rares a été proposée en collaboration avec le Staatliches Filmarchiv der DDR.

La coordination de cette manifestation importante incombait au Prof. Dr. Walter Schatzberg (Clark University).

Signalons que tous les débats ont été enregistrés et qu'ils vont faire l'objet d'une publication qui va être annoncée dans le bulletin de la FIAF.



**Lyon**

Au cours de l'année 1989 le Musée du Cinéma de Lyon a pris contact avec la nouvelle municipalité (Monsieur Michel Noir) sur le projet de création effective d'un Musée "Lumière" à Lyon.

- Monsieur Perrin, Secrétaire Général de l'Association a effectué une série de conférences sur le thème "Cinéma, extraits de naissance" avec projection de films Lumière inédits et présentation d'un cinématographe d'origine;

- En Mai et Juin en Afrique dans les Centres Culturels Français de MOGADISCIO, NAIROBI et BUJUMBURA.

- En Juillet au Festival d'Avignon.

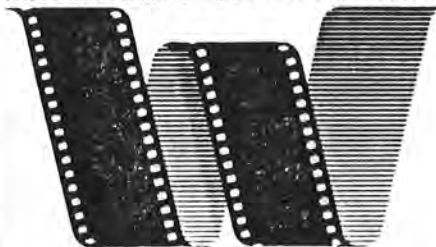
- En Décembre à Brunoy (91) pour un public scolaire

Par ailleurs, le Musée a réceptionné et visionné les copies 16 et 35 mm des Films Lumière déjà restaurés par les Archives du Film à Bois d'Arcy (Plus de 8 II de projection)

Comme à l'habitude de nombreuses demandes de documentation sur Lumière ou les Primitifs Français ont été satisfaites.

**Madison**





THE WISCONSIN CENTER FOR FILM AND THEATER RESEARCH  
1989 ANNUAL ACTIVITIES REPORT  
FOR THE INTERNATIONAL FEDERATION OF FILM ARCHIVES

I. ACQUISITIONS OF THE YEAR

Moving Images

Forty-five cubic feet of films, out-takes and printing elements from Emile de Antonio; twenty cubic feet of printing and production materials from Third World Newsreel; forty feature films from New Yorker Films; thirteen videotapes from Gore Vidal; four videotapes from David Susskind; twelve films from the American Film Institute; one hundred forty-six films from WHA Television; twenty-seven videotapes from Walter Mirisch; forty-two films from Lewis Jacobs; five television films from Nat Hiken; and an additional seventy-five films from various donors.

Still Photographs

Three cubic feet of still photographs from Robert Stein; one cubic foot of still photographs from the Wisconsin Union Directorate; numerous smaller donations totalling an additional three cubic feet of photographs.

Documentation

The initial installment of the Douglas Marland Collection, forty-nine cubic feet of scripts and production files, was received; eleven cubic feet of manuscript additions to the Amos Vogel Collection; fourteen cubic feet of scripts from Ernest Kinoy; five cubic feet of papers from Nat Hiken; one cubic foot of scripts and production information from Walter Mirisch; ten cubic feet of manuscripts from Gore Vidal; two cubic feet of scripts from Terrence McNally; two cubic feet of papers from Ed Sullivan Productions; two cubic feet of MTM Enterprises; and more than ten cubic feet of paper materials from Emile de Antonio.

1989 FIAF ANNUAL REPORT

II. PROGRESS IN THE FIELD OF PRESERVATION

The WCFTR is cooperating on a national level project to restore early Warners-Vitaphone short subjects and feature films, with UCLA and the National Center for Film and Video Preservation. The Center also assisted Turner Entertainment Company by loaning reference materials for several restoration projects.

III. CATALOGUING--DOCUMENTATION--RESEARCH

The WCFTR Film and Photo Archive's participation in the NCFVP NAMID project was renewed for an additional year, enabling us to continue to convert manual cataloguing records to automated form. Original automated cataloguing continues on the ZIV-TV archival pre-print and reference materials, with over 50% of that portion of the project completed.

Almost eighty titles in the Rzhevsky Soviet Film Collection have been completely catalogued and user copies on 3/4" videocassette have been made. Several titles have been chosen for a subtitling project to be carried out by University of Wisconsin students.

Twelve hundred researchers viewed 1700 films at the Film Archive in 1989, a 25% increase in research use over 1988. An additional one hundred fifty films were shown off-site for film study purposes. Several hundred mail and telephone requests were answered and almost fifteen hundred files of photos were pulled. 75% of all stills and graphics research requests resulted in our photos being published in books and periodicals, being broadcast over national television, or being used for scholarly research.

IV. FILM SHOWINGS--EXHIBITIONS--PUBLICATIONS

The Hollywood Glamour photography exhibition, which had been travelling since October of 1987, had its last venue at the University of Notre Dame Art Museum. The shows was one of the most popular in the museum's history and was accompanied by a film and lecture series.

A microform edition of the Warners scripts, arranged by genre and edited by Professor Tino Balio is being prepared. The first series has been filmed, and the second series is now in production.

A list of publications by Don Crafton, the WCFTR's Director, follows:

Emile Cohl, Caricature, and Film (Princeton University Press, 1990), 402 pages.

The Last Night in the Nursery: Walt Disney's Peter Pan, The Velvet Light Trap 24, Fall 1989, 33-52.

Editor of special issue, "IRIS: Journal of Theory of Image and Sound 11, Spring 1990, "Early Film Audiences."

Before Mickey: An Animated Anthology (Los Angeles: Direct Cinema Limited, 1989), 120 minutes. This is a slightly revised and technically greatly improved re-release of the 1982 video.

"Emile Cohl." A retrospective exhibit of all of Cohl's existing films and a selection of graphic material. For Le Giornate de Cinema Muto, Pordenone, Italy, October 13-19, 1990.

V. BUDGETARY MATTERS--RELATIONS WITH GOVERNMENTAL AUTHORITIES

See attached sheet, statistical report.

VI. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

Several WCFTR films were loaned to FIAF-member archives for public screenings. In addition, Director Crafton attended "Americky Film," a symposium on American film and series of professional encounters, in Prague, Czechoslovakia, May 22-28, 1989. During that week he had meetings with directors, actors and other personnel as well as discussions with Mr. Stefan of the Czechoslovakia Film Institute.



# Madrid

FILMOTECA ESPAÑOLA  
MADRID

RAPPORT D'ACTIVITÉS 1989

1. ACQUISITIONS

Films: 341 nouveaux titres et 591 copies ont été inventoriés, ce qui portait au 31 Décembre 89 le nombre de films inventoriés à 15.397 et à 11.726 le nombre de titres différents. Il nous restait alors environ 2.500 copies non inventoriées.

Courts métrages espagnols: 262 (dont 91 par le dépôt obligatoire)  
Longs métrages espagnols : 76 (dont 31 par le dépôt obligatoire)  
Courts métrages étrangers: 38  
Longs métrages étrangers : 166  
Négatifs (c.m-l.m.) : 40

Musée: Parmi les acquisitions les plus importantes, nous pouvons signaler l'achat d'un Phénakistoscope, d'un praxinoscope et d'une collection de 5.000 dessins réalisés par le décorateur Sigfriedo Burman.

Bibliothèque: Ont été enregistrés:

2112 livres (dont 110 volumes acquis par voie de donation)  
458 Revues périodiques (44 titres acquis par voie d'abonnement)  
549 périodiques (par voie de donation)  
173 revues anciennes (achetées à des particuliers)  
300 brochures

Photothèque:

11.602 Photographies  
34 Affiches  
300 Photos cartonnées  
1200 Press books

2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

Nous avons retrouvé plusieurs films Espagnols considérés perdus dont entre autres:

- EL SECRETO DE LA PEDRIZA (F. Aguiló Torrandell 1926)
- EL PATIO DE LOS NARANJOS (G. Hernández Mir, 1926) inc.
- LA TRINCA DEL AIRE (R. Torrado 1951)
- DON JUAN TENORIO (A. Perla, 1952)

Nous avons transféré 4.539 m de pellicule nitrate et tiré au laboratoire environ 70.000m de pellicule acétate. Les travaux de restauration et de tirage ont sensiblement augmenté cette année. Parmi les films qui ont représenté un effort tout particulier, nous pouvons mentionner:

- CASTIGO DE DIOS (Hipólito Negre 1927): restauration et tirage à partir

du négatif original retrouvé par la Filmoteca Valenciana et de deux copies, le tout très endommagé, dont on a obtenu une très belle copie grâce à l'optical printer mis au point par notre collaborateur Juan Mariné.

- 5 films Espagnols en Cinéfotocolor (LA ESTRELLA DE SIERRA MORENA, MARIA MORENA, DOÑA FRANCISQUITA, LA HERMANA DE SAN SULPICIO, LA NIÑA DE LA VENTA) reproduits (interpositifs et copies) à partir des doubles négatifs originaux noir et blanc. Ce système espagnol de couleur fut employé entre 1948 et 1954 pour 18 films; on utilisait 2 négatifs n/b obtenus par séparation des couleurs, ce qui obligeait à des virages successifs lors du tirage des positifs.

- AGUAESPEJO GRANADINO (1955) et FUEGO EN CASTILLA (1959), courts métrages d'avant-garde de José Valdelomar qui inventa un système de son caractérisé par une double bande son reproduite à partir de l'écran et du fond de la salle lors de la projection. Nous avons fait tirer, avec la collaboration de Dolby Stereo un nouveau négatif son et des copies standards pouvant être à nouveau projetées correctement en salle.

D'autre part, nos deux machines à laver la pellicule ont été finalement réinstallées au niveau rez-de-chaussé et ont pu fonctionner normalement à l'automne 89.

### 3. CATALOGAGE, DOCUMENTATION; RECHERCHE

Catalogue du Cinéma de la Guerre Civile: en raison de l'heureuse et constante apparition de matériel, la publication de ce travail a été reportée à l'année 1990.

Informatisation des collections: un groupe de travail a été créé au sein de l'archive dans le but d'étudier nos besoins dans ce domaine et de commencer les travaux en 1990.

La salle de lecture, ouverte tous les jours de semaine au public (sauf le lundi) a accueilli environ 700 lecteurs.

Nous avons reçu 50 chercheurs, étudiants et professionnels, et organisé environ 200 projections privées ou visionnements sur moviola ou en vidéo (études exhaustives sur le cinéma espagnol, allemand muet, Buñuel, Guerre Civile, Tauromachie, etc...).

Nos services de Documentation et de Coopération ont répondu à de nombreuses demandes de renseignements et de conseils par téléphone et courrier (40 par jour, environ).

### 4. PROJECTIONS ET COOPÉRATION

Après une bien longue attente, les travaux de restauration du Cinéma "Doré" s'achevèrent en Février 89, les projections régulières reprenant le 1er Mars. Jusqu'à lors la Filmoteca Española avait été obligée de louer diverses salles de cinéma à Madrid et n'avait jamais disposé d'un local propre pour les projections publiques. Construit en 1923, le "Cine Doré" ferma ses portes en 1963, En 1982 le bâtiment, considéré d'intérêt architectural, fut acquis par la Ville de Madrid. Le Ministère de la Culture initia alors sa restauration avec l'architecte Javier Feduchi, qui vient d'ailleurs d'obtenir le prix "EUROPA NOSTRA" d'architecture 1990 pour ce travail.



Ouvert du Mardi au Dimanche, le Cine Doré a été doté d'équipements modernes et comprend:

- une salle principale de 318 places, restaurée selon ses caractéristiques primitives (3 séances par jour: 16.30, 19.30 et 22.30)
- une salle moderne de 119 places (2 séances par jour: 18.30, 21.30)
- une terrasse en plein air de 80 places environ, permettant des projections en soirée en Juillet-Août.
- un bar-restaurant dans le vestibule ouvert de 13.00h à 0.25h avec tarifs modérés.
- une librairie de cinéma, ouverte de 16.00h à 22.00h.
- une salle de réunion, 2 bureaux et 2 salles de vérification des copies.

|   |                 |
|---|-----------------|
| Nombre de séances (de Mars à Décembre 1989):  | 1109            |
| Nombre de spectateurs " " "                   | 98.054          |
| Moyenne d'assistance par séance               | 88              |
| Nombre de titres de films présentés           | 724 (53 cycles) |
| Films avec traduction simultanée (écouteurs): | 519             |
| Films procédant de nos propres collections :  | 112             |

(la majorité des films sont venus de l'étranger)

#### Principaux cycles:

EI. OTRO CINE (Mars-Avril-Mai): 93 séances, 52 films, 88 moyenne/séance  
 SVENSKA CINEMATEKET PRESENTA (Mars): 14 séances, 7 films, 57 moyenne/s.  
 BASIS FILM (Mars) : 13 séances, 12 films, 44 moyenne/séance  
 PROGRAMADO POR P. ALMODOVAR: 16 séances, 9 films, 145 moyenne/séance  
 CENTENARIO CHAPLIN (Avril-Mai-Juin): 44 séances, 24 films, 147 moyenne  
 PIERRE CHENAL (Avril) 22 séances, 11 films, 51 moyenne/s.  
 A.F.I./LIBRARY OF CONGRESS (Avril) 20 séances, 10 films, 55 moyenne  
 PETER LILIENTHAL (Mai) 18 séances, 14 films, 51 moyenne  
 GLAUBER ROCHA (Mai) 17 séances, 10 films, 29 moyenne  
 TOROS EN EN CINE (Mai) 12 séances, 7 films, 40 moyenne  
 NATIONAL FILM ARCHIVE/D. Meeker (mai) 12 séances, 6 films, 40 moyenne  
 LA CINEMATHEQUE FRANÇAISE (Juin) 18 séances, 9 films, 42 moyenne  
 KUROSAWA AKIRO (Juillet-Août) 12 séances, 6 films, 210 moyenne  
 MUSEUM OF MODERN ART (octobre) 14 séances, 7 films, 52 moyenne  
 NATIONAL FILM ARCHIVE/E. Burrows (Septembre) 18 séances, 9 films, 50 moyenne  
 NEDERLANDS FILM MUSEUM (Septembre) 16 séances, 8 films, 24 moyenne  
 JAMES WHALE (Septembre-Octobre) 42 séances, 21 films, 80 moyenne  
 MELODRAMAS AMERICA LATINA (Octobre-Novembre) 21 séances, 15 films, 49 moy.  
 F.W. MURNAU (Octobre-Novembre) 17 séances, 9 films, 120 moyenne  
 STANLEY DONEN (Octobre-Novembre) 11 séances, 6 films, 109 moyenne  
 CINEMA PORTUGUAIS (Novembre) 20 séances, 10 films, 42 moyenne  
 NIKITA MIHALKOV (Novembre-Décembre) 24 séances, 12 films, 117 moyenne  
 ALAIN RESNAIS (Novembre-Décembre) 20 séances, 10 films, 140 moyenne  
 HOWARD HAWKS (Décembre) 1<sup>a</sup> : 38 séances, 20 films, 98 moyenne  
 PROPAGANDA/CONTRAPROPAGANDA 1933-45 (Décembre) 17 séances, 13 films, 67 moy.  
 CINE LATINOAMERICANO (Avril à Décembre) 45 séances, 23 films, 89 moy.  
 CINE SOVIETICO (Septembre à Décembre) 102 séances, 55 films, 90 moyenne  
 Tout au long de l'année nous avons présenté 17 "cartes blanches" ou "Programado por..." avec des cinéastes espagnols et étrangers.  
 Les séances réalisées en plein air (Juillet-Août) à 22h30 ont obtenu un succès extraordinaire (salle comble tous les soirs).

Coopération: Ce service a pu canalisé 55 demandes de collaboration venant d'organismes culturels, publics et privés, avec autorisation préalable des ayants-droits. Nous avons aussi prêté 70 films à 16 festivals de cinéma existants sur le territoire espagnol. Nous avons, d'autre part, collaboré avec les cinémathèques des Communautés Autonomes, en particulier avec Valencia et Barcelona.

97 contrats de cession de droits pour le matériel procédant des archives historiques NO-DO, dont nous avons la responsabilité, ont été signés.

## 5. PUBLICATIONS

Outre l'édition mensuelle du programme, un dossier de presse sur l'histoire du Cine Doré et de temps à autre (faute de personnel) des fiches informatives accompagnant les projections, le Département de Publications et presse, a édité les ouvrages suivants:

"EL OTRO CINE", brochure de 47 pages en souvenir de notre collaborateur et critique de cinéma José I. F. Burgón.

"DIRECTORES DE FOTOGRAFIA DEL CINE ESPAÑOL", livre de 565 pages, avec illustrations couleur et noir et blanc. Etudes et entretiens avec filmographies sur l'évolution de la photographie cinématographique espagnole. Un long cycle de projections sur ce thème eu lieu en 1988.

"JAMES WHALE", livre de 215 pages, illustré en noir et blanc, traduit à l'espagnol du livre du même titre de James Curtis, et coédité avec le Festival de San Sebastián à l'occasion de la rétrospective J. Whale.

"FRANCISCO REGUEIRO", livre de 267 pages, illustré en noir et blanc, avec un long entretien réalisé par Carlos Barbáchano avec le cinéaste.

Au cours de 1989, ce département a préparé les prochaines éditions du "Catálogo de los films de la Guerra Civil Española", "José Luis Borau, teoría y práctica de un cineasta" et "Los Proverbios Chinos de F.W.Murnau"

## 6. ADMINISTRATION ET BUDGET

Cette année, l'inauguration du Cine Doré a fait l'objet d'une augmentation très sensible des dépenses liées à la Diffusion aux dépens d'autres activités primordiales. Nous espérons rétablir l'équilibre dès le prochain exercice. Il existe en effet une très grande expectative touchant à la construction de nouvelles installations (dépôts, bureaux, etc..) pour nos archives à la suite de l'accord signé en 1989 entre la Communauté de Madrid, le Ministère de la Culture et la Télévision Espagnole concernant le projet de création de "la Ciudad de la Imágen" (Cité de l'Image") dans la proche banlieue madrilène. Ce projet représentera sans doute une révolution unique dans notre pays, surtout dans le domaine de la conservation où seront portés tous nos efforts futurs.

### DEPENSES EFFECTUEES EN 1989

|                                  | (En millions de pesetas) |
|----------------------------------|--------------------------|
| Acquisitions et tirages de films | 36 M.                    |
| Musée du Cinéma                  | 6 M.                     |
| Documentation                    | 10 M.                    |
| Publications                     | 36 M.                    |
| Projections                      | 25 M.                    |
| Transports                       | 8 M.                     |
| Relations Internationales        | 6 M.                     |
| Inauguration "Doré"              | 6 M.                     |
| Frais Généraux et Divers         | 34 M.                    |



Les frais de personnel et une grande partie des frais généraux ne figurent pas ici car ils sont inclus dans le budget global du Ministère de la Culture auquel nous sommes attachés.

En 1989, le personnel comprenait 58 employés, 20 temporaires pour le Cine Doré, et 25 chômeurs intérimaires (6 mois).

### 7. RELATIONS INTERNATIONALES

Nous avons échangé quelques films sous forme de prêt illimité avec nos collègues de Copenhague, Lisbonne, Paris (C.F.).

Nous avons envoyé des films en temporaire à Paris (C.F.), Lisbonne, Amsterdam, Toulouse, Turin et Béijing (la rétrospective Espagnole fut annulée en raison des tragiques évènements...)

Grace à la participation et à la visite de nombreux collègues, nous avons pu, tout au long de l'année d'inauguration du cinéma Doré, présenter des programmes consacrés à leurs collections et restaurations: Rolf Lindfors (Stockholm), Susan Dalton et Paul Spehr (Washington), Elaine Burrows et David Meeker (Londres), Vincent Pinel (Paris), Eileen Bowser (New York), Enno Patalas (Munich), Kees Hin (Amsterdam) et Peter Konlechner (Wien).

D'autre part nous remercions chaleureusement toutes les archives qui nous ont envoyé des films pour les principales rétrospectives (Chenal, James Whale, H. Hawks, Melodramas latinoamericanos): La Cinémathèque Française, Svenska Cinemateket, National Film Archive, Filmoteca de la Unam, Cineteca Nacional, Cinemateca Portuguesa, Museum of Modern Art, Library of Congress, A.F.I., Cinémathèque de Luxembourg, Service des Archives du Film, Ceskoslovensky Filmovy Archiv et Suomen Elokuva-Arkisto.

Parmi les autres visiteurs, nous souhaitons signaler, entre autres, les personnalités suivantes:

France: Robert Kramer, Raul Ruiz, Valeria Sarmiento, Carlos Reichenbach, Marcel Oms, Serge Toubiana, Amos Gitai, Pierrette Matalon

R.F.A.: Harun Farocki, Christian Ziewer, Peter Lilienthal, H. Grafenstein

Portugal: Manoel de Oliveira, Luis de Pina, Joao Botelho, Paulo Branco, Jose Manuel Costa, João Bénard da Costa

Reino Unido: Stephen Dwoskin

Suisse: Alain Tanner, Daniel Schmid

Tchécoslovaquie: Vitek Vareka

URSS: Elem Klimov

U.S.A.: Stanley Donen, James Curtis

Finlande: Antti Alanen



# Mexico

## CINETECA NACIONAL MEXICO

### ACTIVITIES IN 1989

#### 1. Acquisitions of the year

During 1989, 254 new prints were registered, 218 of them were mexican and 36 foreign films. 251 in 35mm. format and 3 in 16mm. By the end of 1989 the mexican film archive reached the number of 3,894 films: this number does not include nitrocellulose based material, nor special collections on deposit and for which have been donated.

#### 2. Progress in the field of preservation

The Cineteca Nacional activities in the field of preservation during 1989 included the copying of 26 films, 19 were mexican and 7 foreign films. Five of them were originally in nitrate material and represent a big step in the restauration field of the mexican policy of preservation: This five films were directed by two of the classics of Mexican movie: Salón México and María Candelaria by Emilio Fernández and El río de la muerte, Nazarin and Ensayo de un crimen by Luis Buñuel.

Finally during 1989, 3113 inspections were made of archive prints and we elaborated 120 main credits cards of our acerve films.

#### 3. Cataloguing - Documentation - Research

Cineteca's Nacional Documentation and Research Department which has under his control the areas of library, graphics collections and research has offered during 1989 25,372 services in benefice of 9412 users.

During 1989, 3854 new materials were acquired including books, periodicals, unpublished scripts, posters, stills, and lobby cards.

#### Acquisitions by the library and graphics collections

|       | 1989                         | Total acerve |
|-------|------------------------------|--------------|
| 308   | books                        | 3,794        |
| 326   | scripts                      | 5,807        |
| 807   | periodical publications      | 10,644       |
| 471   | posters (titles)             | 6,291        |
| 2,442 | stills and lobby cards files | 12,892       |

Research Archives

| 1989                             | T o t a l |
|----------------------------------|-----------|
| 347 files on national production | 3,291     |
| 943 files on foreign production  | 6,546     |
| 347 files on individuals         | 3,798     |
| 1266 miscelaneous files          | 3,252     |
| 10469 press clippings            | 56,469    |

Also this department finish with the following researchs:

Mexican medium and feature length films 1898-1980 and National Awards, Arieles and Diosas de Plata: 1946-1988

4. Film showings - publications - exhibitions

Film Showing

During 1989, more than 700 titles were programmed. There was an average of 14 showing a day which more than 600,000 spectators.

In this period Cineteca Nacional presented 41 cycles dedicated to different items: film personalities (directors, producers, scripts writers and actors and others dedicated to different countries).

Cineteca Nacional organized, like every year, the International Stage of Cineteca as well as the International Film Sampler, Mexico City most important film festival (no competition).

In this twenty two Film Festival, twenty four films of 17 different countries were shown. Between the main films were New York Stories by Scorsese, Coppola and Allen, Dead Poets Society by Peter Weir's, Jesus de Montreal by Denis Arcand, Goitia by the mexican director Diego Lopez, Man Facing South-east the Argentina's film by Eliseo Subiela, Der Philosoph by Rudolf Thome, Splendor by Ettore Scola and Snow ball Reaction by Vera Chytilova.

Publications

Memoria 1989 (recounts the activities of the Cineteca during 1989).

Cronica de Cine Mudo an extensive report of the silent movie era by Gabriel Ramirez.

Andrei Tarkovski: texto y fotos: A short biography of the important soviet director Andrei Tarkovski, translated by Mateo Pliego.

Hermosillo: Pasion por la libertad. A complete filmography and biography of the contemporary mexican director Jaime Humberto Hermosillo by Francisco Sanchez.



Programs

Monthly Programs numbers 61 to 72

Program for the nine International Stage of the Cineteca Nacional.

Special Program of the 22th International Film Sampler.

Posters

Promotion for the Eighth International Stage of the Cineteca  
Promotion for the 22th International Film Sampler

Others

1990 Calendar "the photography behind the scene".

6. International Relations (FIAF and others)

Cineteca Nacional represented by the former Deputy Director, Hector Palacios, attended at the 45 Congress of the FIAF which was held in 1989 from april 16 to 27 in Lisbon, Portugal, with the participation of more than 100 films archives.

Cineteca Nacional, together with the film archives of Cuba, Brasil and Argentina has participated in the film selection of the years 30s, 40s and 50s produced in our country to be screening in the latinamerican film festival helded like every year in La Habana.

Furthermore Cineteca Nacional has been in contact with the Italian, Peru, Uruguay and Portugal archives and with independent institutions like the George Eastman House archive, Rochester, N.Y.

The Director of Cineteca Nacional, Ms Mercedes Certucha, participate from july 7 to 18 in the international Festival of Moscú.

Also Cineteca Nacional participated at Latin Festival of New York, Rimini Festival in Rimini Italy, San Sebastian Festival in Spain and Cannes Festival, France.

Finally Cineteca Nacional send two cycles of mexican films to Federal Germany Republic and Moscow.

7. Special Events, Miscellaneous

Among the various special events held during 1989, were the homage to the important mexican and international personalities like Juan Bustillo Oro, Josefina Vicens, Jaime Humberto Hermosillo, Nikita Mijalkov, Charles Chaplin, Andrzej Wajda, Laurence Olivier, Truffaut and Andrei Konchalouski.

The cycles entitled love in sale, germany documental film, the boy and the war, French Revolution, the "rumba" music,

Japan classic films and black films in the 80s, between others.  
Also Cineteca Nacional presented 4 weeks devoted to USSR,  
Cuban, Chinese and Checolovaquian films.







UNIVERSIDAD NACIONAL  
AUTÓNOMA DE  
MÉXICO

## 1989 ANNUAL REPORT

The former Direction of Cinematographic Activities (DAC) of UNAM became in 1989 a Managing Direction (DGAC), with a new director; however, these changes did not affect the Filmoteca tasks. The Filmoteca then turned into a Subdirection.

The year 1989 was especially important as to acerve growth is concerned. Agreements with film producers were materialized and became two important depositories which are still in the process of being completed: the first, consisting of the totality of negatives owned by associates of Asociación Nacional de Productores de Películas, A.C. reduced from 35 to 16mm; the second, with larger quantities and more meritorious products, is composed of nitrate materials that producers maintained in stock at Estudios Churubusco Azteca, S. A., totalling approximately 25,000 cans of both originals and prints of Mexican films preceding the years 1950.

Although these two depositories were the most relevant, they were not the sole materials to be stored, neither are their titles quantified; there were other acquisitions due to exchange, purchases, donations or transfer permissions, these totalling 292 new titles.

The preservation of films was a vigorous chore during 1989: 34,133 meters of nitrate films were copied to safety stock. 620 films of the permanent acerve were tested, cleaned and preserved or restored; also, 3500 revisions were also made to films belonging to our Loans Department. The laboratory processed 185,722 meters of 16 and 35 mm films.

Furthermore, during 1989 a Research and Documentation Cen-

ter was created, binding the activities of both documentation and cataloguing departments; likewise, a computerized Information Bureau was also added using the Micro Isis system, where information of different film archives, plus routine researchs carried out by the Fil-moteca UNAM is now being recorded: the national filmography in a single file that includes 32 fields, the annual statistics of Mexican films, the registration of premieres and screening of films in Mexico city or in other suburbs, etc.

The data base will be in the near future available to investigators, students and to the audience in general through the Information Bureau of the Research and Documentation Center, where collections of posters, stills, lobby cards, original scripts, books, magazines, newspaper clippings, as well as different services rendered to users are compiled.

Loans.- Though during 1989 the number of film-club organizers increased to approximately 450, the total amount of films provided was similar to the previous year, nearing to 3,500; and many organizers were instructed and oriented in the programming or organization of film clubs.

As to direct screening is concerned, 4,300 films were presented, 250 of them in lower-class neighborhoods or rural communities.

Courses, Lectures, Exhibitions.- Courses for the conservation and preservation of projectors and cinematographic films were offered during 1989.

A seminar on the history, present situation and development of university film-clubs in commemoration of the 30th anniversary of

the University Film Club was organized.

38 screenings with personal presentations and debate of documental films, and 70 of popular debate were performed.

3 exhibitions were set up in our gallery and 14 more throughout the country, among which "3-D, the Third Dimension Image", was the most outstanding.

Some activities such as lectures, exhibitions and special film weeks were coordinated to observe the 100th anniversary of Charles Chaplin's birthday.

The following books were published:

- "Sensualidad, las películas de Ninon Sevilla" by David Ramon.
- "Cine, Arte y Sociedad" by Vicente Lombardo Toledano
- "Cine, Television y Video en América Latina" by several authors.
- 12 editions of "Butaca" monthly magazine.

Transmitted were also 314 programs of series "Cartelera Cinematografica Universitaria" and 44 of "Musica en Imagenes".

Production.- The project of testimonial registrations and events was re-initiated, and the new project "18 Lustrros" (18, 5-year periods) was started. This plan, through 18 short films and using basically materials in stock, is intended to show a complete panorama of social, cultural and politics evolution of Mexico during 90 years of the current 20th century.



International Relations during 1989.- Several international meetings and events were attended thus encouraging and supporting international relations with other film archives and with cinematographic institutions in general.

The Sci-Tech Festival in Bristol (England); the Annual Meeting of the Film and TV Archive Federation of America in Miami (USA); the First Meeting of Technicians in Film Archives Preservation of Latin America, in Sao Paulo (Brazil); Meeting of Film Archives Directors of Latin America in Buenos Aires, (Argentina); the New Latin American Film Festival in Havana (Cuba); and the FIAF Meeting at Lisbon, (Portugal), were also attended.

A technician from Cinemateca Universitaria Enrique Torres of the University San Carlos In Guatemala, Central America, visited with us and was trained. He returned home prepared for film preservation. During his stay in Mexico, as part of his training, the Guatemalan technician and some of our collaborators restored the old film "El Somberrón", first Guatemalan feature length film.

It was agreed with the Guatemalan University Film Archive to follow a plan to rescue historical nitrate materials owned by that institution, to be transferred into safety stock.

On the other hand, the help received from the Mexican embassies abroad was invaluable for the achievement of our activities.

Among other outstanding tasks there is the rescue, restoration and screening of the Mexican fiction film produced in 1927 "Catastrofe en el Mar", as well as the beginning of the construction of new safety vaults for the storage of nitrate materials referred above.

February 13, 1990

CNR/esp

**Milano**

# 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 POUR 1989

### 1. Acquisitions de l'année

Au cours de l'exercice 1<sup>o</sup> janvier - 31 décembre 1989 nos collections se sont enrichies, par dépôts, tirages, contre-types, achats, échanges (positifs, négatifs, lavander, 35 et 16 mm. de nombreux films, longs et courts métrages.

Entre autre il faut signaler des films de Marcel Carné, Léon Mathot, Marcel L'Herbier, Roman Polanski, Claude Autant Lara, Mario Bonnard, Robert Bresson, Robert Hossein, Michelangelo Antonioni, Federico Fellini, Emir Kusturica, Eric Rohmer, Agnes Varda, Carlos Saura, Mike Newell, Marek Kaniévska, David Leland, Damiano Damiani, Fernando L.Solanas et beaucoup d'autres auteurs italiens et étrangers.

Pour le travail dans le domaine culturel de la télévision (RAI - FININVEST) la Cineteca Italiana s'est enrichie de sélections de films ce qui porte cette collection à un total de 10.114 titres.

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

Le report du nitrate sur acétate à été réalisé en 1989 surtout sur le cinéma muet italien. Il s'agit d'une collection très remarquable de films en copies originales qui ont été restaurés avant de passer au laboratoire. Il faut signaler aussi le travail d'inventaire de la collection avec le titre et le métrage exact de chaque copie.

Dans le but de la conservation il faut aussi signaler le tirage d'après un négatif original du film muet italien MADAME TALLIEN de Enrico Guazzoni avec Lyda Borelli et Amleto Novelli. Pour les manifestations officielles du bi-centenaire de la Révolution Française le film, avec sous titres français, à été présenté dans 15 villes de France par la "Mission du Bi-Centenaire" du Gouvernement Français. Des scènes du film ont été incluse dans le film de montage "Liberté" à l'inauguration du Festival de Cannes 1989.



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Pour les cours sur l'histoire du cinéma au MUSEE DU CINEMA la Cineteca Italiana à poursuivi l'enregistrement sur cassette VHS de films de l'histoire du cinéma.

## 2. Manifestations

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

- Pavia, "Musique et Images" avec projections de films muets et musique originale.
- Torino, hommage à François Truffaut en collaboration avec le "Centre Culturel Français".
- Bologna, "L'expressionnisme allemand des années '20" en collaboration avec la "Cineteca Comunale".
- Pordenone, "Cinéma et théâtre en Italie au temps du muet", en collaboration avec l'Association Provinciale pour la prose.
- Pesaro, collaboration avec la "Mostra Internazionale del Nuovo Cinema" pour la rétrospective "I meravigliosi anni 60 del cinema italiano".
- Fiesole, présentation des films de Alberto Lattuada au Théâtre Romano de Fiesole à l'occasion du "Prix Fiesole 1989" à Lattuada.
- Salerno -en collaboration avec la "Cooperativa Laboratorio" de Salerno organisation d'une manifestation sur les films tournés sur la côte amalfitaine.
- Cernobbio, "Cinebabele", manifestation sur les films de l'avant garde avec des films de l'archive de la Cineteca Italiana.
- Omegna, hommage à l'écrivain et scénariste Mario Bonfantini sous le patronage de l'Administration Provinciale de Novara.
- Milan et Lombardie, programme "Arrivano i film" sous le patronage de la "Région Lombardiá" pour les élèves des écoles.

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- Florence, hommage à Robert Flaherty en collaboration avec le ciné-club "Spaziouno".
- Turin, en collaboration avec le "Musée Nazionale del Cinema" projections de films de Hitchcock et de films du cinéma muet italien.
- Lugano (Suisse), un "vidéo" réalisé par la Télévision de la Suisse Italienne au "Musée du Cinéma" de la Cineteca Italiana à Palazzo Dugnani à Milan.
- Parma, en collaboration avec le ciné-club "D'Azeglio" organisation d'une manifestations avec tous les film de Carl Th.Dreyer.
- Lisboa (Portugal) en accord avec la "Cinemateca Portuguesa" participation à la rétrospective du cinéma muet italien.
- Milano en collaboration avec la "Cineteca Nazionale" de Rome hommage à l'actrice Anna Magnani, et hommage à Cesare Zavattini. Deux grandes manifestations au cinéma De Amicis sous les auspices de la Ville de Milano.

### 3. Musée du Cinéma

Plus de 20% de visiteurs de l'année 1988: cela à été un succès pour le Musée qui maintenant fait partie officiellement des musées de la Ville de Milan. Le matin est réservé aux visites des élèves des écoles, l'après midi pour le public (de nombreux visiteurs étrangers). Dans la salle "Filmstudio" en 1989 plusieurs cycles de films: "Le surréalisme au cinéma", "Toris Ivens", "Le cinéma de Zavattini", ect.

Milano, le 15 février 1990

ASSOCIAZIONE CULTURALE SENZA SCOPO DI LUCRO

Associazione della "Fédération Internationale des Archives du Film" (F.I.A.F.) e del "Committee of the International Council of Museums" (I.C.O.M.)  
patrocinato dall'U.N.E.S.C.O. - Statuto registrato al Tribunale di Milano il 3 aprile 1947

Codice fiscale: 80119170159 - Conto corrente postale 50804202



# Montevideo





SERVICIO OFICIAL  
DE DIFUSION RADIODIFUSION Y ESPECTACULOS

**SODRIE**

ARCHIVO  
NACIONAL  
DE LA  
IMAGEN

### ACTIVITIES REPORT 1989

The dominant pattern of the year was planification and dealing with local and international organizations, aiming to achieve several program goals. Work in different areas proceeded as follows:

Acquisitions - In the area of local films, all possible sources of surviving material have been investigated and nothing was found. In a small country like Uruguay, with little cinematographic production, it's fairly safe to say that the available prints are now preserved, and if additions are not to be excluded, they will be exceptional. Our archive hasn't acquired foreign works either through 1989, with the exception of the arrival of a print of "Alexander Nevsky", exchanged with Gosfilmfond.

Acquisitions, amounting to some 250 titles have been made in the area of video films, mainly film classics and other significant productions.

Preservation - Our archive ran out of raw material, a circumstance which added to the lack of adequate funds made restoration work impossible in 1989. Since most of the nitrate collection films have been already transferred to acetate, the remaining work, although not involving too much footage, is of great importance since it deals with local productions which could not be restored in due time.

Cataloguing - Unable to reach the desired stage of technification with a computerized system, which proved elusive for our budget possibilities, the archive requested financial and technical assistance from the Organization of American States. A project for 1990/91 was presented and by the end of 1989 was approved by the organization. It will provide funds to buy the necessary equipment, receive experts from abroad to train our employees and fill all the needs of our documentation department as far as to become a regional center capable of technically coordinating the work of other documentation centers in the area and to set up an information net linking neighbour archives.

Film showings - Not being in the priority list of our archive's interests this year's exhibitions were limited to a week devoted to Ingmar Bergman (celebrating his 70th. anniversary) and another week of new Czechoslovak films. Our free loan service of educational films (16 mm.) made 714 loans through 1989 with a total attendance of 57.654 people.

Budget and relations - Uruguay suffered a bad economic year. The growth of the GNP was only about 0.5 %, complicated by a very long drough which is still lasting. Obviously, it reflected on the budgaet of our archive, which suffered a considerable reduction, upsetting most of the year's targents. On the other hand the relation with the authorities are in a very good standing, as proved by the support received for the project presented to the Organization of American States.

International relations - Our Deputy Director Mr. Juan José Mugni attended FIAF's congress in Lisbon and visited the spanish film archive in Madrid, where an exchange of films was agreeded. He was also present in a technical meeting organized by Cinemateca Brasileira in Sao Paulo, and was invited to the International Festival of Cinema in Colombia as member of the Jury. Both Mr. Mugni and Mr. Hintz, the archive's director, attended a Regional Workshop on development of Moving Image Archives, organized in Buenos Aires by Cinemateca Argentina with the cooperation of UNESCO.

Eugenio Hintz  
Director



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# Montréal



## LA CINÉMATHEQUE QUÉBÉCOISE

### Musée du cinéma

#### 1. ACQUISITIONS DE L'ANNÉE

Films: 614 longs métrages  
432 courts métrages  
21 séries de télévision

Dans le cadre de la loi sur le cinéma, nous avons également fait tirer des copies de conservation de 28 longs métrages et 16 courts métrages de la production québécoise récente.

Nous avons reçu en dépôt les éléments de tirage de 110 films québécois et canadiens et les bandes maîtresses de 22 productions vidéo.

Des copies en prêt illimité ont été acquises des archives suivantes: Library of Congress, Stiftung Deutsche Kinemathek, Cenemateca de Cuba, Cinémathèque Royale de Belgique, Cinémathèque algérienne, Staatliches Filmarchiv.

Appareils anciens: Cette collection, qui ne bénéficie d'aucun budget réel, s'enrichit néanmoins chaque année de quelques éléments précieux. La perspective de plus en plus précise d'un musée intégré à la Cinémathèque donne par ailleurs à cette collection une importance accrue. Au cours de 1989, nous avons notamment acquis: une lanterne magique française de marque Lapiere (c. 1880) polychrome, dans sa boîte d'origine et avec un jeu complet de plaques de verre; une caméra est-allemande Pentaflex 16mm à chargeurs pré-amorcés; un «dolly» Peerless; une enregistreuse son optique Maurer 16mm; un Polaroid 101 avec lequel la plus ancienne scripture de notre cinéma a assuré la continuité de plusieurs dizaines de films...

Photos et affiches: Plus de 10 000 photos et 5 000 affiches se sont ajoutées à la collection au cours de l'année - en provenance notamment de plusieurs festivals qui ont pris la bonne habitude de nous déposer leur matériel de presse.

Collections diverses: Quelque 125 microsillons (bandes sonores originales), plusieurs costumes et accessoires de films récents, croquis et dessins de films d'animation et plus d'une centaine de scénarios - dont certains annotés par le cinéaste ou la scripte.

## 2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

L'agrandissement important de nos entrepôts de conservation a très largement mobilisé notre personnel technique. Les tests de température et d'humidité relative devraient être terminés au cours du printemps et le réaménagement des collections débiter au mois de mai.

Ces travaux ont été également l'occasion d'acquérir certains équipements nouveaux: une table de montage 35mm (6 plateaux), une rembobineuse négative, une rembobineuse à plat, etc.

La période de travaux a par ailleurs été l'occasion d'un important travail d'élagage dans la collection: ce sont principalement les chutes (out-takes) et les copies multiples qui ont fait l'objet de cet exercice qui, en plus de nous permettre des économies d'espace évidentes, valorise la collection.

Bien que nos acquisitions en vidéo soient encore modestes, nous étudions actuellement la possibilité de transformer l'ancien entrepôt nitrate en entrepôt vidéo.

Côté photothèque, nous avons transféré plus de la moitié de la collection internationale dans des enveloppes et des chemises neutres. Cet exercice a été également l'occasion d'un nouvel inventaire critique de la collection.

### 3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le Centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h00 les lundi et vendredi, et de 12h30 à 20h30 les mardi, mercredi et jeudi. Il est aussi ouvert une dizaine de samedis dans l'après-midi, pendant les périodes de fin de session scolaire, en mars et novembre.

En 1989, nous avons accueilli plus de 4 500 visiteurs. 1 700 personnes ont fait appel à notre service de référence téléphonique pour des recherches ponctuelles, alors que 305 recherches ont été effectuées pour des clients demeurant à l'extérieur de la région de Montréal, et même à l'extérieur du pays.

La vidéothèque de consultation - qui ne possède encore qu'un seul moniteur - a été utilisée par 331 visiteurs.

Plus de 80 chercheurs ont utilisé les ressources du service des documents d'archives dont la responsable a traité quelque 1 200 documents (principalement des scénarios) et supervisé l'élaboration d'un instrument de recherche sur un important fonds en cinéma d'animation. Le service a également été mis à contribution pour la préparation d'une exposition Claude Jutra présentée dans le cadre de Cités-Cinés Montréal - cette exposition, qui a été vue par plusieurs milliers de visiteurs, circule actuellement en Europe.

Les acquisitions pour l'année 1989 se présentent comme suit:

- 742 livres (achats en librairie)
- 35 nouveaux abonnements à des périodiques
- 31 cassettes vidéo
- 1 919 nouveaux dossiers de coupures de presse

Nous avons également reçu au cours de la même période 64 cartons de documentation diverse (livres, revues, press kits, etc.) et 38 dépôts d'archives.

680 monographies ont été cataloguées, 65 numéros de périodiques ont été indexés pour le PIP et 394 pour nos propres besoins.

Le transfert sur microfilms des dossiers de coupures de presse s'est poursuivi et quelque 3 500 dossiers ont été traités.



Voici un tableau statistique de nos activités régulières de projection en 1989:

| <u>MOIS</u> | <u>CYCLE PRINCIPAL</u> | <u>SÉANCES</u> | <u>SPECTATEURS</u> | <u>MOYENNE</u> |
|-------------|------------------------|----------------|--------------------|----------------|
| 01/89       | VIVE LES ACTEURS!      | 58             | 4 804              | 83             |
| 02/89       | KLUGE, TRILOGIES       | 33             | 1 897              | 57             |
| 03/89       | CASSAVETES             | 45             | 2 866              | 64             |
| 04/89       | BRÉSIL, CHAPLIN        | 44             | 4 053              | 92             |
| 05/89       | CHINE, PATAPHYSIQUE    | 56             | 4 983              | 89             |
| 06/89       | MARKER, DOCUMENTAIRE   | 37             | 2 434              | 66             |
| 08/89       | CITÉS-CINÉS            | 54             | 4 609              | 85             |
| 09/89       | DREYER, DANEMARK       | 56             | 3 439              | 61             |
| 10/89       | RÉVOLUTION FRANCAISE   | 34             | 1 992              | 58             |
| 11/89       | COCTEAU, CINÉMA GAI    | 59             | 4 691              | 79             |
| 12/89       | SIMENON                | 42             | 1 718              | 40             |
|             |                        | —              | —                  | —              |
|             |                        | 518            | 37 486             | 72             |

Les principales expositions présentées au cours de cette année furent:

- LES CENT ANS DE COCTEAU: un portrait éclaté de l'écrivain-peintre-cinéaste, à travers les dessins, livres et objets de la collection Gilles Blain;
- REGARDS SUR LA CHINE: la Chine, de 1950 à nos jours, à travers l'oeuvre de trois photographes - à l'occasion du cycle de projections «Cinéma chinois contemporain»;
- ANIMATEURS DE R.F.A.: dessins originaux, dessins gravés sur pellicule, collages, ombres chinoises et autres éléments provenant de films réalisés par la nouvelle génération d'animateurs allemands;

Suite à une réévaluation des collections du centre de documentation, nous avons affecté une partie importante du budget de ce secteur à l'acquisition d'ouvrages sur la télévision. Le centre s'est de plus abonné à un service de coupures de presse télévision et un technicien a été recruté pour traiter cette documentation nouvelle et assurer la référence en ce domaine auprès de notre clientèle.

#### 4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

Notre saison de projections publiques a été très chargée, avec un nombre record de 518 séances auxquelles ont assisté 37 486 spectateurs - ce chiffre exclut les journalistes et autres invités.

La soirée de gala cinéma muet et musique, inaugurée en 1988, a été reprise avec cette fois CITY LIGHTS accompagné par l'orchestre I Musici de Montréal interprétant la partition de Chaplin. Cette projection spéciale était présentée dans une salle de concert de 1 500 places, à guichets fermés. Nous avons également présenté dans notre salle quatre séances pour célébrer le 100<sup>e</sup> anniversaire de naissance de Chaplin: les courts métrages des périodes Mutual, Essanay et Keystone et GOLD RUSH, tous accompagnés au piano.

Le cycle des cartes blanches à des cinéastes étrangers s'est terminé avec les choix de Paul Vecchiali, Dusan Makaveyev et Peter von Bagh.

A l'occasion de la présentation de la grande exposition Cités-Cinés - et en étroite collaboration avec les organisateurs de l'exposition - nous avons présenté un mois complet de projections sur le thème de la ville au cinéma.

Nous avons fait relâche cinq fois au cours de l'année pour accueillir dans notre salle les événements suivants: Festival international du nouveau cinéma et de la vidéo, Festival international du film sur l'art, Vues d'Afrique, Rendez-vous du cinéma québécois, Festival international de films et vidéos de femmes. La Cinémathèque fut également responsable du volet cinéma du Festival international de jazz de Montréal.



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- CINÉMA ET PATRIMOINE A L'AFFICHE: 70 photos des salles de cinéma de Montréal, de 1913 à 1940.

Branle-bas de combat au chapitre des publications où, à l'invitation du conseil d'administration et suite à une enquête auprès de nos lecteurs, nous avons entièrement repensé notre politique d'édition. La première conséquence de cette nouvelle politique a été le remplacement du programme mensuel des projections et de notre périodique «Copie Zéro» par LA REVUE DE LA CINÉMATHEQUE, une publication bimestrielle, tirée à 35 000 copies et distribuée gratuitement à travers Montréal.

Parallèlement à la publication de la revue, nous avons publié: l'AMNNUAIRE DU CINÉMA QUÉBÉCOIS DES ANNÉES 80 (un volume de 286 pages, comprenant fiches descriptives, articles critiques, index et bibliographie) et LE CINÉMA QUÉBÉCOIS DES ANNÉES 80 (un volume de 172 pages rassemblant 12 essais), 6 brochures regroupées sous le titre général «Regarder voir» et traitant de sujets tels Le Réalisme socialiste, Hollywood 1976-1986, etc., une brochure CINÉMA DU BRÉSIL et quelques bibliographies accompagnant des cycles de projections (Brésil, Dreyer).

## 5. ADMINISTRATION ET BUDGET

En août, la Cinémathèque a signé une nouvelle convention de travail avec le Syndicat des employé-e-s de la Cinémathèque québécoise; ce second contrat de travail est valable pour une période de trois ans et inclut désormais échelle de salaires et définitions de tâches.

Un poste de responsable des communications a été créé et sa première titulaire est entrée en fonction en octobre; le centre de documentation compte une troisième personne à la référence: ce qui porte le nombre d'employés permanents à 23. Six surnuméraires viennent compléter l'équipe.

Le budget de la Cinémathèque pour le plus récent exercice financier (1/4/89 au 31/3/90) s'élevait à 1 561 000 \$.

## 6. RELATIONS INTERNATIONALES

Robert Daudelin et René Beauclair ont participé au congrès de la FIAF de Lisbonne. René Beauclair, à titre de membre de la commission de documentation, a par ailleurs préparé l'atelier d'indexation du PIP qui s'est tenu à la Cinémathèque sous la direction de Michael Moulds, en juin.

La Cinémathèque a collaboré au grand cycle canadien «From North to South» présenté par le Museum of Modern Art de New York, d'octobre à décembre. C'est Louise Beudet qui a programmé les dix séances consacrées au cinéma d'animation.

Robert Daudelin a participé à la rencontre internationale du cinéma expérimental de Toronto et a siégé au jury du Festival international du documentaire d'Amsterdam.

Louise Beudet a été l'invitée de l'université Webster de St. Louis (Missouri), à l'occasion de deux soirées de cinéma d'animation préparées à même nos collections.

**Moskva**



R A P P O R T  
DU GOSFILMOFOND DE L'URSS, MEMBRE DE LA  
FEDERATION INTERNATIONALE DES ARCHIVES  
DU FILM (FIAF), DE SON ACTIVITE EN 1989

ACTIVITE NATIONALE

En 1989 les collections du Gosfilmofond se sont complétées par un nombre considérable des films. En total on a pris en conservation illimitée 28.030 bobines de films.

On a effectué un tirage actif pour le passage du nitrate à l'acetate. On a tiré pour ça 500.876 mètres de films.

Pour les besoins du Gosfilmofond et pour autres institutions (distribution, studios de production, la TV ecc.) les laboratoires du Gosfilmofond ont tiré 8.561.115 mètres de films.

On a restauré 7.056.546 mètres de films.

On a renouvelé la bande sonore - 1.048.233 mètres de phonogrammes.

On a effectué un grand travail pour aider les groupes de tournage de cinéma et de TV a choisir les morceaux nécessaires. Ainsi on a servi plus de 100 groupes de tournage y compris les films tel que: LE XX-e SIECLE (Studios Gorki), LE COMLOT (Tsentrnaoutch - film), BORIS PASTERNAK (Tsentrnaoutchfilm), ANNA KARAMASOVA (Mosfilm), LES PUNIS (TsSDF), FEDOR CHALIAPINE (Tsentrnaoutchfilm), LE TEMPS DES PRESIDENTS (Righskaia Studios), LA GUERRE D'HIVER ("Nerve" Studios), LA PREMIERE GUERRE MONDIALE (Lennaoutchfilm).

En 1989 les cinéma d'Archive du Gosfilmofond (ILLUSION a Moscou, SPARTAK a Leningrad et GAZAPKHOULI /LE PRINTEMPS/ a Tbilisi) ont continué les projections des films programmées en cycles thématiques et précédées par allocutions. On a prêté aux cinémas du Gosfilmofond en total 13.991 bobines de films.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 4.567 bobines de films à l'Union des cinéastes

de l'URSS, à la Société de l'instruction publique ZNANIE et aux autres.

On a prêté pour projection 69.234 bobines de films aux institutions scientifiques et artistiques y compris les Studios de production, l'Institut des recherches cinématographiques, le VGIK et d'autres.

Pour les Catalogues des films soviétiques et étrangers on a annoté 290 films en conservation au Gosfilmofond.

En 1989 les Archives du Gosfilmofond ont établi 1.557 nouveaux dossiers y compris 146 dossiers sur les films de fiction soviétiques, 4 dossiers sur les dessins animés soviétiques, 119 dossiers sur les documentaires et les films de vulgarisation scientifiques soviétiques, 122 dossiers sur les films de fiction étrangers. Ils ont reçu 587 dossiers de photos des films soviétiques et étrangers, 579 affiches pour les films soviétiques et étrangers.

#### ACTIVITE INTERNATIONALE

En 1989 le Gosfilmofond de l'URSS a continué ses relations actives avec 40 Archives du Film, membres et observateurs de la FIAF. On a envoyé aux Cinémathèques étrangères en cadre d'échanges et en prêt illimité 25 films et en prêt limité 107 films. On a obtenu des Cinémathèques étrangères en prêt illimité 53 films et en prêt limité 60 films.

On a aussi effectué les échanges des livres du cinéma, des affiches, des photos et des matériaux d'information.

Le Gosfilmofond a assuré par les copies des films les projections des films soviétiques aux cinémas d'Archives de la Bulgarie, de la Hongrie, de la République Démocratique d'Allemagne, de la Roumanie, de la Finlande, de la France.

Le Gosfilmofond a mis à la disposition les copies des films russes prérévolutionnaires pour les grandes projections en cadre des "Jours du cinéma muet" à Pordenone (Italie) et au Musée d'Orsay à Paris.

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A l'aide de la FILMOTEKA NARODOWA le Gosfilmofond a fait dans son cinéma d'Archive ILLUSION à Moscou la Rétrospective du réalisateur Wojciech Has.

A l'aide du CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV le Gosfilmofond a fait dans son cinéma d'Archive ILLUSION à Moscou la projection rétrospective des films tchécoslovaques.

C'est avec plaisir que le Gosfilmofond a accueilli ses collègues, les dirigeants et les collaborateurs de la FILMOTEKA NARODOWA et du CHOSON MINJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO (NATIONAL FILM ARCHIVE OF D.P.R.K.).

Le Gosfilmofond a pris part à la préparation et à la réalisation du XVI-e Festival International du Film à Moscou, en premier lieu, à l'affaire de l'organisation de quelques projections rétrospectives.

Dans son cinéma d'Archive ILLUSION le Gosfilmofond a fait la projection des films du Festival hors concours et aussi la projection rétrospective du réalisateur anglais Michael Powell.

**München**



F.I.A.F. Activities Report, Fiscal Year 1989

1. Acquisitions

During 1989 the Munich Filmmuseum acquired prints of 29 long and 20 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 5 long and 25 short films.

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

|                           |                |
|---------------------------|----------------|
| BLONDIE'S NUMBER ONE      | SCHWARZE SÜNDE |
| IM JAHR DER SCHILDKRÖTE   | SPUREN         |
| JOHANNA D'ARC OF MONGOLIA | TECHQUI IKACHI |
| MIX WIX                   | WÜNSCHE        |

2. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on METROPOLIS, DIE FREUDLOSE GASSE and DER GOLEM. 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 1989 the Filmmuseum showed about 600 different programs in 758 screenings.

The main series shown in 1989 were:

NEW PORTUGUESE FILMS  
NEW JAPANESE FILMS  
JEWISH FILMS  
DEUTSCHLANDBILDER  
IN THE EGYPTIAN STYLE  
FROM CALIGARI TILL TODAY: 70 YEARS OF GERMAN FILMS  
THE SECOND WORLD WAR  
WOMEN IN TROUSERS

(3. Showings contd.)

Retrospectives with films by or with:

ROBERT VAN ACKEREN  
BUSBY BERKELEY  
MARCEL CARNE  
CHARLES CHAPLIN  
JEAN COCTEAU  
JOSEPH L. MANKIEWICZ

ULRIKE OTTINGER  
JEAN ROUCH  
MARTIN SCORSESE  
PRESTON STURGES  
FRANCOIS TRUFFAUT  
KARL VALENTIN

#### 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 1989:

|                                    |            |
|------------------------------------|------------|
| For screenings and other events:   | 260.000 DM |
| For acquisitions and restauration: | 158.000 DM |



**New York**



THE MUSEUM OF MODERN ART DEPARTMENT OF FILM  
11 West 53 Street, New York, NY 10019  
Founded 1935, private, founder member of FIAF

#### ACQUISITION

a) statistics: 2394 film and video titles, including 536 feature films, 1536 short films and 90 videotapes in the original gauge, 222 features and 10 shorts in substandard gauges.

b) collections: The unusually high number of acquisitions acquired in 1989 is chiefly due to the Warner Brothers Collection, the gift of Turner Entertainment Company. The collection consists of the original nitrate fine grain masters for 424 feature films of the sound period plus approximately 1300 short films. Considering the quality of these materials, which remained untouched while negatives were edited for reissue or overprinted, they constitute the single most valuable acquisition since the original negatives of the Biograph and Edison films in the late thirties. While many of the films were already preserved by other archives in the United States, it may be necessary to repeat the task, at least for the most important films in the collection, to ensure the best possible materials have been copied. The National Center for Film and Video Preservation has compiled a data base of Warners holdings in all the archives to help with preservation decisions.

In 1989, the Department of Film acquired the earliest film in its archives, as reported in the FIAF Bulletin #39: BLACKSMITH SCENE #1 (May 1893), a Kinetoscope film. The most recent film acquired is TALK RADIO (1988), produced by Edward Pressman and directed by Oliver Stone.

The number of stills acquired during 1989 totaled 7400 black and white stills and more than 2000 color transparencies. The single largest acquisition came from a purchase of more than 3000 stills from the Charles Turner Collection. Stanley Johnson donated five set design sketches from RKO and MGM films. About 150 posters, 50 scripts, 220 books and 100 periodicals were added to the collections.

## II. PRESERVATION

a) statistics: \$487,613 was expended in laboratory costs, including preparation work, editing and printing; 58,296 metres of nitrate were transferred to safety stock; 248,842 metres of safety film in 35mm and 30,487 metres in 16mm were manufactured. 19 features and 110 short films were copied in whole or in part.

b) narrative: The Anthony Saffrey Collection from London and the AFI/New Zealand Collection were completed, a total of 41 repatriated American silent films from the teens and twenties. The restoration of INTOLERANCE was completed and premiered. In cooperation with National Film Archive/London we began another complex restoration project: ALICE IN WONDERLAND (1951), the puppet animation/live action film by Lou Bunin, with the assistance of the filmmaker and his original materials. Vitaphone restoration project was undertaken in collaboration with UCLA Film Archives, and the Library of Congress: collaboration was needed because surviving Vitaphone discs existed in some archives while the matching film materials survived elsewhere. The project is to rerecord Vitaphone discs and prepare new restorations with sound on film. It is funded by AT&T, and has resulted in a touring show of the restored films, called "The Coming of Sound." The Ceskoslovensky Filmovy Ustav participated in the project by lending two nitrate prints of THE DIVINE LADY, for which the archive is to receive a restored print. AT&T also funded a new restoration of MEET ME IN ST. LOUIS for the Vincente Minnelli show. The Warhol Foundation funded a pilot project for the preservation of the Andy Warhol films now in the Museum's archive, which resulted in preservation negatives and printing negatives for a tour of a representative group of Warhol films with an exhibition of Warhol's work in other media. There were adequate funds available for the preservation work but the backlog in the laboratories continued to be a problem.

The project for new vaults received the approval of the Museum's administration: one half of the funds needed for the construction has been raised to date. A donor has agreed to support the purchase of property in Pennsylvania, near the location of the John E. Allen laboratory - and much farther away from the sources of pollution than our present storage facilities. The plans call for completion of the project by 1993.

## III. CATALOGUING - DOCUMENTATION - RESEARCH

The senior cataloguer completed the computer inventory



of the film collection with the exception of the 16mm prints, which will soon be added. We had intended to merge this system with the main cataloguing data bank but we may maintain it as a separate inventory control system, if it proves easier to use. The senior cataloguer conducted a study that resulted in the decision to switch computer systems once again, in order to achieve more speed, greater flexibility and control by the cataloguer, as well as to achieve compatibility with the National Center of Film and Video Preservation's NAMID data base and other institutions.

Some progress has been made on microfilming newspaper clippings, and the filing cabinets are now less "stuffed." The clippings are being deposited with a university library as they are copied on microfiche. A film poster exchange has been arranged which upgrades the quality of our collection while diminishing the quantity to give us more space.

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. This year we also hosted the monthly meetings of New York Women in Film, who meet with filmmakers and others to discuss aspects of filmmaking.

#### 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:

- IMAGES IN THE SHADOWS: A BRIEF HISTORY OF SPANISH CINEMA, December 16, 1988 - January 23, 1989.
- FINNISH DUET: AKI AND MIKA KAURISMAKI, January 26 - February 6.
- SVANKMAJER, January 20-24 (the Czech animator Jan Svankmajer).
- CARL TH. DREYER, February 17 - March 5.
- ACADEMY-NOMINATED FILMS, February 24 - March 13 (the short subjects, feature length documentaries and foreign language features nominated for the Academy Awards).
- ESTONIAN ANIMATION, February 6 (Priit Parn and the Tallin Studio).
- ANDY WARHOL FILMS, February 7 - 28, April 4 and 11 (accompanied a Warhol gallery exhibition).
- A TRIBUTE TO JAY LEYDA: FILM SCHOLAR, HISTORIAN, TEACHER, February 10.
- FLUXUSFILMS, February 11 (accompanied a gallery exhibition).
- NEW DIRECTORS/NEW FILMS, March 17 - April 2.
- MARIN KARMITZ and MK2, April 6 - 17.
- CHAPLIN: A CENTENNIAL CELEBRATION, April 14 - 27.
- ARGENTINA: RECENT FILMS, April 28 - May 25.



ARGENTINA: THE '50's and '60's, May 26 - June 8.  
 THE ARTS FOR TELEVISION, April 20 - May 30.  
 CLERMONT-FERRAND: TEN YEARS OF A SHORT-FILM FESTIVAL, April 7-9.  
 NISSAN FOCUS, April 3, 18 (films of college and university students).  
 THE NATIONAL FILM BOARD OF CANADA: 50TH ANNIVERSARY SAMPLER, May  
 4 - 12.  
 FUSION, June 9-15 (of cinema and music arts).  
 STANISLAVSKI, ACTORS AND AMERICAN FILM, June 16-27.  
 ALEXANDER KLUGE: SHORT FILMS, 1960-1977, June 16-17.  
 JOHN CASSAVETES: FROM THE ARCHIVE, June 30 - July 11.  
 RECENT ACQUISITIONS, July 14 - August 3.  
 HOLLYWOOD IN 1939, August 4 - September 12.  
 TWO FROM TAIWAN: HOU HSIAO-HSIEN AND EDWARD YANG, September 8-16.  
 BRITISH AWARD-WINNING COMMERCIALS - BABA 1989, September 15-18.  
 THE BARON OF MAGIC: KAREL ZEMAN, September 17, 18.  
 ARTUR OMAR: NEW FILMMAKER FROM BRAZIL, September 19.  
 FILMS OF EMILE DE ANTONIO, September 28 - October 8.  
 O CANADA, L'AMOUR DU CINEMA FROM NORTH TO SOUTH, October 13 -  
 December 24.  
 ARCHIVES WEEK, October 3 - 9 (new prints from the Film  
 Preservation Program).  
 FOUR SOVIET FILMMAKERS: EIGHT FILMS, October 20 - 24.  
 GEMS OF ANIMATION FROM THE CINEMATHEQUE QUEBECOISE: 25 YEARS!,  
 October 9.  
 BEST OF ANNECY '89, October 27-29.  
 CALARTS: 20 YEARS OF ANIMATION, October 31.  
 GARY COOPER REMEMBERED, November 3-5.  
 TRIBUTE TO STAN BRACKHAGE, November 7.  
 SESAME STREET: THE FIRST GENERATION, November 11 - December 31.  
 AMERICAN MOVIEMAKERS: THE DAWN OF SOUND, November 17 - December 4  
 (Vitaphone).  
 AMERICAN MOVIEMAKERS: DIRECTED BY VICENTE MINNELLI, December 15 -  
 January 28, 1990.  
 FROM SOUTH TO NORTH: THREE U.S. FILMS MADE IN CANADA, December 24-29.  
 HEINOSUKE GOSHO: 7 FILMS, December 5-14.

Continuing series included 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 video galleries: AMERICAN DOCUMENTARY VIDEO: SUBJECT  
 TO CHANGE, through January 10; VIDEO AND THE COMPUTER, November 2  
 - December 31; VIDEO AND LANGUAGE, September 7 - October 17.

#### EXHIBITIONS - PUBLICATIONS

##### gallery exhibitions

CHAPLIN: A CENTENNIAL CELEBRATION, January 1 - October  
 10.

AMERICAN MOVIEMAKERS: THE DAWN OF SOUND, October 19 -  
 November 27, 1989. FILM POSTERS FROM THE COLLECTION, 21 film



posters, complemented the DAWN OF SOUND exhibition.  
DIRECTED BY VINCENTE MINNELLI, December 14, 1989 - .

### Publications

Charles Silver. Charles Chaplin: an Appreciation.  
New York: The Museum of Modern Art. 80 pages, illus.

Jytte Jensen, ed. The Films of Carl Th. Dreyer. Introduction  
by Ib Monty. Essays by Jensen, Carren Kaston and James Schamus.  
New York: The Museum of Modern Art.  
70 pages, illus.

Mary Lea Bandy, ed. The Dawn of Sound. Essays by  
Robert Gitt, Richard Koszarski, Sheldon Hochheiser, Charles  
Wolfe. Notes on the films by Mary Lea Bandy. New York: The Museum  
of Modern Art. 56 pages, illus.

Stephen Harvey. Directed by Vincente Minnelli.  
New York: The Museum of Modern Art and Harper and Row. Foreword by  
Liza Minnelli. 315 pages, filmography, bibliography, color illus.

## 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 accomodate annual salary increases and additional vault storage.

## VII. INTERNATIONAL RELATIONS

A total of 103 films were lent to FIAF archives in Bangkok, Bogota, Bologna, Buenos Aires, Lisbon, Madrid, Montevideo, Montreal, Munich, Poona and Torino. Films were also lent to the Giornate del Cinema Muto in Pordenone, Sydney Film Festival, Salsomaggiore Film Festival, Children's Film Festival in Oulu, Finland, International Documentary Film Festival (Amsterdam), the Musee de Marseille and Centre Georges Pompidou. The following archives generously lent films for showing at the Museum: The Danske Filmmuseum, the National Archives of Canada, La Cinematheque Quebecoise, Filmoteca Espanola, Fundacion Cinemateca Argentina, the National Film Archive of London, and Cinemateca de Museu de Arte Modern (Rio). Exchanges were arranged with Staatliches Filmarchiv der DDR, National Film Archive/BFI, Ceskoslovensky Filmovy Ustav, Filmoteca Espanola.

Staff members participated in the work and attended the meetings of the FIAF Cataloguing Commission, Preservation Commission, Documentation Commission, and the Executive Committee. Mary Lea Bandy accompanied a group of films to Bogota Film Festival; Eileen Bowser took a week's program to Madrid for showing at the new film theater of Filmoteca Espanola; Anne Morra introduced a film at the Children's Film Festival in Oulu.

#### SPECIAL OCCASIONS

The restored INTOLERANCE was premiered at Lincoln Center in front of an audience of 2000 people, accompanied by a chorus and symphony orchestra conducted by Gillian Anderson of The Library of Congress Music Division, who worked with the Museum's Peter Williamson on the restoration. The performance was co-sponsored by the Film Society of Lincoln Center. The opening of the Minnelli show, sponsored by AT&T, was also a very special evening. At a lavish supper party following a showing of the restored MEET ME IN ST. LOUIS, the film that brought together Judy Garland and Vincente Minelli for the first time, their daughter Liza Minnelli entertained with songs from the Minnelli films, accompanied by Michael Feinstein.



**Oslo**



# NORSK FILMINSTITUTT

Membre de la Fédération Internationale des Archives du Film (FIAP)

## REPORT FOR 1989

### General remarks.

From 1988 the Institute govern 1/3 of the grants for Norwegian feature film production, and from 1990 The Institute has the total administration of the film support system in Norway. A lot of work has been done by the Institute's board to develop the production system. Nevertheless the new Minister of Culture withdraw 30 % of the budget for feature film production in the autumn 1989.

### 1. Acquisitions of the year.

This year 436 feature films was deposited, including 18 Norwegian features ( 1988 : 361 and 37 ). All foreign features are in 35 mm with norwegian subtitles. 238 short films was deposited, including 10 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 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 1989, 35 431 m Nitrate film was restored, including 5 Norwegian features. The archive is now partly computer based.

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 use the system suggested by FIAP, based on computers.

Head of the library section is Ms. Karin Hansen.

Our department for stills, posters and documentation material is 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.

The Norwegian Home 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. General agents and dealers are also registered. The register is fully computer based. The other main division of the Institute ( Archive, Library, Cinemateque ) will be using the same computer system.

Head of the Home Video Register is Mr. Per Morten Løchsen.

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Filminstitutt

Filmmarkvet  
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 National Film Board of Canada, The Soviet Union and showed films by following directors: Theodor Angelopoulos, Lars von Trier, Andrej Tarkowskij, Robert Bresson, Roman Polanski. Special programmes have dealt with "Shakespeare on film", "Introduction to Film History", "Film Around Midnight", "Authors Choose Films", "From the Archive" and Chaplins 100 years Anniversary.

The cinemateque has 4000 members. The 6th Summer School was held in June 1989 dealing with "Federico Fellini". 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 1989 was a bit 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.

Head of Administration is Ms. Janicke Lem.

6. International relations.

The Institute has taken over the promoting of Norwegian Films abroad, including film weeks, festivals etc. We thank our colleagues in Copenhagen, Helsinki, London and Stockholm for supporting us with films for the Cinemateque.

Head of International Affairs is Ms. Kirsten Bryhni.

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 Home 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.

The Institute have published the booklet "Norwegian Films 1989", the Annual Short Film Register and Catalogues of registered video-cassettes, -dealers and -producers.

15.2.90

J.E.H.



**Ottawa**



## MOVING IMAGE AND SOUND ARCHIVES

OTTAWA

Report to FIAF 1989

Despite budget cuts and changes in the personnel (the director, Sam Kula, was given a major responsibility for planning a new building for the National Archives of Canada, a parent organization of the Moving Image and Sound Archives, we lost our dear colleague, film historian and cataloguer Jean Guenette) MISA managed to complete computerization of all its functions, continued servicing its exhibition **Beyond the Printed Word...** and started preparations for the 1990 symposium on A-V archives **Documents That Move and Speak**.

As a follow up to the exhibition, MISA held a symposium on news broadcasting in Canada and presented film series related to broadcast media. MISA also started review of its acquisition policy; formulation of more precise acquisition criteria is now in its final phase.

### Acquisitions

The most pleasing was the acquisition of materials from **Télé-Métropole**, a station supplying programs to all French language TV stations in Canada. The station finally agreed to deposit with the NA a large portion of older programs produced between 1961 and 1974. Historical value of their early public affairs programs, or "téléromans" is undisputable and their acquisition enriches significantly the MISA's holdings.

Equally important was the acquisition of the **Atlantic Film** collection of nitrate film consisting of some 260 reels. We are finding records valuable not only to Canada but also to some other countries and we intend to exchange these with film archives in countries of their origin.

Signing of a contract agreement with the **Inuit Broadcasting Corporation (IBC)** was another important acquisition achievement. According to the agreement, the IBC will identify 50 of their best programs (all in Inuktitut language), prepare their detailed description in English and make them available to MISA for transfer to master tapes.

Other acquisition programs progressed as planned. The public sector continues to be the major depositor, with deposits from the National Film Board and the Canadian Broadcasting Corporation/Société Radio-Canada accounting for some 60% of MISA's acquisitions. MISA also acquired approx. 9,000 production stills from the CBC.

The acquisitions from the private sector include archival quality prints of Canadian feature films (e.g. **Jésus de Montréal**, **Agnes of God**), production elements (e.g. from **Madeleine Is...**, **Dear John**) and several important oral history collections (e.g. interviews with creative personnel of Société Radio-Canada). Numerous deposits were also made by several private television stations and independent filmmakers.

### Conservation

All Moving Image and Sound Archives' activities continue to be supported by the Moving Image, Data and Audio Conservation Division (MIDAC) of the Conservation Branch, with MISA having a responsibility for indicating the conservation priorities. One of the successful results of this cooperation was adding a sound track (original piano music composed and played by Gabriel Thibaudeau) to the Canadian silent classic **Carry on Sergeant!**

Over 30 metres of the auxiliary documentation such as Canadian Film Development Corporation scripts, subject, title and personality vertical files and CBC program information sheets were microfilmed.



### Cataloguing-Documentation-Access

All acquired collections were put under the minimal control at the item level, including 10,000 discs from the CBC Radio. A more detailed description resulting in a large scope of access points were prepared for numerous other collections, such as Privy Council Office, Quarterly Report, National Press Theatre, Société Radio-Canada, TV Ontario (French language broadcasts).

Automation was a main factor in making the MISA holdings more accessible. MINISIS software used for Thesaurus was enhanced to provide English equivalents to French subject headings and vice versa, the steps were taken to computerized fully the cataloguing (initial description) function, as well as the primary accession process (initial description of collections by archivists). The division is now fully computerized; MISA's data base MISACS has now 286,576 records describing its holdings with various degree of detail.

MISA had a pleasure of welcoming many distinguished visitors, among them directors of national archives of Israel, Australia, Jamaica and New Zealand, as well as the personnel of audio-visual sections of several foreign archives, e.g. from Hong Kong, France, USA. Among other distinguished visitors and users of MISA's facilities were Geoffrey Pearson, who researched audio materials relating to his father, Lester B. Pearson, Denis Giguère of Archives nationales du Québec, who was interested in MISA's reference services and a well known Australian director Vincent Ward, who came to research MISA's holdings on indigenous peoples, and Yves Le Maner of the Commission de recherches historiques du musée européen de la seconde guerre mondiale from France.

### Exhibitions - Publications

**Beyond the Printed Word...** exhibition still continues, till this date it has attracted well over one million visitors.

For the 50th anniversary of distinguished Canadian production company Crawley Films MISA prepared an exhibition accompanied by series of screenings of company's films.

For the Montreal International Film Festival, MISA prepared a retrospective of the nestor of Canadian film, Gordon Sparling. The new version (with original piano music) of Canadian film classic *Carry on Sergeant!* was premiered at this occasion.

MISA continued its support of the Canadian Film Institute's film exhibition program CFI Cinema. Several evenings were devoted to archival materials or supported directly MISA's or NA's activities (e.g. *Revolution at the Archives*).

Manuscript of proceedings from the symposium *Reporting News to Canadians* has been finished and forwarded for publication.

MISA continues to collaborate with the National Film Board, National Library and with Cinémathèque québécoise on production of *Film/Video Canadiana*.

**Bibliography: FIAF Members' Publications 1988** will be now compiled with 1989 publications and prepared for publication in summer 1990. This will be the last edition prepared by MISA, it is time for others to undertake this gratifying task. We would like to take this opportunity and thank all FIAF members and observers for their much appreciated co-operation.

### National and International Relations

In collaboration with the ICA, MISA is preparing the symposium on managing of audio-visual archives *Documents That Move and Speak*, which is to take place from April 30 to May 3, 1990.

Via Museo Nazionale del Cinema in Torino, Italy, MISA provided several films for the retrospective of Edgar G. Ulmer at the Bergamo Film Festival.

Jana Vosikovska is serving as the Secretary of the Audio-Visual Committee of the International Council on Archives.



# Perth



### Acquisitions of the Year

Acquisitions have been obtained through purchase of documentary films and videos of Western Australian subjects or by donation of 8 and 16mm personal film such as Illingworth 1930s, Gooch 1940s and Comini 1960s, family and local district footage.

Major feature length films produced in and by Western Australian companies are still being negotiated. These include *Daisy and Simon* and *Waltz through the Hills* by Barron Productions.

Government Departments are the main source of video format productions as they deposit these as part of the legal deposit programme.

### Progress in the Field of Preservation

Original footage of film and video is housed in the archival unit in the Preservation Services Branch of the Library and Information Services of Western Australia where humidity and temperature are constantly monitored.

The transfer of film onto 3/4" U-Matic video tape with colour correction is proceeding slowly as is the project to copy all the archival film so that a separate viewing copy exists for all the preservation stock.

### Cataloguing - Documentation - Research

All holdings that have been catalogued are now accessed on-line through AWA's Urica database. This is available for client searches.

### Film Showings - Exhibitions - Publications

Film showings have taken a low priority but 4 showings were held to celebrate WA Week, National Aboriginal Week and National Arts Week. Television Channels gave supportive coverage which was appreciated.

### Budgetary Matters

The budget was increased to \$30,00 for 1988/89 and is used for acquisition, preservation and storage.

The staff remains at one full time State Film Archivist supported by an occasional part-time assistant cataloguer.

The position of State Film Archivist is currently vacant as the incumbent, Ms Kathy Norris, was seconded to the Publications and Display Branch. The position is temporarily filled by Mrs Robin Faulkner in a part-time capacity.

International relations (FIAF and others)

No visits were made overseas this year.

Special events - Miscellaneous

Now that the cataloguing access is well advanced the major problem would appear to be one of physical access to the multitude of film formats where not all of them are duplicated from a close-to-the-camera original, and servicing client requests for copies which cannot be made in-house. Protecting the integrity and the film and the collection, whilst still maintaining client service and good will, is a major challenge.



**Poona**



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Activities Report for 1989

Activities: NATIONAL

The Year at a glance

1989 was of special significance to us on two counts. Firstly it was the silver jubilee year of NFAI. The year also happened to be the platinum jubilee (75 years ) of Indian Cinema. Several programmes were organised to celebrate the twin events. As regards archival activity we did achieve good progress despite initial set backs and obstacles. One can look - back with a sense of satisfaction the targets realised in the field of film preservation, film documentation, and dissemination of film culture in the country- the three fold objectives of NFAI.

The Archive's present collection of over 11,000 films cover a national representation of nearly one-fifth of the country's total film output.

New building complex

The centrally air-conditioned building having three basement film-vaults with a storage capacity of about 60,000 film cans and specialised cold storage conditions of temperature and humidity recommended for archival storage, a 300 seat auditorium, 30 seat preview theatre with 35mm/16mm and video projection facilities, restoration laboratory, Steenbeck viewing rooms, preview cubicles fitted with VCRs and monitors for research workers, book library and reading room, stills/wall posters, audio/video cassette library, micro filming and computer set up is now in its final stages and is expected to be commissioned before the year end.

Acquisition

448 films were added to Archive collection during Jan-Dec '89. Notable acquisitions of the year include:

Meera Nair's Salam Bombay (1988) Aravindan's Esthapaan (1979), P.N.Menon's Chemparathi (1972), Mrinal Sen's Ek Din Achanak (1989), Girish Karnad's Ondanandu Kaladalli (1978), Premji's Meera (1979), Bimal Roy's Tathapi (1950), Sohrab Modi's Jailor (1958) and a short film on Mahatma Gandhi titled - Bapu Ki Amar Kahani (1948).

Among foreign films the notable acquisitions include Paul Robson's Emperor Jones (1933) Sanders of the River (1935) and Song of Freedom (1936) and the Cuban films - Adventures of Juan Quin Quin Julio Garcia Espinosa (1967) & Up to a Point (Thomas Alea /1987)

A print of King: A Film Record Montgomery to Memphis (1970) was received as free deposit from Mr. Richard Kaplan.

A detailed statement of archival acquisition as on 31st December '89 is given below:

| Items             | Collection as on 31st Dec '89 | Additions during Jan-Dec '89 | Collections as on 31st Dec '89 |
|-------------------|-------------------------------|------------------------------|--------------------------------|
| Films             | 11,080                        | 448                          | 11,528                         |
| Video cassettes   | 89                            | 326                          | 415                            |
| Books             | 17,583                        | 851                          | 18,434                         |
| Periodicals       | 270                           | -47                          | 223                            |
| Scripts           | 19,323                        | 801                          | 20,124                         |
| Pamphlets/folders | 6,558                         | 299                          | 6,857                          |
| Press clippings   | 42,831                        | 32,252                       | 75,083                         |
| Stills            | 71,822                        | 6,543                        | 78,365                         |
| Wall posters      | 5,685                         | 145                          | 5,830                          |
| Song Booklets     | 4,405                         | 329                          | 4,734                          |
| Disc records      | 1,822                         | -                            | 1,822                          |
| Audio tapes       | 72                            | 43                           | 115                            |
| Microfilms        | 1,975                         | -                            | 1,975                          |
| Slides            | 1,644                         | 960                          | 2,624                          |



### Progress in the field of preservation

3,163 reels in 35mm and 352 spools in 16mm were checked in detail and cleaned. Repeat and routine checking was done in respect of 17,731 reels in 35mm and 1,839 reels/spools in 16mm. About 6,55,140 meters of safety film stock was processed for archival preservation and record. Laboratory services in Bombay, Madras, Calcutta, Trivandrum, Hyderabad and Pune were utilised for copying 79 subjects in 35mm and 19 in 16mm - both fresh as well as duplicate prints.

### Distribution Library

The Archive Distribution Library with a modest collection of about 150 film classics of Indian and foreign origin at the headquarters at Pune as well as the three regional centres at Calcutta, Bangalore and Trivandrum, cater to over 800 borrowers all over the country - mostly film societies affiliated to Federation of Film Societies of India, Film Clubs functioning in Educational Institutions and Cultural Organisations involved in propagation of film culture. The Archive Distribution Library also lends films to the University Film Study Centres, sponsored under the UGC Scheme for setting up Film Study at Universities and colleges.

### Cataloguing, documentation/Monograph and oral history projects

Monograph projects on the famous South - Indian film makers L.V.Prasad and actor P.U.Chinnappa got completed and that of following film pioneers taken up:

K.Subramanyam, Y.V.Rao, B.Nagi Reddy and Chakrapani

Detailed cataloguing was done in respect of 448 films in the Archive collection. The Documentation section prepared detailed synopses of 156 films.

Interviews under the Archive's oral history projects recorded in respect of eight film personalities during the year.

### Public Services

Book Library services were availed of by over 1000 readers and the documentation section attended to over 500 queries from within the country and abroad covering various aspects of Indian and International Cinema.

### Viewing facilities

20 Indian and 13 foreign research workers utilised the viewing facilities available with Archive. About 177 films (2200 reels approx) in 35mm and 31 films (50 spools approx) in 16mm were shown to these research workers in the three viewing tables of the Archive at Poona.

### Film showings

About 240 films were screened under the Archives' Film Circle programme held at Bombay, Calcutta, Bangalore, Trivandrum, Bhopal, Madras and Pune. Screenings were held in collaboration with State Film Development Corporation, Cultural organisations and Federation of Film Societies. The major themes projected were:

French New Wave/Ramayana in Cinema/Popular Screen Pairs of Indian Cinema/Films set in sea and water/ Literature & Cinema/Death in Cinema

Retrospectives/homage programmes of the following film personalities were also held:

Charles Chaplin (to commemorate Chaplin centenary)/ Mehboob Khan/Debki Bose/Yasujiro Ozu/Alfred Hitchcock/Meena Kumari/Marta Meszaros & Miklos Jansco/Frank Capra/Ritwik Ghatak/K.A. Abbas/ Ashok Kumar/ Bimal Roy

### Special programmes and events

Homage to Fritz Lang: Nine Fritz Lang films were shown in a retrospective programme presented by NFAI under the old masters section during the 12th International Film Festival of India<sup>w</sup> January '89 at New Delhi.



### Indian Cinema Platinum Jubilee

The South Indian Film Chamber of Commerce celebrated the platinum jubilee of Indian Cinema at Madras in a grand scale when the Archive presented seventy classic Indian films of the past seven decades in a special screening programme. A photographic exhibition showing the historical, technical and cultural evolution of Indian Cinema was also put up by the Archive at the Chamber premises in Madras on the occasion.

### Joint anniversary programme

A joint programme to celebrate the 30th Anniversary of Federation of Film Societies of India and Silver Jubilee of NFAI was held at Calcutta during last week of December when ten "known and unknown films" from the Archive collection were shown to film society members and special invitees.

Other special programmes held during the year include:

Homage to Master Vinayak- Four films directed and acted by Master Vinayak made available to Maharashtra Information Centre, New Delhi for their special programme on this great artiste of Maharashtra.

Homage to Raj Kapoor- Eleven films of Raj Kapoor from the Archive collection were shown in Trivandrum under the joint auspices of NFAI and Soorya Film Society.

Guru Dutt retrospective- Archive assisted NFDC, Bombay with five Guru Dutt films in the retrospective programme held at Nehru Centre, Bombay.

Wajda retrospective- Assisted the Cine Central Calcutta for holding retrospective of Andrej Wajda with seven films.

Films of Dovzenko- Six Dovzenko films presented at House of Soviet Culture, Bombay in a special programme held in memory of this great Soviet master.

Homage to Bimal Roy- Twelve films of Bimal Roy presented at Bhopal under joint auspices of NFAI and Madhya Pradesh Film Development Corporation.

Literature and Cinema- Assisted the National Film Development Corporation Bombay with suitable films from the Archive collection for their programme on "Literature and Cinema" during the Bombay International Film Festival held in December '89.



Courses/seminar and academic programmes

FIII

279 (35mm) and 160 (16mm) films made available to FIII for their day to day academic use during the year.

Special screening of twelve Archive films were held for Members of Parliament during the various Parliament sessions.

Film Appreciation Courses

The five week annual Film Appreciation course held at FIII, Pune during May-June had a - contingent of 63 participants from different parts of the country. In addition seven short courses on Film Appreciation were held at Bangalore, Cochin, Delhi, Allahabad, Ahmedabad and Mussouri and Heggodu in collaboration with local film societies and cultural organisations.

Services rendered to private film producers/distributors/copyright owners

31 films ( approx 200 reels) were loaned to producers/copyright owners for correcting their old negatives and taking fresh copies. 61 films (nearly 185 reels) were made available to producers /copyright owners for their video copying requirements.

Publications

Indian Cinema 1984 - earlier compiled by (Late ) B.V.Dharap brought out as an Archive publication on the same lines as the 1983 volume, containing authentic data - cast, credits, brief synopses of all Indian films made in 1984. The 1985 volume is under print and will be out soon.

Budgetary matters

The main target for the 8th Plan ( 1990-95) is to complete NFIAI's new building complex at Poona and putting it into operation. Negotiations are also in the final stage for acquisition of a ten acre plot of land at the outskirts of Pune city for constructing specialised film vaults for taking care of the future archival acquisition. Computerisation of archival data, publication of Indian Filmography, additional research and oral history projects are other important continuing schemes awaiting implementation during the 8th Plan. Among the

New schemes proposed top priority is being given to Construction of additional wing to NFAI building complex at Poona for setting up a TV/Video Archive, Documentation Centre, a national cinema museum and also to start regional offices at Madras, New Delhi and Hyderabad. The construction of staff quarters has also been included as a priority item for implementation during the 8th Plan.

#### Activities:INTERNATIONAL

##### Archival Exchanges

Nine Fritz Lang films were received on loan basis from NFA, London, State Film Archive and GDR and Museum of Modern Art, New York for the old masters section presented by NFAI as a part of the 10th International Film Festival of India, New Delhi.

Archive print of John Abraham's Malayalam film 'Cheriyachhante Kroora Krithyangal' (Wicked Deeds of Cheriyachhan) was loaned for a special homage programme on John Abraham held at the Pesaro International Festival in Italy.

The master print of Ritwik Ghatak's 'Megha Dhaka Tara' was sent to Staatliches Film Archive, GDR for a special restoration work undertaken by them for correcting the copyright owners' original negatives.

Selected extracts of dance sequences of classic Indian films were made available to Cinematheque De La Dance, Paris for their programme on "Dance in Cinema".

##### Visits Abroad :

Director NFAI participated in the 45th Congress of FIAF at Lisbon from 13th to 25th April, 1989. He also attended the International Symposium on Cinema and Classics organised by the National Film Centre of the Museum of Modern Art, Tokyo during the Tokyo International Film Festival in October, 1989.

Director : P.K.Nair



**Praha**





The activity report for the year 1989

1. New acquisitions

1 372 new films were processed, classified and deposited, of which 344 prints of full-length feature films, 55 negatives of full-length feature films, 609 prints of short films and 364 negatives of short films; 207 video cassettes were classified and deposited.

2. Preservation and conservation of films

The transfer of nitrate films to acetate film stock and their preservation were continued. More than half million meter of films were duplicated. Moulds was removed from 171 films.

3. Research

Working with the Faculty of Natural Sciences, Charles University in Prague, Film Archive finished a research into the occurrence of moulds and bacteria in depositories set in the temperate zone. The research of South Asia 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/ 953 positive films and 419 negative films were identified in detail and catalogued;

5. The use of films

- a/ in the Ponrepo archive cinema in Prague, 395 full-length feature films and 269 short films were screened. Each day of the week was reserved for a different long term cycle. In the cycles French revolution, new German films,



DEFA FILM STUDIO, "Film Makers", films made by, or starring Katherine Hepburn, Rudolf Friml, Rudolf Hrušínský, Burgess Meredith, Greta Garbo, Noel Coward, Gillo Pontecorvo 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 "Czech modernism: 1900 - 1945" in Houston, Texas;
- b/ Film Archive in co-operation with CINETECA DEL COMUNE DI BOLOGNA could represent the Czech and world cinematographic heritage during XVIII. MOSTRA INTERNAZIONALE DEL CINEMA LIBERO - "Il Cinema Ritrovato";
- c/ Film Archive took part in 42<sup>e</sup> Festival International du Film, Cannes: CARTE BLANCHE A LA CINEMATHEQUE DE PRAGUE;
- d/ Film Archive organized meeting of EE group of FIAPF Preservation Commission in Prague;
- e/ Film Archive sent 42 prints of full-length films and 70 prints of short films to foreign film archives as indefinite loans and received 35 prints of full-length features films and 17 prints of short films and 1 video cassette from them as indefinite loans.

It sent 45 prints of full-length feature films and 9 prints of short films to foreign film archives as temporary loans and received 9 prints of full-length feature films and 5 prints of short films from them as temporary loans;

## 7. Documentation Department

### Acquisitions:

#### Photographs

of Czechoslovak and foreign origin,  
portraits of film actors and film  
makers, shooting stills

4 287 items

Posters

/A 1, A 0 and special formats/ 3 075 items

Publicity material

1 656 items

Documents

/charters, briefs, licences, varia,  
left estates/

1 000 items

Loans:

Photographs lent

5 500 items

Posters

550 items



**Pyongyang**



THE NATIONAL FILM ARCHIVE  
OF THE DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA

Report on Activities for 1989

Amidst the great consideration and interest of the Government and film buffs of ours the Korean National Film Archive achieved the expected results in 1989.

The scientific and technological conditions have been greatly improved for film preservation and that we made a headway in preparation for computerizing the cataloguing work.

1. Acquisition

The acquisitions were made on a regular basis. 39 titles of Korean feature films and 131 titles of documentaries, science and children films were received. We came to meet the expectations of our film fans by acquiring THE SUN OF THE NATION part 3-- THE SPRING OF THE NATIONAL RESTORATION, which portrays realistically a stage of the great leader comrade Kim Il Sung's glorious revolutionary activities, and other successful works including THE TRACES OF LIFE and MAN IMPRESSING THE HEARTS. And we received some ten documentaries about the 13th Youth and Student Festival of the World which was held in Pyongyang, the capital of the Democratic People's Republic of Korea last July amid the interest of youth and students all over the world.

The Korean Film Export & Import Corporation donated 60 titles of foreign films to us and 56 titles of foreign productions were acquired through the exchanges with member archives.

We also acquired 290 dialogue lists of Korean feature films produced between 1949 and 1970.

2. Preservation

The temperature and RH in our stores and vaults have completely come up to the federation's recommendations. Thanks to the community support about 100 metres of metal tubes for the heating system had been newly reinstalled with the result that the winter temperature and RH came to be more securely maintained.



-5 degree c.  $\pm$  1 degree c. and RH 30%  $\pm$  3% for the color film vaults and 12 degree c.  $\pm$  1 degree c. and RH 60%  $\pm$  2% for B&W stores came to be secured without fluctuations annually.

The laboratory research methods have been widely introduced in the film checking to raise its scientific level and thus the scientific and technological foundations securely prepared for long preservation. And the able checking staff was increased.

### 3. Cataloguing and Documentation

Making a contact with UNESCO, we purchased a computer system suitable for us. Preparations were made while carrying on programming to computerize the cataloguing work. There is a lot of work to be done for introducing the system, but we confidently tackled with the task. We sent our research workers to international film festivals held in Beograd and Moscow and we compiled books about world cinema.

### 4. Screening

Our cinema screened 139 titles of national and foreign productions on 336 occasions and viewers totalled 39000. 512 titles were loaned out for film people, students and film critics, etc.

Film people and buffs who come to us are on increase with each passing day and the public interest in our archive is growing.

A Korean Film Week was arranged in Havana under the auspices of the Cuban film archive and we grandly held a Cuban Film Week in Pyongyang last October on the occasion of the Cuban Cultural Day.

### 5. Budget

The State satisfactorily covered our budget increased by 8% over the previous year. A large amount of it was spent for exchanges and the development of the relations of friendship and collaboration with member archives and also for introducing new techniques.

### 6. Foreign Relations

Our foreign relations are expanding as the days go by. We sent our delegations to film archives in USSR, DDR, Bulgaria, Romania and Finland. And we received delegations from China and Czechoslovakia, and thus

promoted the relations of friendship and collaboration. Materials were exchanged with many film archives such as those in Bulgaria, Czechoslovakia, USSR and China.

Our computer worker visited the DDR film archive to see how they are doing.

#### Plan for 1990

We plan to do many things in the first year of 1990s. The biggest thing to do is enter files in memory banks, and this requires a vast amount of work to be done by our researchers and relevant workers. But we are determined to make a big progress in it.

We will continue to endeavour for film acquisition.

The system is established for the acquisition of national productions, but for foreign productions continuous efforts will have to be made.

We will push ahead with the task, aiming high. We are ready to exchange films with all those film archives which want to do so with us.

We will do our best to raise the scientific and technical standards in film preservation. We pay an attention to the laboratory research on the discoloration and decay of films.

Following the federation's ideas, we will develop exchanges of delegations and films with member archives in 1990s, too.



# Quito



## CINEMATECA NACIONAL DEL ECUADOR

Informe resumido para la Federación Internacional de Archivos de filmes F.I.A.F. de las actividades desarrolladas durante 1988-1989

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### ARCHIVO:

Los años 88 y 89 han sido decisivos para la evolución de la Cinemateca Nacional, en especial, gracias al apoyo de la UNESCO que financió el Programa de Salvaguardia y Preservación de las Imágenes en Movimiento Nacionales. El rastreo y recuperación de películas realizadas desde comienzos de siglo hasta el año 50, permitió que al momento consten en el acervo de la CN noventa y cinco filmes, ciento catorce títulos de video y ciento cincuenta y seis carpetas con documentación acerca de filmes a rescatar. El convenio bilateral con la Cinemateca Brasileña ha permitido la restauración de dos importantes filmes realizados en 1929, el NOTICIERO OCAÑA FILM y el primer western ecuatoriano EL TERROR DE LA FRONTERA. Otros ciento cuarenta y cinco rollos en formato 9,5, correspondientes a la década del treinta, se encuentran en proceso de restauración y ampliación.

La infraestructura para la preservación de las imágenes cinematográficas creció mediante el mencionado programa, permitiendo la obtención de revisadoras editoras de 35 y 16mm., una limpiadora, rebobinadoras y pegadoras de películas.

El avance más destacado ha sido la consecución de la DECLARATORIA DE LAS IMAGENES EN MOVIMIENTO NACIONALES COMO PATRIMONIO CULTURAL DEL ESTADO ECUATORIANO, luego de constantes intentos, a partir de la fundación de la Cinemateca en 1982 y tomando como base la Resolución de la UNESCO (Belgrado 1980).



## EDUCACION DIVULGACION:

La CN ha sistematizado en el presente año su área de divulgación combinando las Muestras, Ciclos y Festivales de los diversos países del mundo en el Aula "Benjamín Carrión" para 16mm. y en los Cines Politécnico y Universitario para 35mm. Hace pocos días se inauguró en el nuevo edificio de la Casa de la Cultura Ecuatoriana, la nueva Sala "Alfredo Pareja Diezcanseco" equipada con proyectores de 35mm. y en sus 450 butacas se podrá albergar a los crecientes hábitos del cine cultural de una manera más permanente.

El Centro de Formación Cinematográfica para niños, junta las experiencias anteriores e impulsa el Programa de ALFABETIZACION CINEMATOGRAFICA PARA NIÑOS entre los cuatro y once años. A través de la imagen y juegos cinéticos se logra una lectura de imagen crítica y responsable.

Los Cine-Clubes se nutren de la Cinemateca no solo en cuanto a filmes sino también en cuanto a materiales de estudio y preparación de cineforos. Interés primordial se pone al trabajo con la juventud.

## NECESIDADES:

Lo prioritario al momento en la CN es el incremento de su infraestructura material y técnica. En primer lugar, con la dotación de computadoras que nos permitan integrarnos al Programa MICRO ISIS de la UNESCO. Se requiere también: lavadora, copiadora, estuches de películas, mesas de revisión, empalmadoras de cemento, lectores de sonido, densitómetro, sistema de aire acondicionado y mini-laboratorio.

Todo ello, en la intención de lograr la consolidación del Patrimonio Fílmico con las suficientes garantías de conservación para luego permitir el acceso al conocimiento de las obras (en copias de video) para los investigadores que lo requieran.

Es importante destacar, como expresa el Informe del Experto João Sócrates de Oliveira, que el incremento de la ayuda de la FIAF es imprescindible.



### DIVULGACION

En este año la Cinemateca fue perfilando su proyecto que se basa en el concepto de que la Divulgación Cinematográfica no puede ser eventual ni espontánea y que no debe propiciar una confusión de las personas o instituciones que pretenden que las películas son parte de una distribución de Cine Alternativo, en esta medida se pudieron establecer núcleos o zonas para la circulación de las películas a nivel de ciudades en diversas salas de cine de 35 y 16 milímetros y en el campo en 16mm. o video.

En el marco señalado se realizaron 5 muestras, 8 ciclos y 8 festivales de los cuales 13 fueron del cine europeo, 6 latinoamericanos y 2 asiáticos, destacándose por su novedad el "Festival de Cine Suizo" que incluyó 15 películas y una Retrospectiva del cineasta Argentino Leopoldo Torre Nilsson con 6 de sus obras destacadas, la "Semana de Cine Cubano" con 15 últimas realizaciones, el "Ciclo de Jóvenes Realizadores Alemanes", con 11 nuevas producciones y el "Festival de Cine Español" con 6 obras de directores no conocidos en el país. El número total de asistentes a estas programaciones y las de difusión regular ascendió a 107.000 personas, abarcando Quito y 10 provincias del Ecuador.

### PROGRAMA DE TELEVISION

Una mayor apertura en la divulgación constituye el Programa "Festival de Cine Latinoamericano" que con una duración de 90 minutos se transmite en Canal 5 de Televisión ORTEL una vez por semana, durante el año 1989 se transmitieron los siguientes videos y películas: 3 de México, 2 de Argentina, 14 de Cuba, 4 de Chile, 5 de Bolivia, 11 de Brasil, 4 de Uruguay, 1 de Guatemala, 4 del Perú, 4 de Venezuela, 5 de Nicaragua y 24 de Ecuador. El promedio de televidentes para cada programa es de 150.000, pues el canal por ser alternativo por ahora tiene solo alcance en la ciudad de Quito.





## EDUCACION

En este año se inició un programa más completo de educación dirigido fundamentalmente a los niños a partir de la creación del Centro de Formación Cinematográfica para Niños (CEFOCINE), el mismo que desarrolla una actividad permanente de alfabetización cinematográfica para niños de 4 a 10 años por grupos y concesiones de una vez por semana. A parte de ello se mantiene una actividad diaria por las mañanas para Escuelas y Jardines de Infantes (esto incluye niños desde los dos años de edad), en este marco se atendió con 106 proyecciones que favorecieron a 9.000 niños.

A parte del programa específico con los niños se mantiene una atención constante para la juventud estimulando la creación de Cine Clubes en Colegios de enseñanza media y los Centros Culturales del Banco Central del Ecuador.

## RELACIONES INTERNACIONALES

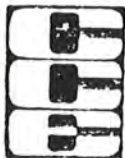
En dos eventos importantes estuvo presente la Cinemateca Nacional, representada por su Director Ulises Estrella: en el Congreso Mundial de la Federación Internacional de Archivos de Filmes (FIAF) N.-45, realizado del 16 al 27 de abril de 1989 en Lisboa-Portugal; y el Seminario "Taller Desarrollo Archivos de Imágenes de Movimiento" realizado por la UNESCO del 20 al 25 de noviembre de 1989 en Buenos Aires-Argentina.

En Quito en los locales de Cinemateca se recibió la visita de Francois Nordmann, PRESIDENTE DEL CONSEJO INTERGUBERNAMENTAL DEL PROGRAMA INTERNACIONAL PARA EL DESARROLLO DE LA COMUNICACION (PIDC) delegado de la UNESCO.

- Federico Mayor, DIRECTOR GENERAL DE LA UNESCO
- Carlos Augusto Calil, DIRECTOR DE LA CINEMATECA BRASILEÑA
- Christian Wagner y Richard Blank, DIRECTORES DE CINE ALEMAN, DIRECTORES DE CINE ALEMAN
- Juan Carlos Tabfo y Mirta Ibarra, DIRECTOR DE CINE Y ACTRIZ CUBANOS
- Joao Socrates de Oliveira, JEFE DEL DEPARTAMENTO TECNICO DE LA CINEMATECA DE BRASIL
- Lourdes Blanco, RESPONSABLE DEL SECTOR AUDIOVISUAL DE LA BIBLIOTECA NACIONAL DE VENEZUELA.

SA DE LA CULTURA ECUATORIANA BENJAMIN CARRION





INVESTIGACION, ARCHIVO Y PRESERVACION DEL PATRIMONIO  
FILMICO NACIONAL

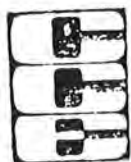
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El año 1989 fue muy productivo en esta área. El Programa de Rescate y Salvaguardia de las imágenes en movimiento nacionales, financiado por el UNESCO, consolidó logros importantes tanto en infraestructura técnica, cobertura legal, como en rastreo y recuperación física de valiosas obras cinematográficas ecuatorianas de patrimonio realizadas desde principios de siglo.

El Centro de Documentación e Investigación de la Historia del Cine Ecuatoriano, instancia fundamental del trabajo de Cinemateca, tiene a su cargo la sistematización, archivo y preservación del material fílmico y documental rescatado.

Un aspecto de trascendental importancia en el Programa de rescate y preservación, ha significado el hecho de que el cine nacional haya sido reconocido como patrimonio cultural del Estado, y, se haya delegado esa custodia a la Cinemateca Nacional del Ecuador. Este empeño planteado desde la fundación de la Cinemateca en el año 1982, se ha concretado en esta coyuntura consolidando una campaña pública que extiende las posibilidades técnicas y conceptuales a favor de la conservación de la memoria histórica en imágenes. Mediante Acuerdo Ministerial 3765 de 3 de Julio de 1989 y Mandato 040 del Instituto de Patrimonio Cultural, se ha dado un paso histórico para la cultura en el país, afincando nuevas perspectivas en el conocimiento del pasado que reordenará, con certeza, ciertas hipótesis sobre la historia y la vida cotidiana siempre en búsqueda de una identidad que nunca será completa sino se integra en nuestra conciencia a los medios audiovisuales como factores predominantes de educación y cir





culación de ideas.

El proyecto ha permitido la CN disponga, al momento, de equipos básicos para la revisión y conservación del cine de patrimonio. Un notable impulso para la preservación ha sido la firma de un acuerdo complementario al Convenio Cultural entre Brasil y Ecuador que facilitó un plan de trabajo conjunto entre Cinematecas a fin de que el material recuperado en formato 9.5 en el Ecuador sea transferido a 35 mm. en el Brasil, entre otros de los muchos aportes mutuos que mantenemos. Dos películas han sido restauradas y reposan en nuestro archivo: ECUADOR NOTICIERO OCAÑA FILM 1929, y, el primer western ecuatoriano EL TERROR DE LA FRONTERA también del año 29. Aproximadamente 6000 metros de película en el formato 9.5 mm. se hallan ya en el Brasil también con este objetivo.

Dieventa y cinco películas ecuatorianas, sesenta y ocho videos con ciento doce títulos de filmaciones y ciento sesenta carpetas con documentación, constituye el acervo actual del patrimonio fílmico ecuatoriano, el mismo que ha sido recuperado y sistematizado durante el año 1989.

Los proyectos que la CN ha diseñado para el futuro, plantean la necesidad de vincularnos con la informática a nivel de registro de información. Por otra parte, sombinando la investigación con el rescate, se preve la publicación de la Historia del Cine Ecuatoriano, empezando por la época silente. La apertura para recibir en donación o en custodia películas en soporte de nitrato o acetato y negativos, se ampliará sin descuidar las labores de formación y promoción que mantenemos a nivel nacional.

Para concretar un crecimiento aún mayor, nuestra responsabilidad de custodiar el patrimonio fílmico requiere de una activa participación de sectores públicos y privados nacionales y extranjeros que nos favorezcan con recursos económicos, al igual que se lo hace con el patrimonio arqueológico, histórico, monumental y de las artes plásticas.

LISTADO DE FILMES ECUATORIANOS QUE INGRESARON AL  
ACERVO CINEMATOGRAFICO DE LA CINEMATECA NACIONAL  
EN 1989

CLAVES

- PEP : Película ecuatoriana de Patrimonio  
P : Patrimonio  
16 : 16mm  
35 : 35mm  
C : Color  
B/N : Blanco y negro  
DOC : Documental  
A : Animación  
F : Ficción

- A -

- 1.- PEP 1.007 AUCAS (Karl Gartelman) C; DOC; 1(16)P
- 2.- PEP 1.008 ALVAREZ MIGUEL ANGEL (VARIAS FILMACIONES) 1930-35; B/N  
DOC; 141 relles(9,5)P

- B -

- 3.- PEP 2.003 BRUJOS DE ILUMAN ( Karl Gartelman) C; DOC; 2(16)P

- C -

- 4.- PEP 3.009 CEPE REFINERIA ESTATAL DE ESMERALDAS (Agustín Cuesta)  
1(16)P; C; DOC.
- 5.- PEP 3.010 CONSTRUCCION OLEODUCTO (Karl Gartelman) 1970; C; DOC;  
1(16)P
- 6.- PEP 3.011 CONSTRUCCION OLEODUCTO SIERRA SOLDADURA QUININDE  
(Karl Gartelman) 1970; C; DOC; 1(16)P
- 7.- PEP 3.012 COFANES SECOYAS AUCAS (Karl Gartelman) C; DOC; 1(16)P
- 8.- PEP 3.013 COFANES SECOYAS (Karl Gartelman) C; DOC; 1(16)P
- 9.- PEP 3.014 CORÑO (Miguel Ribadeneria) 1984; C; A; 1(16)P

- E -

- 10.- PEP 6.007 EDAD DE LA IRA (Agustín Cuesta) DOC; 1(16)P
- 11.- PEP 6.008 ENTIERRO DE UN NIÑO (Karl Gartelman) DOC; 1(16)P

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12.- PEP 6.009 ENSAYOS DE TRUCAJE Y ANIMACION (Jorge Pucheaux)  
1981 ; 1(S.8)P

- F -

14.- PEP 7.004 FIESTA PANZALEO (Karl Gartelman) C; DOC; 1(16)P  
15.- PEP 7.003 FESTIVAL ESTADIO OLIMPICO (Agustín Cuesta) 1972; DOC;  
1(16)P  
16.- PEP 7.005 FARGET ANDRE O ALVAREZ MIGUEL ANGEL; 5(9,5)P

- J -

17.- PEP 11.001 JUNTA MILITAR DE GOBIERNO (Agustín Cuesta) 1965; C;  
DOC; 1(16)P  
18.- PEP 11.002 JUNTA MILITAR RAMON CASTRO JIJON (Agustín Cuesta) C;  
DOC; 1(16)P  
19.- PEP 11.003 JUNTA MILITAR ACTIVIDAD RAMON CASTRO JIJON (Agustín  
Cuesta) 1965; DOC; C; 1(16)P

- L -

20.- PEP 13.004 LATACUNGA (Karl Gartelman) C; DOC; 1(16)P

- M -

Agustín Cuesta; DOC; 1(16)P

- N -

22.- PEP 15.004 NOTICIERO NACIONAL (Agustín Cuesta) B/N; DOC; 1972;  
1(16)P  
23.- PEP 15.005 NIÑA DE LOS PATIOS (Taller Cine Arte Infantil) 1987  
C; A; 1(16)P

- P -

24.- PEP 17.002 PROYECTO DE RIEGO INERHI AMBUQUI PUSIR CHOTA (Agus-  
tín Cuesta) 1977; C; DOC; 1(16)P

- Q -

25.- PEP 18.002 QUITUMBE (Teodoro Gómez de la Torre) 1980; C; DOC;  
2(16)D

2(35)P 5(16)P

.../

- R -

- 26.- PEP 19.003 RECORRIDO OBRAS (Agustín Cuesta) DOC; 1(16)P  
27.- PEP 19.004 RIO BOBONAZA (JIBAROS) (Karl Gartelman) C; DOC; 2(16)P

- T -

- 28.- PEP 21.004 TERROR DE LA FRONTERA, EL 1931; B/N; F; 1(35)P  
1(9,5)P

- V -

- 29.- PEP 23.005 VELASCO IBARRA ENTREVISTA BUENOS AIRES (Agustín Cuesta) 1966; B/N; DOC; 1(16)P  
30.- PEP 23.006 VELASCO IBARRA ENTREVISTA QUITO (Agustín Cuesta) 1972;  
B/N; DOC; 1(16)P





DESTACADAS PERSONALIDADES DEL MUNDO CINEMATOGRAFICO  
VISITAN LA CINEMATECA NACIONAL DURANTE 1989.

- LOURDES BLANCO, RESPONSABLE DEL SECTOR AUDIOVISUAL DE LA BIBLIOTECA NACIONAL DE VENEZUELA, Delegada de la UNESCO para visitar los archivos. Visitó la Cinemateca y sugirió algunos aspectos para el mejoramiento de nuestro Archivo. (Enero)
- FRANCOISE NORDMANN, PRESIDENTE DEL CONSEJO INTERGUBERNAMENTAL DEL PROGRAMA INTERNACIONAL PARA EL DESARROLLO DE LA COMUNICACION (PIDC), Delegado de la UNESCO, estuvo con nosotros, con el fin de observar la marcha del Proyecto de Rescate y Preservación de las Imágenes en Movimiento Ecuatorianas, que desarrolló nuestra Cinemateca y que fue financiado por este Programa.
- CARLOS AUGUSTO CALIL, DIRECTOR DE LA CINEMATECA BRASILEÑA, visitó la Cinemateca con motivo de la firma del Acuerdo complementario del Convenio Cultural entre Ecuador y Brasil, por intermedio del cual unifican las relaciones la Cinemateca Nacional y la Cinemateca de Brasil, siendo la nuestra favorecida por el apoyo de los laboratorios. (Abril)
- CHRISTIAN WAGNER Y RICHARD BLANK, DIRECTORES DE CINE ALEMAN, visitaron la Cinemateca con motivo del Ciclo de Cine "Jóvenes realizadores alemanes" realizado del 19 al 23 de Junio, quienes dictan un Seminario de Dirección.
- JUAN CARLOS TABIO, DIRECTOR DE CINE CUBANO Y MIRTA IBARRA, ACTRIZ CUBANA, visitaron la Cinemateca con motivo del Festival de Cine Cubano, que se realizó del 15 al 23 de Julio, quienes sustentan varias conferencias.
- FEDERICO MAYOR, DIRECTOR GENERAL DE LA UNESCO, en el marco de la visita al Ecuador, visitó la Cinemateca para constatar los avances realizados con el apoyo de la UNESCO, y comprometiéndose a seguir colaborando con otros proyectos. ( 29 de julio)
- JOAO SOCRATES DE OLIVEIRA, JEFE DEL DEPARTAMENTO TECNICO DE LA CINEMATECA DE BRASIL, con los auspicios de la UNESCO, dictó un Seminario "TECNICAS DE ARCHIVO DE FOTO FIJA Y CINE" del 6 al 8 de noviembre.

# Reykjavik

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**KVIKMYNDASAFN ISLANDS**  
**Report to FIAF for 1989**

1. **Acquisitions:** Mostly 35mm screening copies of feature movies: a few recent Icelandic titles and ca. 40 foreign. Some short films, documentaries and fiction. Some of the more noteworthy material includes: footage recently discovered in the USA, titled "Scenes from Iceland 1916", some 16mm material filmed in Reykjavik and Pingvellir in 1930, a film about the most famous Icelandic painter, Kjarval, titled "Kjarval at Pingvellir" also additional raw footage of Kjarval painting etc.
2. **Preservation:** Copying of nitrate films continues.
3. **Cataloguing:** A computer data-base program has been designed for cataloguing our archive. We have already entered the most necessary data and the system is now operational.
4. **Film showings:** The Archive founded a film club in collaboration with film enthusiasts who had expressed interest in running a club for reparatory/art film screenings. To begin with, while the club had media coverage, it looked like it would be a success with cinema goers and over 400 people joined as members. Attendance dropped however down to a handful of people towards the end of the year. A new campaign (which has to be followed up with relentless promotional activities) seems to be needed to rewoke the public interest in the club and keep it alive.  
Our program was made up of films made by the following directors: A.Techine, T.Angelopoulos, Doris Dörrie, J.L.Goddard, M.v.Trotta, D.Jarman, D.Hopper, G.Reggio, F.Lang, F.H.Murnau, K.Mizoguchi, Y.Ozu, J.Tourneur, P.P.Passolini, V.Schlöndorff, A.Resnais, G.Franju, Ingmar Bergman, Peter Lawless (Australian director).  
The screenings of the FIAF touring show was held in the beginning of September.
5. There has been a nominal increase in allocations of government funds to the archive, and as a result, copying of nitrate films has been accelerated. The Film fund has also subsidised the film club. Relations with governmental authorities have on the whole been good, as best evidenced by the fact that Althing, the Icelandic parliament, is helping the archive to buy the most valuable collection of films now in private hands in the country.



# Rio de Janeiro



CINEMATECA DO MUSEU DE ARTE MODERNA DO RIO DE JANEIRO  
Annual activities report: 1989

Acquisitions were very few and not significant in both archives (films and paper documents) due to the budgetary problems that cultural areas are suffering actually in Brazil. In counterpart it happened a substantial number of donations (books, periodicals, unusual clippings and historical publicity documents concerning the early years of the century), including original scripts, negatives and masters from prominent brazilian film makers as Roberto Farias, Joaquim Pedro de Andrade (heirs) and Arnaldo Jabor. The collection of ancient equipment - 20% restored - was improved with 116 new apparatus, including a camera Ernemann, model Kino, 35mm from the years 10, another one DeBrie model Parvo, 35mm, circa 1918, a projector Krupp Ernemann Knox II 35mm, circa 1925 and a printer Ernemann 35mm, years 20. The place of their exhibitions is not yet ready but the repairs follow normally.

Prospection on film material gave satisfactory results with the discovery of brazilian newsreels and documentaries of the twenties, thirties and fourties. 70% of the material was available and a good part of it has been restored (nitrate to safety material or restoration of safety material in bad conditions). The main problem is the absence of a laboratory belonging to the archive. The use of a commercial laboratory depends on credits of service offerings Cinemateca can render. Restorations of features and large documentaries are practically inimageable by the moment. An important discovery was a little fragment of a silent film with the actress Eva Nils (cover in 50th year FIAF catalogue), immediatly restored. The new vault is, at last, completed. It lacks, only, the shelves (technical conditions required by FIAF are reached).

In the field of documentation research the relief goes to the filmography of brazilian cinematographers, work that began last september and that will probably end in the second semester of this year. Other work in progress is the microfilming of ancient brazilian periodicals of the twenties and the thirties (an accord signed with the official brazilian library). The pursuit of microfilming clippings concerning brazilian production (held in the last years from 1980 to 1984) reached the years of 85 and 86; till june it will be microfilmed the period that runs from 75 till 79 (an accord with the Brazilian Film Foundation).

Film cataloguing needs a computer not yet obtained. The mechanical system is unable to organize the ammount of donations received last year. Several possibilities of donations are been studied.

Film showings follow as ever (see statistical report), prominently through cycles, frequently accompanied by mural exhibitions and/or seminars, as it happened with the centenarians of Chaplin, Dreyer, Murnau, Cocteau and Gance, and the large cycles of erotic films, science fiction, cowboy B pictures, film-noir and a retrospective of Japanese cinema. Significant cycles without exhibitions and/or seminars complement were: Argentine: literature in films, foreign films of Glauber Rocha, 40 years of Cinemateca Brasileira (São Paulo), French Revolution and the cinema, Italian Cinema years 80, American avant-garde (1943-72), a retrospective of the Austrian cinema, another of films with Marcello Mastroianni, hommages to Robert Wise, Marin Karmitz, tributes to Andre Cayatte, Joris Ivens and Cesare Zavattini. By programs are given to the audience and they are the only edit-work offered, at this moment.

Cinemateca was present at the FIAF annual congress in Lisbon and at the Latin American meeting in Buenos Aires and had a member at the FIAF workshop on periodical indexation, in Montreal. International relationship is very good, specially in which concerns exhibition and publications. Referring to documentation our best connections are with the filmarchives of Angola, Austria, China, Cuba, DDR, Finland, France, French Canada, GDR, Holland, Hungary, India, Japan, Mexico, Moçambique, New Zealand, Norway, Portugal, Soviet Union, Spain, Sweden, Switzerland, United Kingdom, United States, Uruguay and Venezuela.



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# Rochester



International Museum of Photography at George Eastman House

Rochester

FIAF ANNUAL REPORT 1989

The year began at IMP/GEH with the completion of the move to the new archives facility. This job turned out to be much more time consuming than originally assumed, since both film and paper ephemera archives had to be completely reorganized. The film study center opened in March under the direction of a new staff member, Paolo Cherchi Usai, who came to Rochester from Italy, where he had co-organized the Giornate de la Cinema Muto. Other new staff members in 1989 were Robin Blair Bolger who took over the paper archives in June, and Ruth Kanner who was hired as a film cataloguer in September. Mr. Philip Carli was hired as a part-time pianist to accompany silent film screenings.

ACQUISITIONS:

The year 1989 was very productive in terms of film acquisitions. The Eastman House Film Department accessioned seventy-eight 35mm films, 565 16mm film titles, and 81 video tapes and disks in various formats; this figure does not include multiple pre-print elements. We also received several hundred stills and press packets from American studios in the course of their campaigns for new films.

As in 1988, the IMP/GEH continued to accept limited amounts of nitrate. One of the most exciting collections came from Mr. Alan Katelle of Hudson, MA. who donated ten titles, including a number of unique shorts made by the Technicolor Corporation in the late 1920s to advertise their two-color process: BUFFALO BILL'S LAST FIGHT (1927), CLEOPATRA (1928), THE VIRGIN QUEEN (1928), and MANCHU LOVE (1929). The archive also continued to receive nitrate, earmarked for the American Film Institute Collection at George Eastman House, most recently non-fiction material from the Oregon Historical Society.

Through purchase or gift, IMP/GEH also added many 35mm films to its collections, including: BEYOND REASONABLE DOUBT (1953, Fritz Lang), TRE STORIE PROBITE (1953), GUN GIRLS (1956), BENGAZI (1955), DER GLASSERNER TURM (1959), MY GEISHA (1962), AFFAIR OF THE SKIN (1964), SCENES FROM A MARRIAGE (1976), TRON (1979), WHITE NIGHTS (1985), 52 PICK-UP (1986), RUNNING SCARED (1986), COMIC BOOK CONFIDENTIAL (1988). The Foundation of Independent Video donated 25 35mm award-winning shorts, including FRANK FILM (1975), THE DOGS, JAVA JUNKIE etc.

In the area of independent film, the archives have received on permanent loan all negatives and work prints of documentary filmmaker Les Blank's complete work, as well as pre-print or projection prints from filmmakers Rachel Reichman, Jack Waltz,



Ron Mann, and Charles Guggenheim.

From private collectors we received a number of 16mm collections. The Woodard Estate donated a collection of 75 films, including such titles as THE FIGHTING COWARD (1924, James Cruze), CHLOE (1935, Marshall Nielan), AIR EAGLES (1931), and THE THOROUGHbred (1936, Richard Thorpe), as well as numerous original Kodascope shorts from the 1930s. Another major collection of over 300 feature films and shorts (16mm) from the estate of Donald Zaas was also acquired. This collection, which focused on musical films, and films/clips about singers, musicians and composers, included such feature film titles as CARNEGIE HALL (1947, Edgar Ulmer), ABIE'S IRISH ROSE (1947), THE WINNING TEAM (1952), ROMANCE OF A HORSE THIEF (1971), THE TWELVE CHAIRS (1970, Mel Brooks), and PORTNEY'S COMPLAINT (1972), as well as short films with Liberace, Jose Iturbi, Artur Toscanini, and Florian Zabac. Another collection of over fifty 16mm projection prints of non-fictional material were received from the distributor, Films Inc. Other 16mm collections were received from the estates of Dr. James Sibley Watson and Lothar Wolff, and from Ellen Thurber, David Gibson and Dennis Atkinson.

#### PRESERVATION:

The major preservation project of 1989 involved the reconstruction of the color material on Maurice Tourneur's THE BLUEBIRD (1918). Assistant Curators Paolo Cherchi Usai and Edward Stratman spent many hours in painstaking research, comparing all surviving materials, in order to produce a beautiful new tinted color print. At a screening at the 7th Pordenone Silent Film Festival (October 1988), it was realized that the safety print available for screening was a black and white positive, lacking the most important part of its original charm, the color. Fortunately, a collection of original nitrate frames in the Film Department included seven frames from The Blue Bird, while some of other incomplete prints in the film archives were partially in color, as was the complete print, on loan to the Cinematheque Royale de Belgique. Next Cherchi Usai and Stratman carefully examined all these materials (the black & white viewing print, a fine grain master in color, a color negative, another black & white fragment and the print from Belgium), allowing them to reconstruct a print of The Blue Bird definitely closer to how the film looked at the time of its distribution.

Another preservation project involved the discovery and preservation of a lost Italian film, SALAMBO (1914). A 16mm print was found during the move to the new archive in February. After making a new negative and print from this material, some color footage acquired from a private collector was added.

Nitrate preservation was also completed on a number of films from

the 1910s, received from New Zealand, including THE NO-ACCOUNT COUNT (1914) and CHRISTINE OF THE HUNGRY HEART (1923). Other films preserved in 1989 included BABY'S BATH (1899), CALIFORNIA OIL WELLS (1903), LORNA DOONE (1922), WHITE SHADOWS OF THE SOUTH SEAS (1927), THE RESCUE (1929), THE WORLD MOVES ON (1934), RAWHIDE MAIL (1935).

#### CATALOGUING:

With a second grant from the National Center for Film and Video Preservation/National Endowment for the Arts, the Film Department's film cataloguing made substantial progress on two fronts. First, through cataloguer Ruth Kanner the substantial backlog in incoming film records was eliminated. The archive now holds over 10,000 film titles. Efforts have also begun to catalogue all paper ephemera in the archive. Through the work of student interns, work was completed on the accessioning and cataloguing of all lobby cards, while accessioning continued on the over 10,00 11x14 star portraits in the collections. Secondly, progress was made towards converting the system to a MARC formatted cataloguing system. The decision was made to transfer all film records from a mainframe system to a pc-based software program, Minaret. Final implementation will occur in early 1990. In a second phase a new MARC formatted program will be written for the IMP/GEH mainframe, allowing the archive to interface with the National Moving Image Database (NAMID).

The Film Department published a new brochure in May, as well as a catalogue of film stills, The Dream Merchants: Making and Selling Films in Hollywood's Golden Age, with a text by Jan-Christopher Horak.

#### EXHIBITIONS:

The year began with a series of German films on the Holocaust, presented in conjunction with an Anne Frank Memorial exhibit, and in cooperation with the FIAF observer, the National Center for Jewish Film at Brandeis. After the celebrations for the new archives in January, the Dryden Theatre presented the 50th Anniversary of FIAF program, as well as a retrospective of the work of Alexander Kluge, presented in conjunction with the Goethe House, New York. The Winter series ended with a special black tie gala benefit presentation of the restored version of GONE WITH THE WIND. Proceeds went towards the construction of the Edward Curtis Peck Theatre, which is scheduled to open in 1990.

The Spring series saw the presentation of the Annual Black Film Festival, presented with the Rochester Association of Black Communicators, and a lengthy retrospective of classic Warner Brothers films, many of which were 35mm studio prints from Turner



Entertainment. This program was scheduled in connection with a major exhibition of over 250 film stills and other paper documents illustrating the structure and practice of the studio system in its classical phase. After the exhibition closed in Rochester it went on a travelling schedule, which will take it to Port Washington, N.Y., Los Angeles, Frankfurt/Main, London, and New York.

The Summer series included a special program of films honoring 100 years of labor organizing in Rochester. Co-sponsored by the Rochester Labor Council, the screenings included lectures by well known union organizers and politicians as well as extensive discussions after the films. The program was very successful in bringing to the Eastman House a working class audience, which has traditionally avoided the Dryden. In September we also presented a week long premiere of HEAVY PETTING (1989), a documentary which went on to win critical acclaim at various film festivals. The premiere was attended by filmmaker Obie Benz.

Other filmmakers visiting the Eastman House for special screenings were: Peter Wollen, Lou Boutino, Charles Guggenheim, Teresa Drilling (Will Vinton Studios), Trin Minh-ha, Jerome Liebling, and Rick Prelinger.

The Fall series included a mini-retrospective to Rowland Brown, as well as a special presentation of DAS KABINETT DES DOCTOR CALIGARI and NOSFERATU with musical accompaniment by the "Club Foot Orchestra", a San Francisco based rock-jazz band. The year ended with our annual screening of a 50 year old film on New Year's eve.

In February IMP/GEH also put the film PRINCESS TAM TAM (1935) with Josephine Baker into general distribution through Kino International. Both 35mm and 16mm prints have been booked solid since the premiere and have played in over fifty American cities, producing a substantial amount of income for the Eastman House.

#### BUDGETARY MATTERS:

Budget deficits continued to be a major problem at IMP/GEH after the opening of the new archives facility, which proved to be more expensive than originally anticipated. While the use of an Eastman House endowment became available after the opening, giving some budgetary relief, no provisions could be made for increasing staff to service the new facility. A new director, Mr. James Enyeart, took over the whole institution in April, and was confronted with a deficit budget, which he has tried hard to balance. Given the change in tax laws, and patterns of donations, it is probable that a tight budgetary situation will continue for the foreseeable future.

While the archive continued to receive funding from the National Endowment for the Arts for film preservation, funding for film exhibition and access was inexplicably cut. After the Curator made a trip to Washington to complain about this situation, which seemed all the more unjust, because the new archives facility had improved conditions, the Endowment finally agreed to give us some money from a special fund. Funding was then reinstated for fiscal year 1990. Funding for preservation and exhibition from the New York State Council on the Arts continued at last year's levels.

#### INTERNATIONAL RELATIONS:

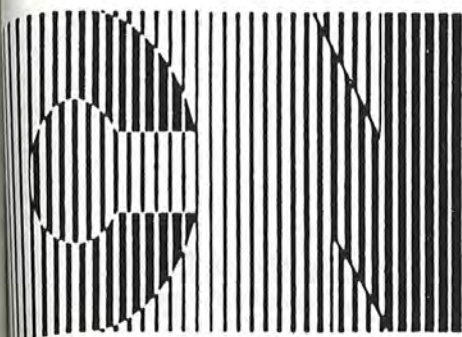
During the year 1989 the George Eastman House Film Department supplied over 125 films to film organizations nationally and internationally. Among the organizations showing Eastman House films were: the Cleveland Cinematheque, Pacific Film Archives, Telluride Film Festival, Lisbon Cineteca, Madrid Cinematheque, Anthology Film Archives, Salsco Film Festival (Italy), Pordenone Silent Film Festival, Bologna Film Festival, British Film Institute, American Museum of the Moving Image (New York), Toronto Film Society, Berlin Film Festival.

Working together with the American Film Institute, the archives have participated in an exchange agreement with the National Archives of Australia to repatriate lost American nitrate film. At the same time, the archive sent nitrate films to the British Film Institute and the Dansk Filmmuseum, and began negotiations with the Bundesarchiv in Koblenz for sending German nitrate films to them. Working with the Cinematheque Française, the Eastman House also began sending French films back to Paris, which had been on "temporary" loan for over fifteen years. In return the Cinematheque shipped Eastman House films to Rochester. The archive continued its exchange of paper materials with the Staatliches Filmarchiv der DDR.



# Roma





# CINETECA NAZIONALE

Centro Sperimentale di Cinematografia

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## RAPPORT SUR L'ACTIVITE' EN 1989

### I. ACQUISITIONS

Un remarquable nombre de nouveaux titres ont été acquis par la CN pendant le 1989 grâce à la loi sur le dépôt légal, qui est en vigueur d'une façon très rigoureuse. 348 films italiens ou de co-production (mais aussi plusieurs films produits dans les Pays de la Communauté Economique Européenne) ont été déposés, se référant en majorité à la production courante des années 1986 et 1987, mais aussi, dans certains cas, aux années précédentes, qui ont été déposés en retard.

Pour certains de ces films, auquel un "prix spécial de qualité" a été décerné, la CN peut accéder librement au négatif original pour en tirer à ses frais une autre copie positive, qui est mise immédiatement à disposition de la circulation culturelle et non-commerciale soit dans le territoire national soit (avec l'autorisation préalable des producteurs) à l'étranger.

L'acquisition des court-métrages, documentaires et actualités - qui sont sujets aux aussi à la loi sur le dépôt obligatoire - a subi au contraire un temporaire arrêt, dû à des raisons techniques qui ont empêché au Ministère du Spectacle (à travers lequel les producteurs doivent effectuer les dépôts) de faire parvenir les copies à la CN. Nous espérons de rattraper en 1990 le temps perdu.

En outre, la CN a acquis 84 copies, presque neuves, de films italiens et étrangers grâce à des achats, dépôts volontaires, donations ou échanges. Les réalisateurs italiens Florestano Vancini, Damiano Damiani et Gianfranco Mingozzi ont déposé les copies personnelles des leurs films, de court et de long métrage.

Plus que 50 enregistrements sur bande vidéo ont été réalisés. Ils peuvent être consultés exclusivement à l'intérieur de la Cinémathèque ou du Centro Sperimentale di Cinematografia.

Parmi les nouvelles acquisitions de l'années on peut signaler les titres suivants: Who's Knocking at my Door? de M. Scorsese, The Ruling Class de P. Medak, Excalibur de J. Boorman, Trois chambres à Manhattan de M. Carné, Contes immoraux de W. Borowczyk, Shining de S. Kubrick,

./.



Hammett de W. Wenders, Belle de jour de L. Buñuel, El spiritu de la colmena de V. Erice, Garde à vue de C. Miller, Love Streams de J. Cassavetes, Yol de Y. Guney, Tora!Tora!Tora! de R. Fleischer.

## II. CONSERVATION, PRESERVATION

Le programme de duplication des films déposés en copies uniques et celui de conversion sur base safety des stocks flamme ont été poursuivis méthodiquement, bien qu'avec une certaine lenteur et quelques difficultés, dues soit à des raisons techniques soit au nombre extrêmement réduit du personnel qui peut se consacrer au choix, au contrôle et à la préparation des matériaux qui doivent être envoyés au laboratoire.

Néanmoins, au cours de l'année presque 300.000 mètres de pellicule (dont plus d'un tiers sur base nitrate) ont été traités au laboratoire. 45 contretypes, 35 marrons et 70 copies positives (dont 18 en couleurs) ont été réalisés, tous en 35 mm.

Parmi les travaux de restauration accomplis pendant l'année une place particulière appartient à La vie et passion de Jesus Christ de la Pathé, qui a été reconstituée à partir de trois différentes sources, toutes douées de leurs couleurs d'origine. Le travail filologique a abouti à la reconstruction presque complète de la version définitive (1912) du film; le laboratoire a soigné la reproduction fidèle des couleurs. Nous pouvons croire que l'édition établie par la CN soit la plus complète qu'on puisse obtenir à l'état actuel. Le travail de recherche et d'intégration des parties qui manquent toujours (au moins six ou sept "tableaux") va continuer dans l'avenir.

Au total, la quantité des nouvelles acquisitions de l'année 1989 (copies déposées, achats, tirages de laboratoire soit négatifs que marrons ou positifs) s'élève à presque 1.200.000 mètres; ce qui porte la quantité totale de pellicule conservée à la CN à plus que soixante millions de mètres.

## III. CATALOGAGE

Un système d'informatisation (mod. Siemens 7530 H) a été introduit au Centro Sperimentale di Cinematografia. Le "hardware" est géré par un système opérationnel BS 2000, et la portée de sa mémoire centrale est de 8 Mega Bytes, extensible jusqu'à 16. La mémoire de masse utilisable a une ampleur de 801 Mega Bytes (extensible à 4771).

Presque la moitié de cette mémoire est réservée aux exigences de la CN; le "software" pour le classement et l'élaboration des données d'archive

de la CN est une application étendue du paquet "Office" et a été spécialement étudié par la Siemens.

Pendant le 1989 plus de 20000 "records" - chacun d'eux comprend plus de 80 "champs" ou catégories d'information - ont été insérés dans le système, qui est destiné à l'utilisation soit des employés de la CN soit des étudiants et chercheurs. Un réseau de "paroles clef" assure le caractère confidentiel et réservé de certaines informations.

Actuellement le système est soumis à une série de vérifications et d'essais de fonctionnement; ou prévoit son utilisation à plein régime pour l'automne 1990.

Le système informatique de la CN a été aussi conçu pour permettre, dans un avenir très proche, la connexion avec des interlocuteurs extérieurs tels que les autres cinémathèques FIAF, pour l'accès réciproque aux informations filmographiques.

#### IV. PROJECTIONS

La CN a poursuivi et même élargi sa politique de prêt des copies de consultation soit en Italie qu'à l'étranger. 1243 copies ont été fournies à presque 100 organismes (écoles, universités, académies, cinéclubs, festivals, etc.) en 71 localités italiennes, et 88 copies ont été envoyées à 32 villes à l'étranger, pour des manifestations organisées par les ambassades et les instituts italiens de culture, festivals, hommages à des cinéastes, archives adhérentes à la FIAF, etc. Parmi les villes étrangères qui ont accédé le plus fréquemment aux services de la CN on peut citer: Bastia (Corse), Berlin Ouest, Buenos Aires, Bordeaux, Budapest, Cologne, Cracovie, Gênes, Istanbul, Le Caire, Lisbonne, Londres, Madrid, Marseille, Moscou, Nairobi, New York, Paris, Stuttgart, Tunis, Tokyo, Varsovie, Zagreb.

#### V. ADMINISTRATION ET BUDGET. RELATIONS AVEC LES AUTORITES NATIONALES

Aucun changement significatif ne s'est produit pendant l'année dans les relations juridiques ou institutionnelles entre la CN et le Centro Sperimentale di Cinematografia ou les organismes de l'Etat qui sont préposés aux problèmes du cinématographe et du spectacle en général. Même le budget est resté sans variations: 1.500= millions de lires (= \$ 1.200.000= ±) pour la gestion courante, plus 1.000= millions de lires (= \$ 900.000= ±) finalisés à la continuation du programme de restauration et duplication des copies uniques. Pas de changements même dans le staff des employés et techniciens (17 personnes au total) et



des collaborateurs extérieurs (2 chercheurs, engagés par contrat à terme).

La gestion extraordinaire imposée en septembre 1988, pour un terme de six mois, au CSC par le Ministère du Spectacle, avec la tâche d'élaborer des nouveaux Statuts, a été prorogée - comme il était prévisible - déjà deux fois, et va probablement continuer (voilà une autre prévision assez facile) pendant toute la prochaine année. Toutes les fonctions qui sont propre au Président et au Conseil d'administration du CSC - et, évidemment, de la CN - sont exercées par un Commissaire extraordinaire (une sorte de "dictateur"). Pourquoi cela? Voilà une question destinée à rester sans réponse.

## VI. RELATIONS INTERNATIONALES

Nous avons déjà faite mention de l'envoi de films de la CN à de nombreuses archives membres de la FIAF sous forme de prêt temporaire: Lisbonne (Cinemateca Portuguesa), Vienne (Osterreichische Filmmuseum) et surtout Turin (Museo Nazionale del Cinema) et Milan (Cineteca Italiana) ont été les "clients" plus fréquents.

Un échange de films a été établi avec la Filmoteca Española de Madrid: ils nous ont donné le film italien Le vie del cuore (1943) de Fernando M. Poggioli, qui était devenu introuvable en Italie; à son tour la CN doit envoyer à Madrid une copie nouvelle de Paisà (1947) de Roberto Rossellini.

Rélations très amicales ont été entretenues, à niveau d'échange d'informations et de documentation, avec plusieurs cinémathèques et archives consoeurs. Parmi les nombreuses et agréables visites que nous avons reçues pendant l'année nous voulons remarquer celle de M. Julio Garcia Espinosa, directeur de l'I.C.A.I.C. de La Habana et Vice-Ministre de la culture de Cuba, et celle de M.lle Catherine Gauthier, Vice-Directeur de la Filmoteca Española.

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KOREAN FILM ARCHIVE

SEOUL

ACTIVITIES REPORT FOR 1989

The year of 1989 was a meaningful year in the Korean film industry and Korean Film Archive(KFA). Last year, we celebrated the 70th anniversary for the birth of Korean film industry. In particular, actress Kang Soo-yeon won the best actress award in a feature film, Aje Aje Bara Aje(Come, Come, Come Upward) directed by Im Kwon-taek at the 16th International Festival in Moscow, and also another feature film, Dhalnaga Dongjoguro Gan Kkadargun(Why did Dhalma leave for the Orient?) directed by Bae Yong-kyun won Grand Prix award at the 42nd Locarno International film festival.

So as to celebrate the 70th anniversary, Korean Film Archive(KFA) conducted a film showing program touring five major cities in Korea, and also conducted the exhibition of still photoes and posters. Through the exhibitions, the audiences could take an overall view of 70 years of the Korean Film Industry and the process of development of Korean film history.

1. Acquisitions of the year

In 1989, except motion picture films, the KFA acquired a variety of informational materials including video tapes, laser video disks, and posters, etc., and made them available to film related people and film students. The quantity of film informational materials being acquired are steadily increasing so the activities of the KFA will be more active in that field in the future.

The number of acquisition in 1989 is as follows: 35 titles of feature film, 8 titles of short film, 66 titles of video disk film, 139 titles of video tape film, 201 sheets of film poster, 1,237 sheets of still photos.

In particular, 3 titles of feature film produced in 1940 being among them, it is noticeable that 3 years long negotiation with Toho International Co., Ltd. in Japan made it possible for the KFA to acquire the above 3 titles from Japan.

And it is also noticeable that the KFA acquired the print of Aje Aje Bara Aje (Come, Come, Come Upward) which won the best actress award at the 16th International Film Festival in Moscow, and the print of Dalmaqa Dongjjoquro Gan Kkadarqun (Why did Dharma leave for the Orient?) which won the grand Prix at the 42nd Locarno International Film Festival. Besides, Many films were donated or entrusted to the KFA by Korean Motion Picture Promotion Corporation and producers. And the KFA bought 13 titles of feature films from private persons who kept them. To make film materials more available in various ways, The KFA made copies of 7 feature films in 16mm, and 5 feature films in 35mm. This means that the activities of the KFA gradually expand, and the activity of acquisition of the KFA will be more strengthened in the future.

## 2. Progress in the field of preservation

Two dupe-negatives were made from two feature film prints which had no original negatives. 317 iron containers which were proved to be inadequate to keep films were replaced by ABS containers. Old posters were transmitted into Brownie films to keep them safely. This kind of work will continue, and the KFA also plans to transmit them into slide films in the future.



### 3. Cataloging - Documentation - Research

As a part of basic work to classify systemically and administer effectively all the preserved film materials including motion picture films, index cards were made to conduct more effectively the function of the administration of the preserved film materials. For the first step, the index cards only for the feature films to classify by title, production company, and director were made when the KFA moves to a new building and the preserved film materials are put in order in 1990, the index cards will be made for all of the film materials.

In the field of Research, 104 titles of 35mm films were inspected with the viewing table which was introduced in 1989, and the status of color, scratch, etc. were recorded in the research cards to use for the basic information for the method of film preservation.

### 4. Film Showings - Exhibition - Publication

The KFA, commemoration of 70 years of Korean films, conducted a film showing program touring five major cities for 23 days, and 39,555 audiences saw the films with great response. Encouraged by this, the KFA plans to conduct this kind of film showing tour program every year, and that twice a year if situations permit.

In order for the Korean films which were remarkably progressed in 1980s to be widely known "The Film Material Exhibition of Films which won awards at the international film festivals" was held by the KFA and will be held until the end of March 1990, so that the viewers can see, at one place and one glance, the contents of films which have been internationally recognized.

"Film Materials Exhibition in Commemoration of 70 years of Korean films" was held at a Fine Arts Exhibition Hall of a department store, specially different from usual years, along with Posters Exhibition and Films Showing, the public response was great. In particular, the showing of four films selected by chronologically important order and the exhibition of other materials were a good opportunity to trace back the 70 years of Korean films.

In 1988, the KFA translated partially FIAF's "Preservation and restoration of moving images and sound" and published a booklet to spread out the knowledge of film preservation, and in 1989, the KFA translated it completely. The complete Korean edition will be published in early part of 1990.

##### 5. Budgetary matters, Relations with Governmental Authorities

As mentioned in the activities report of 1989 KFA, necessary budget for the KFA's offices and facilities to move to a new place was subsidized from the government authorities of the Ministry of Culture through Korean Motion Picture Promotion Corporation. This was the first time for the KFA to receive subsidy from the government. The budget was very effectively used to carry out the activities of the KFA. Further, this means that the KFA established the basement to get government subsidy officially every years.

The amount of the budget in 1989 increased some 230% in comparison with the amount of that in 1988. This increase of the budget speeded up the progress of the works of the KFA.



## 6. International Relations (FIAF and others)

Mr. Chung Yung-Myun, executive secretary of the KFA who participated in 45th Lisbon FIAF Congress, on the way back to Korea, visited La Cinematheque Francaise and Archives du Film/C.N.C., and exchanged mutual interests, collecting informational materials and good advices from them. In particular, Mr. Schmitt, the curator of Archives du Film, donated us with copies of video tape for 3 titles of documentary films about Korea in 1920s, which were preserved there.

Mr. Laurence Kardish, Curator and Coordinator of Film Exhibitions, Department of Film/The Museum of Modern Art, visited the Korean Film Archive, and had a productive conversations with Mr. Chung Yun-ku, Chairman of the KFA about the present situation of Korean films. After that, Mr. Kardish observed overall of the Korean film industry, and saw many Korean films at the theaters downtown Seoul.

## 7. Special events - miscellaneous

The project of moving the KFA started in 1986, and the decision was completed at the end of 1989. So the KFA will move into the building of the new "Seoul Arts Center" in the middle of 1990. The floor space of the new KFA will be 1,025 square meters, 4 times wider than the floor space of the present KFA one archive for the positive and negative wfilm will be airconditioned with the temperature of centigrade 10 degree + 4 degree and relative humidity of 50% + 5% for safe preservation, and also there will be a large storage hall to keep posters and still photoes. And 2 screening rooms (140 seats and 100 seats) will be established in the new KFA, so the films can be used more effectively and actively for cinematheque purposes.

And mobile rack systems will be set up in each archive room so as to use the floor space more effectively. We think that the size of the new KFA will be big enough to accommodate all the film and related materials for the operation of the KFA for 10 years to come. On the other hand, the KFA tries to obtain a space in the Film Studio Complex which Korean Motion Picture Promotion Corporation is planning to build at a huge open place at the outskirts of Seoul in the near future.

More effectively for the KFA to collect films, a sincere discussion is under way with the concerned government authorities concerning a legislation for legal entrustment of films with the KFA. When and if the legislation is realized, the quantity of the films for the KFA to preserve will enormously increase, and that more film preservation facilities will be required in the near future.



**Sofia**





BULGARSKA NACIONALNA FILMOTEKA  
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A C T I V I T I E S   R E P O R T  
F O R   1 9 8 9

1. ACQUISITIONS

In 1989 our collection of film materials was enriched by:

9 titles of Bulgarian feature films

301 titles of Bulgarian short films

36 titles of feature films foreign production

8 titles of short films foreign production

The collection of non-film materials acquired:

129 book volumes

44 volumes of periodicals

3 140 press-cuttings

209 scripts

3 475 stills

395 posters

2. PRESERVATION

During the year more than 290 000 m of safety stock were processed. Technical difficulties prevented us from going on with the copying of our nitrate films onto safety stock.

3. CATALOGING - DOCUMENTATION

A. CATALOGING

Volume III of the annotated illustrated filmography "Bulgarian Feature Films", covering 85 films of the period 1971-1975, was published.





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All the newly acquired Bulgarian and foreign films have been cataloged.

**B. DOCUMENTATION**

1 780 articles from periodicals not included in the international index to the Film Periodicals were indexed. The non-film materials acquired during the year have all been organized.

4. FILM SHOWINGS

In 1989 by special screenings the archive cinema marked the anniversaries of many film-makers and actors such as Lev Kouleshov, Humphrey Bogard, Joseph Losey, Gloria Swanson, Alfred Hitchcock, Marcel Carnet, Alberto Latuada, Elia Kazan etc.

Some of the new film cycles in the program were Cinema and Music, Cinema and Theatre, Cinema and Books, Cinema Myths, Cinema against Totalitarianism etc.

5. INTERNATIONAL RELATIONS

Representatives of Bulgarian Film Archive participated in the congress of FIAF and in the meeting of the Cataloging Commission in 1989. 9 staff members of BNF visited archives and festivals abroad, and we received 23 guests from partner archives.

With the kind co-operation of the Czechoslovensky Filmovy Ustav we arranged retrospective of Dušan Hanák's works. GOSFILMOFOND was our guest-archive in November with contemporary Soviet Films program.

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Cinematéket

Membre de la Fédération Internationale des Archives

## Activities Report 1989

### 1. Acquisitions of the year

Over 450 new titles were added to the archive in 1989 — either as prints or as negatives. Two hundred prints and an equal number of negatives of titles already held by us were also deposited. Our unusually large intake of prints in recent years has now filled our currently available vault space. A new vault — capable of holding over 10,000 prints — is planned for the fall of 1990.

### 2. Film Restoration

We restored eight sound films in 1989. Of them — and five previously restored films — exhibition prints were made. We restored an election film made for the Swedish Agrarian League and one made for the Social Democrats. We made color prints of two silent films and a color master of a film from the acetate period.

As part of the project *Kulturhistoria på film* (*Cultural History on Film*), we restored 47 short films — with grants from The Swedish Red Cross and Sjöfartsmuseet (The Museum of Maritime History) in Gothenburg.

The year 1989 also saw us finding our first victim of "vinegar plague": a film made in 1960, deposited and inspected in 1966, and stored since 1970 at  $-5^{\circ}\text{C}$  in our vault. This year, when we took it out for the first time since it had entered storage, we found one reel had become "vinegarized" and was no longer in screening condition. We're now keeping our noses open and hoping that this instance was the only one of its kind.

In accordance with regulations, masters of new Swedish productions were provided to us. These were FICA-treated for long-term storage. Since completing our retroactive FICA-treatment of older masters, we are now FICA-treating all our color negatives. Prior to treatment, they are gone through by our technicians — a procedure that has turned out to be particularly well motivated. We hope this inspection will provide exact information on just what we have in our film cans.

## Restored films

### Silent films

|                                      |      |
|--------------------------------------|------|
| <i>Sången om den eldröda blomman</i> | 1919 |
| <i>Norrullsligan</i>                 | 1923 |

### Sound films

|                               |      |
|-------------------------------|------|
| <i>Lyckliga Vestköping</i>    | 1937 |
| <i>Kamrater i vapenrocken</i> | 1938 |
| <i>Oss baroner emellan</i>    | 1939 |
| <i>Stora famnen</i>           | 1940 |
| <i>Tåget går klockan 9</i>    | 1941 |
| <i>Snapphanar</i>             | 1942 |
| <i>Flickan är ett fynd</i>    | 1943 |
| <i>Ombyte av tåg</i>          | 1943 |
| <i>Narkos</i>                 | 1944 |
| <i>I dödens väntrum</i>       | 1946 |
| <i>Stiliga Augusta</i>        | 1946 |
| <i>Sjätte budet</i>           | 1947 |
| <i>Janne Vängman i farten</i> | 1952 |



## Color masters

*Baltutlämningen* 1970

## Election films

*När Bengt och Fält bytte yrken* 1932

*Bönderna kommer* 1938

## Short films

### Swedish Red Cross

*Stockholms frivilliga sjukvårdsskolas  
övningar på Eckerö* 1911

*Krigsinvalidernas färd genom Sverige* 1915-1918

*Två hungrande städer vid Donau* 1920

*Mot hemmet efter åratals fasor  
och lidanden* 1920

*Linnésöndagen gynnas icke...* 1921

*Hungersnöden i Ryssland* 1921

*Från utväxlingen av krigsfångar mellan  
Grekland och Turkiet* 1922

*Moderna sjuktransporter i obygderna* 1926 (color)

*Svensk hjälp i Berlin — Krigsbarn —  
Röda Kors-veckan i Stockholm* 1927

*Bilder från badkolonien i Grängesberg* 1927

*Läkare-bilen* 1927

*Sjukvårdstruppernas uppvisning i  
sjukvård* 1927

*Röda Korsets frivilliga sjukvårdstrupper  
firar 25-årsjubileum* 1927

*Biltävling i Grängesberg* 1927

*Frivilliga Röda Korset* 1928

*Röda Korsfesterna i Stadshuset* 1928

*Svenska Röda Korssystemen* 1928

*Skoltandvård i Sverige* 1929

*Svenska Röda Korsets  
sjukvårdsberedskap* 1929

*Ambulanstjänst med aeroplan* 1929

*Svenska Röda Korset* 1929

*Röda Korset har uppvisning  
vid Södertälje* 1930

*Första hjälpen* 1933

*Baby* 1934

*Svenska Röda Korsets olycksfalls-  
beredskap vid badstränderna* 1938

*I barmhärtighetens tjänst* 1941

|  |              |
|--|--------------|
| <i>Det var en gång ett land</i>              | 1942         |
| <i>Barn av ett folk...</i>                   | 1943         |
| <i>Finlands barn</i>                         | 1943         |
| <i>Anu Parikka och de andra</i>              | 1943         |
| <i>Bland krigsfångar ovan Polcirkeln</i>     | 1945         |
| <i>Bernadottes besök i Tyskland</i>          | 1946         |
| <i>That They May Live Again</i>              | 1947-1948    |
| <i>XVII Conference International</i>         | 1948         |
| <i>Modern sårbehandling</i>                  | -            |
| Swedish-American Line                        |              |
| <i>Det flytande palatset</i>                 | 1925 (color) |
| <i>Med de blågula färgerna över Atlanten</i> | 1925         |
| <i>Gripsholms ankomst till Göteborg</i>      | 1925         |
| <i>Kungsholm anländer till Göteborg</i>      | 1928         |
| <i>Kring blånande Medelhav</i>               | 1928         |
| <i>Kurs på Afrika</i>                        | 1936         |
| <i>Juleskibet ankommer</i>                   | 1947         |
| Others                                       |              |
| <i>Sveriges huvudstad</i>                    | 1917         |
| <i>Bilder från Oskarshamn</i>                | 1925         |
| <i>Höganäsutställningen</i>                  | 1928         |
| <i>Landstormsveckan i Höganäs</i>            | 1929         |
| <i>Århundredets match</i>                    | 1932         |
| <i>Godag staty</i>                           | 1940         |
| <i>En augustirapsodi</i>                     | 1942         |
| <i>Bland kåkar och paletter</i>              | 1942         |
| <i>Indisk by</i>                             | -            |

### 3. Cataloging & Documentation

#### Cataloging

The archive's database catalog was updated on microfiche in 1989. The catalog now comprises 58 fiches (main catalog) and 36 fiches (index). Each fiche comprises 208 pages. We now have more than 10,000 film completely cataloged.

The Swedish Film Institute is currently studying the possibility of establishing an in-house film-facts database. If such a database is realized, cataloging and searching will be done on-line, and the database will replace the microfiche system we've been using for over 15 years. A decision on this will be made in the spring of 1990.



## **Documentation**

### **Books, etc.**

This year, our library acquired 1,092 books: 869 through purchase and 223 as gifts. That brought our book collection to about 34,000 volumes. The library subscribes to 280 periodicals.

We compiled three new acquisition lists.

In 1989, 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 6,100 foreign films and 1,700 Swedish films.

### **Newspaper clippings**

We classified newspaper clippings in microfiche as follows: 49,000 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 29,400 film titles; a large collection of portraits; and a minor section on subjects.

### **Posters**

Our collection consists of about 30,000 items, including duplicates.

### **Miscellaneous**

A huge collection of more than 1 million stills was donated to our stills archive by the estate of our late colleague Olle Rosberg.

## **4. Film showings**

The Film Club shows films daily at two movie houses in Stockholm: in the daytime at the Bio 6 in the Filmstaden complex and evenings at the Bio Victor in Film House.

In 1989, Film Club membership amounted to approximately 13,000. Film Club's branches in Gothenburg and Malmö show four films a week. Filmögat ("The Film Eye"), which caters to young persons from 11 to 15 years of age, shows one film a week in Stockholm, Gothenburg, Malmö, and Umeå. Admissions in Stockholm in 1989 amounted to over 75,000 — which means an average of 117 patrons per showing at the Bio Victor and 51 at Filmstaden.

## 5. Budgetary matters

In 1989, too, the archive received increased funding, which enabled it to meet rising costs and keep pace with inflation. Activities were able to maintain the same level of ambition as in previous years.

## 6. FIAF

The 1989 FIAF convention was held in Lisbon, where The Swedish Film Institute was represented by Gunnar Almér, Rolf Lindfors, and Anna-Lena Wibom. One seminar dealt with "programming" — in other words, film-club activities in the archiving field.

It marked the first time the subject had been a main theme, and the numerous and lively contributions made to the seminar showed the need to be great for an airing of experiences and a ventilating of problems in this area.

Immediately after the convention, The FIAF Cataloging Commission — to which our Rolf Lindfors is a delegate — convened. The final proposal for an international film-cataloging standard was decided upon and will now be circulated for comment to various archives and organizations throughout the world.



**Tehran**



NATIONAL FILM ARCHIVE OF IRAN  
(Film-khane ye Melli-e Iran)

ACTIVITIES REPORT 1989

ACQUISITION

The Archive acquired a total of 402 films in the following categories :

|  |           |
|--|-----------|
| 1.Feature film of National productions | 55 Titles |
| 2.Short film of National Productions   | 110 "     |
| 3.Feature Film of foreign Productions  | 37 "      |
| 4.Short Film of Foreign Productions    | 25 "      |
| 5.Trailers National and Foreign        | 75 "      |

Other additions to the collections are 4173 books, 22 periodicals(National), 32 periodicals(foreign), 300 posters and 550 stills.

Preservation

Dup-Negatives and exhibition Prints of 22 Feature films were made and over 200000 Meter of films are restored. Also more than 25 films have been transferred to Video tapes.

Cataloguing-Documentation-Research

Over 700 films(feature, documentary and News reel) were reviewed and informations recorded. Cataloguing was done on over 280 issue of National periodicals. During 1989 two research was done and published on following subjects :

- 1.The role of woman in IRANIAN Cinema.
- 2.The Tragedy of the Iranian Comedies.

Publications :

- 1.The NFAF Bulletin in English
- 2.The NFAF Quarterly, in Farsi
- 3.Bibliography of the Iranian film Criticism, in Farsi
- 4.Bibliography on Cinema (1978-1987), in Farsi



Film Showing

More than 40 films were Loaned to Various organibations. 22 Films were screened in tehran film festival and as many as 210 film were shown to individual researchers, film makers and students.

Director

M.H.Khoshneviss



**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 1989

L'année 1989 a été, pour la Cinémathèque de Toulouse, une période de réflexion et de mutation. Jusqu'ici, cette Archive fonctionnait comme une association privée groupant un cercle restreint de cinéphiles. Elle était à la fois très fermée et totalement libre de ses mouvements. Mais elle pouvait à chaque instant être soumise aux tensions affectives de la vie de groupe.

Or, depuis 31 ans, les collections de films et de documents sont devenues énormes. Les subventions, lentes à venir, ont fini par être importantes. Le Rapport Bourgeois, demandé par le Ministre de la Culture, a laissé prévoir la création d'une Agence du Patrimoine Audiovisuel à laquelle nous serons rattachés. Enfin les conventions qui nous lient déjà au CNC, à la Région et à la Ville pourraient, si la Cinémathèque était officialisée, aboutir à une véritable charte culturelle.

Tout cela préoccupait les membres actifs. Aussi l'Assemblée Générale ordinaire du 24 février 1989 a-t-elle préconisé un changement des statuts, avec la création d'un Conseil d'Administration. Une Assemblée Extraordinaire a eu lieu le 24 octobre, mais elle n'a pris à ce sujet aucune décision. Finalement, un groupe de travail a réuni Monsieur Christian Pheline, Directeur Général Adjoint du Centre National de la Cinématographie, Monsieur Julien Andres, Maire Adjoint de Toulouse et le Président de la Cinémathèque. Ce groupe a proposé un Conseil d'Administration formé de 6 membres de droit (le CNC, le Conseil Régional Midi-Pyrénées, le Conseil Général de la Haute-Garonne, la Ville de Toulouse, la Direction Régionale des Affaires Culturelles et le Fondateur de l'Archive) et de 5 membres élus composant le Bureau. Ce Conseil sera secondé par une Commission du Patrimoine.

Le projet a été approuvé par l'Assemblée Générale Extraordinaire du 19 janvier 1990. Il s'agit d'un vote historique. Il donne à la Cinémathèque de Toulouse la force juridique et morale d'une institution qui reste associative, mais qui se comporte comme un service public.

### I - PATRIMOINE

### 1° - ACQUISITION DES FILMS

Au cours de 1989, la collection de films s'est enrichie à la fois de titres récents et de pièces rares. Quelques copies nitrate (une dizaine) ont été apportées par des particuliers, mais cette source se raréfie et il faut sans doute s'en réjouir. L'essentiel des dépôts provient aujourd'hui des producteurs et des distributeurs, parmi lesquels AMLF, AAA et Gaumont sont les plus fidèles. Enfin les échanges avec d'autres cinémathèques (Lausanne, Luxembourg, Moscou, Paris - Cinémathèque Française et Paris - Cinémathèque Universitaire) ont comblé des lacunes.

L'inventaire au 31 décembre 1989 donne :

|                                 |   |                           |
|---------------------------------|---|---------------------------|
| - longs métrages 35mm           | : | 5.235 (+170 pour l'année) |
| - longs métrages 16mm           | : | 2.277 (+ 87)              |
| - longs métrages 17,5mm         | : | 10                        |
| - courts métrages 35mm et 16 mm | : | 8.300 (+190)              |
| - cassettes vidéo               | : | 1.515 (+105)              |

### 2° - PRESERVATION

Un nouvel élément de stockage de 78 m<sup>2</sup> a été construit dans les dépôts du Vernet (Haute-Garonne). Il a été financé par le Conseil Régional Midi-Pyrénées et le Conseil Général de la Haute-Garonne. Il pourra accueillir 1.500 longs métrages en 35 mm.

L'Assemblée générale du 24 octobre a décidé en outre d'acquérir un terrain de 1.450 m<sup>2</sup> qui longe les dépôts actuels et qui comporte un bâtiment aménageable. La promesse de vente a été signée et une grande part du financement a été demandée au Département. L'opération est en cours.

### 3° - RESTAURATION

La plupart des restaurations de films anciens ont été faites avec le Service des Archives du Film à Bois d'Arcy. La Cinémathèque de Toulouse a fourni pour chaque titre le matériel de base qu'elle a complété avec des éléments trouvés à la FIAF. Elle a rétabli la continuité des séquences et des plans pour aboutir à une matrice, à partir de laquelle le laboratoire de Bois d'Arcy a tiré les inversibles ou les inter-négatifs. L'opération la plus importante a été la reconstitution d'un film à épisodes de 1923 sur la Révolution française, L'ENFANT ROI de Jean Kemm (7.480 mètres) qui a demandé des centaines d'heures de travail.

Les autres restaurations ont porté, en 1989, sur LE PORION de Georges Champavert (1921), MELO de Paul Czinner (1932), LE DESTIN FABULEUX DE DESIRE CLARY de Sacha Guitry (1942), SHADOWS de John Cassavetes (1961). L'opération suivante a déjà débuté. Il s'agit de KOENIGSMARK de Leonce Perret (1923) pour lequel trois archives possèdent des copies d'époque, Toulouse, Bois d'Arcy et Moscou.



4° - DOCUMENTATION

Comme l'an dernier, la bibliothèque s'est enrichie régulièrement et la Cinémathèque de Toulouse s'efforce d'avoir toutes les publications (ouvrages, périodiques, press-books) en langue française. Elle reçoit, grâce à la Cinémathèque Québécoise, les textes essentiels qui paraissent aux Etats-Unis et elle a un correspondant à Barcelone.

Les collections d'affiches et de photographies sont tenues à jour, ainsi que les dossiers de films et de personnalités. La Cinémathèque a poursuivi sa politique de tirage de photogrammes à partir de copies en 35 mm et les résultats sont excellents. L'entoilage des affiches se fait sur place. Il répond à deux critères : les besoins des expositions et le sauvetage de documents anciens et vulnérables. Sur un total de 39.000 affiches, 315 sont aujourd'hui entoilées.

5° - COLLECTION D'APPAREILS

Tous les éléments sont maintenant réunis pour constituer une exposition permanente d'appareils de pre-cinéma et de cinéma qui sera de haut niveau. Il s'agit de l'ex-collection Rouzard, achetée par la ville de Toulouse, du patrimoine réuni par l'A.S.A.M.A.V. (Université du Mirail) qui fait elle-même partie de la Cinémathèque, et des pièces que nous possédons. Mais la mise en valeur de ces richesses dépend de l'ouverture de la "Maison du Cinéma", sans doute à l'emplacement de l'actuel Conservatoire.

II - ACTION CULTURELLE

1° - PROJECTIONS

La Cinémathèque a donné à Toulouse 168 séances publiques centrées sur des thèmes : Retour sur Jean-Pierre Melville, Magdalena Montezuma, Jacques Tati, L'idée de Révolution, Luis Bunuel, Regard sur la Nouvelle Vague, l'Intégrale d'Eisenstein, Jean Grémillon, Théâtre et Cinéma en Allemagne, Utopies, Le cinéma espagnol contemporain.

Elle a donné en outre 31 séances pour le public du 3° Age et les Economiquement faibles et elle a participé à 20 manifestations extérieures :

- |            |   |
|------------|---|
| Février    | - Rencontres de Pezenas   |
| Mars/Avril | - Perpignan - Confrontation sur "Révolution, printemps de la liberté" |
| Avril      | - Montauban - Rétrospective Robert Bresson                            |
| Mai        | - Vic-Fezensac - Rencontres sur la tauromachie                        |
| Juin       | - Marseille - "La mémoire d'Odessa"                                   |
| Août       | - Feria de Beziers  |
| Septembre  | - Gindoux - La fête du cinéma   |
|            | - Poitiers - Hommage à Jorge Semprun                                  |

- Octobre - Mostra de Valencia - Rétrospective de René Allio  
- Valence - Cinéma et littérature  
- Carcassonne - Rencontres cinématographiques
- Novembre - Montpellier - Rencontres du cinéma méditerranéen ("Le Fantastique du Midi")  
- Perpignan - Colloque Cinéma et Histoire - "La transmission du savoir dans le cinéma français"  
- Montpellier - Festival du film juif  
- Bologne - "Il cinema ritrovato"  
- Pontarlier - Hommage à Bernard Blier  
- Orange - "Le cinéma fait la fête"
- Novembre/Décembre - Paris (Centre Pompidou) - Révoltes et Révolutions
- Décembre - Paris (Musée d'Orsay) - Cinéma russe  
- La Ciotat - Hommage à René Allio

Durant l'année, elle a assuré des séances régulières de Cinémathèque à Montpellier, Perpignan et Caluire. Enfin elle a répondu à toutes les demandes des archives étrangères pour différentes rétrospectives : Amsterdam, Lausanne, Londres (pour "Le cinéma français sous l'occupation"), Montréal, Paris (Cinémathèque Française).

### 2° - ENSEIGNEMENT ET RECHERCHE

Les liens tissés avec l'Université de Toulouse-Mirail se sont renforcés. La bibliothèque de cinéma accueille de manière régulière des étudiants et des chercheurs. Elle devient un lieu de travail permanent pour les consultants, alors qu'elle ne recevait jusque là que des visiteurs occasionnels. Cette évolution correspond à une volonté d'ouverture, mais elle pose le problème cruel du manque de locaux.

La Cinémathèque continue à participer au travail d'enseignement du cinéma dans le second cycle (options cinéma, PAE etc...). De plus en plus, elle reçoit des groupes d'élèves et de stagiaires en formation continue pour des visites didactiques. Enfin elle co-organise des ateliers ou des séminaires comme le stage annuel au Théâtre Sorano sur le jeu de l'acteur dans les films français ou celui des Ateliers Cinématographiques Sirventes sur le cinéma documentaire.

### 3° - PUBLICATIONS

Le Bulletin de recherches historiques ARCHIVES, co-édité avec l'Institut Jean Vigo, a eu depuis janvier 1980, 7 numéros :

- 19 - "Le surhomme à l'italienne" (1913-1915)  
20 - "Emile Cohl et O'Galop à la Dépêche du Midi" -  
21 - "Les actualités reconstituées de Georges Méliès"



- 22/23 - "Un Américain, George Kleine, à la conquête de l'Italie, (1913-1914) "
- 24 - "Le Reporter Rouge : la Commune de Budapest, 1919"
- 25 - "Les Cinémathèques : Patrimoine ou Spectacle ? "
- 26/27 - "Documents sur la Photo Drama de George Kleine"

Le n° 25 ("Patrimoine ou Spectacle? ") rejoignait les préoccupations de la FIAF et s'inscrivait au coeur d'un débat théorique. Il a été largement diffusé auprès des Conservateurs de Cinémathèques.

En outre nous avons aidé à la préparation du livre "L'Effet Godard" de Carole Desbarats et Jean-Paul Gorce (Ed. Milan, Toulouse).

Enfin le 2° volume de l' "Index Pour Vous, Ciné- monde, Cinémiroir, 1929-1940" (Films américains) est sous presse.

#### 4° - EXPOSITIONS

- A Lisbonne (Fondation Goubelkian), du 13 au 23 avril, puis à Amsterdam (FOTO 89), du 1er au 24 septembre, une partie de l'exposition MAGIE DU MUET : UN AGE D'OR DE L'IMAGE qui avait été montée en novembre et décembre 1988, au Musée d'Art Moderne de Toulouse.

- Au Casino de Luchon, du 17 juillet au 27 août, une exposition sur ROGER SOUBIE, AFFICHISTE DE CINEMA.

- A Auch, du 4 au 17 octobre, une exposition sur LE FILM NOIR AMERICAIN.

### III - GESTION GENERALE

#### 1° - ADMINISTRATION ET BUDGET

Sur le plan administratif, une convention collective d'entreprise a été négociée avec les représentants du personnel, à partir de la convention générale du SYNDEAC (Syndicat national des directeurs d'entreprises artistiques et culturelles). Quelques points de détails restent encore à régler, avant qu'elle ne soit soumise à l'Inspection du Travail.

L'effectif salarié était en fin d'exercice, de 5 emplois à plein temps, de 2 à mi-temps, d'une vacatrice et d'un objecteur de conscience. La masse salariale (salaires et charges) a d'ailleurs augmenté en 1989 de 14%.

En outre, 7 bénévoles ont participé aux travaux quotidiens de la Cinémathèque, ou ont assumé en totalité certains secteurs (dossiers administratifs, comptabilité générale, laboratoire photos, affiches...).

Sur le plan budgétaire, l'Institution a bénéficié d'une aide accrue du Ministère de la Culture (1.000.000 F contre 700.000 F en 1987) et les subventions totales (Etat, Région, Département, Ville et DRAC) se sont montées à 1.637.000 F.

C'est dire que les rapports avec les pouvoirs publics et les collectivités locales sont excellents et seront renforcés par la nouvelle structure de l'association.

## 2° - RELATIONS INTERNATIONALES

La Cinémathèque de Toulouse a participé au Congrès de la FIAF à Lisbonne, où son Président a été réélu Trésorier de la Fédération. Elle a répondu à toutes les demandes des autres Archives. En particulier, elle a collaboré avec Amsterdam, Bois d'Arcy, Lausanne, Lisbonne, Luxembourg, Lyon (Musée du Cinéma), Madrid, Montréal, Moscou et Paris (Cinémathèque Française et Cinémathèque Universitaire).

## 3° - VISITEURS

Elle a reçu, au cours de l'année, les visites suivantes :

- Cinéastes : Jutta Brückner, Christian Merlhiot,  
Acteurs : Philippe Noiret, Jean-Claude Dreyfus,  
Laurent Terzieff,  
Historiens du cinéma : José Baldizzone, Noël Burch, Raymond Chirat, Philippe Esnault, Pierre Guibbert, Marcel Oms,  
Personnalités artistiques Joachim Bärenz et Roberto Tricari (pianistes), Jacques Grant (écrivain), Eduardo Arroyo (peintre),  
Cinémathèques et Festivals André Abet (Confrontation), Françoise Calvez (Rencontres de Valence), Manuel Fonseca (Cinémathèque Portugaise).

Le Président,

Raymond BORDE



**Vaticano**

er

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## Rapport d'activités de la Filmothèque Vaticane 1989

1

Au cours de 1989, la Filmothèque Vaticane s'est efforcée de poursuivre la réalisation des projets à long et moyen termes approuvés par l'assemblée plénière du Conseil Pontifical pour les Communications Sociales - dont dépend la Filmothèque. Considérons les points suivants:

### Acquisitions de l'année

Tout au long de 1989, la Filmothèque a acquis 350 nouveaux titres dont 150 sont des longs métrages.

Pour la plupart, il s'agit de vidéocassettes provenant d'organismes autorisés à réaliser des prises de vues audiovisuelles dans la Cité du Vatican et dans les zones extraterritoriales; pour obtenir l'autorisation de filmer, ceux-ci s'engagent à remettre une copie de leur réalisation à la fin du travail. On espère que ceci sera le début de ce qui, un jour, pourra devenir un dépôt légal. Un nombre important est fourni par les films réalisés au cours des voyages du Saint-Père.

En général, il s'agit de copies de très bonne qualité, et la plupart sont réalisées en U-Matic, ce qui permet une bonne reproduction.

Au cours de l'année, on a également acquis de nombreux titres du cinéma commercial: des sujets qui se rapportent généralement à la religion, avec l'objectif principal, comme on le verra un peu plus loin, de servir de base de travail et d'étude aux étudiants des Universités pontificales présents à Rome. Sous cette rubrique figure l'acquisition de l'oeuvre filmée complète d'Ingmar Bergman et de différents titres classiques provenant, pour la plupart, du catalogue de la maison de distribution Sampaolo Film.

Dans le matériel cinématographique, figure le don offert par le Centre Catholique du Cinéma de trente-et-un documentaires de différents métrages. Il s'agit en majorité d'un matériel en nitrate que l'on espère pouvoir transformer sous peu. Plusieurs titres ne présentent d'ailleurs aucun intérêt pour cette Filmothèque qui est prête à les céder à quiconque en fera la demande.

La Filmothèque a également reçu plusieurs centaines d'audiocassettes.

On a également commencé à classer le matériel disponible, consistant en livres et en revues, qui a été accumulé au cours de ces dernières années, et à procéder à de nouvelles acquisitions de textes fondamentaux pour une bibliothèque sur le cinéma, spécialement des filmographies et



des manuels de conservation, etc., et des abonnements à des revues spécialisées. Il est certain que l'étude et la classification de ce matériel supposent un travail ardu, pour lequel il apparaît clairement que le personnel dont dispose la Filmothèque est insuffisant. Naturellement, pour cela, il a fallu préparer de nouveaux espaces dont il sera fait mention ultérieurement.

### Progrès dans le domaine de la conservation

Enfin, on a pu terminer les travaux pour ranger le dépôt actuel de films dans des cellules à portes métalliques, dans les conditions souhaitées d'humidité, de température et de renouvellement d'air, selon les indications de la Commission de conservation de la FIAF. On dispose également d'un frigo spécial pour la conservation de la couleur et, provisoirement, des pellicules inflammables avant leur transformation en matériel plus sûr.

On a équipé un petit laboratoire pour l'analyse et l'estimation de l'état des pellicules. On a acheté un appareil pour laver les pellicules de 16 mm et adapté l'espace pour commencer quelques procédés simples de régénération.

Les espaces disponibles pour l'emmagasiner sont absolument insuffisants. En outre, ils ne permettent pas le développement normal et souhaitable de la Filmothèque, qui est obligée de différer diverses actions déjà approuvées par la Plénière, destinées à l'augmentation de son patrimoine.

Malgré tout, on a pu réaliser cette année:

1. La création de 300 nouvelles cellules, pouvant contenir chacune 2.200 bobines, en milieu non climatisé mais dans des conditions acceptables cependant pour le matériel à peine arrivé et en attente d'être étudié et classé.

2. Un espace fermé pour conserver 2.000 vidéocassettes (1.400 de format VHS et 600 de format U-Matic), et 3.200 audiocassettes.

3. Des étagères pouvant contenir chacune 3.500 livres.

23.000 m. de pellicules en nitrate ont été transformés en acétate, ce qui fait que, pratiquement, la Filmothèque ne contient presque plus de matériel à risque d'incendie. Il reste encore à transformer les 31 documentaires déjà mentionnés et qui viennent d'arriver (11.000 m), qui seront transformés dès que l'on pourra disposer du budget.

Parmi les actions de réalisation immédiate, figure la substitution des boîtes contenant les pellicules, presque

toutes oxydées.

### Enregistrement, documentation, recherche

Il reste à terminer le programme informatique pour l'enregistrement du fonds de la Filmothèque, selon les critères approuvés par la FIAF.

Pour le moment, on a eu seulement le temps d'insérer les données générales du matériel de la Filmothèque, c'est-à-dire les données que l'on peut vérifier extérieurement, et une estimation générale de l'état de conservation. En revanche, l'analyse des contenus reste en suspens - analyse indispensable pour l'utilisation du fonds à des fins pastorales et culturelles - travail vraiment ardu que l'on se propose de réaliser en collaboration avec le service missionnaire de l'OCIC (Organisation Catholique Internationale du Cinéma).

On a réalisé une première impression, expérimentale, avec les éléments essentiels pour un catalogue de la Filmothèque Vaticane, et on espère mettre au point une première édition, un peu plus complète, au cours du premier trimestre 1990.

Dans la rubrique précédente, on a fait référence aux nouvelles acquisitions de livres et de revues qui viennent s'ajouter aux 500 volumes déjà disponibles et aux espaces pour leur conservation.

Les versions définitives sur fiches pour la filmographie critique du cinéma religieux - que dirige le Dr Aldo Bernardini - ont été préparées ainsi que le programme informatique (software) - élaboré par M. Nicola Porchetta, programmeur - pour le processus de données, recherches et publications correspondantes. De même, on a commencé l'introduction de données, en général des films considérés classiques et d'une décennie du cinéma italien (de 1920 à 1930); pour le moment, un total de 250 films, avec l'objectif principal de commencer la vérification de la fonctionnalité du software.

A l'occasion du prochain congrès de la FIAF, nous espérons pouvoir établir des accords concrets afin d'obtenir des données en fonction de la filmographie citée.

On a terminé les travaux pour l'établissement d'un centre de consultation, petit mais bien fourni, dans le but de:

- a) faciliter le travail aux sociétés - en général, des sociétés de télévision - qui désirent utiliser notre matériel dans un but pastoral, culturel ou d'information;



- b) aider les chercheurs qui veulent étudier notre matériel;
- c) encourager les étudiants universitaires, spécialement ceux des Universités pontificales de Rome, qui effectuent des travaux et des thèses sur le cinéma et, en particulier, sur le matériel de la Filmothèque, avec lequel on espère faciliter l'enseignement dans ce domaine et, en outre, susciter de nouveaux intérêts et même des recherches spécialisées à ce sujet. Ce centre de consultation ou d'étude dispose de cinq postes de travail pour l'étude de la documentation écrite ou enregistrée, un pour l'étude des films en "moviola", un pour l'étude du matériel vidéo et un pour le travail sur ordinateur. En tout huit postes de travail.

Au cours de 1989, nous avons enregistré une augmentation importante de demandes d'étude et d'utilisation de notre matériel. La Filmothèque se propose de réunir des informations sur le matériel cinématographique et audiovisuel appartenant à des sociétés confessionnelles présentes à Rome et qui pourra se révéler utile pour les différents utilisateurs qui s'adressent à la Filmothèque Vaticane pour demander des informations.

Dans ce sens, on a déjà pu répondre de manière adéquate aux demandes de collaboration d'organisations comme la Biennale de Venise ou l'Université de la Sorbonne.

#### Projections et publications

Outre le visionnement des films pour motif de travail ou d'étude, la Filmothèque a effectué, au cours de l'année, dans la salle du Palazzo San Carlo, différentes projections privées de films commerciaux à sujets religieux d'actualité, pour un public restreint.

Un projet à l'étude est l'organisation de quelques cycles de projections au sujet du langage cinématographique et du cinéma religieux, dans la salle de la Filmothèque Vaticane et dans différents milieux catholiques.

Nous préparons la publication du catalogue du fonds en pellicules et en bandes magnétiques de la Filmothèque Vaticane. Nous espérons disposer bientôt d'une première version.

#### Aspects administratifs et financement

Le budget de la Filmothèque a augmenté notablement en 1989. L'Administration du Patrimoine du Siège Apostolique a accru son aide, surtout pour les frais d'entretien les plus pressants, comme par exemple la transformation des nitrates

ou l'achat de matériel pour la conservation.

D'autres initiatives ont pu être menées à bonne fin grâce à l'aide de donateurs, comme c'est le cas du centre de consultation et d'étude, du laboratoire et des nouveaux dépôts du matériel audiovisuel qui ont été subventionnés et réalisés par l'entreprise de construction FIORONI.

### Relations internationales

Les bonnes relations et la présence de la Filmothèque au sein de la FIAF sont certainement essentielles pour sa bonne marche et son progrès. L'auteur de ces lignes a assisté à l'Assemblée générale et au Congrès de Lisbonne; en octobre dernier, il a également visité le siège du Secrétariat général à Bruxelles.

La Filmothèque a également été représentée aux réunions des Conseils directeurs de l'OCIC (Organisation Catholique Internationale du Cinéma) et de UNDA (Organisation Catholique Internationale pour la radio et la télévision). Des relations sont entretenues avec les filmothèques de différents pays, spécialement en fonction de l'obtention de données sur la filmographie du cinéma religieux.

Nous nous faisons un devoir d'exprimer la gratitude de la Filmothèque Vaticane au Dr Guido Cincotti, directeur de la Cinémathèque italienne, pour l'aide généreuse et constante et la disponibilité qu'il a toujours témoignées envers nous.

Les demandes d'information et de collaboration de personnes et de sociétés, publiques et privées, de divers pays, sont fréquentes.

### Divers

Au cours de l'année 1989, on a pu constater le progrès relatif, en qualité et en quantité, de la Filmothèque Vaticane, ce qui constitue une exigence de progrès continu sur le chemin entrepris en portant l'attention sur les aspects négligés.

Les problèmes concernant la conservation sont les plus délicats et on espère pouvoir s'en occuper bientôt:

1. Construction de nouveaux dépôts pour les pellicules. Acquisition d'une machine à laver de 35 mm et construction de la baignoire de régénération.

2. Obtention de la copie de travail du matériel de la Filmothèque. Pour cela il est indispensable d'acheter un télécinéma et, d'abord, au moins des appareils semi-professionnels d'enregistrement et de reproduction en vidéo,



en U-Matic et VHS, des différents systèmes afin d'obtenir de nouvelles copies avant que les bandes magnétiques ne se détériorent.

3. Fourniture en matériel à des fins documentaires d'étude, d'information et de travail pastoral.

4. Un minimum de projections à caractère public.

5. Obtention d'un certain renforcement et qualification du personnel nécessaire pour mener à bonne fin l'activité essentielle de la Filmothèque.

6. Publication du catalogue et des premiers titres de la filmographie du cinéma religieux.

7. Augmentation des fonds.

8. Développement des activités de recherche et d'études.

**Warszawa**



## RAPPORT ANNUEL POUR L'ANNÉE 1989

En 1989 la Cinémathèque Nationale a rempli tous ses devoirs de statut malgré les possibilités financières limitées.

### Nouvelles acquisitions

En 1989 les collections de la Cinémathèque Nationale se sont enrichies de 187 négatifs et duplicata de négatifs ainsi que de 118 copies positives. Dans ce nombre 98 titres de films de long et court métrage ont été introduits dans nos collections pour la première fois. /24 titres polonais, 74 titres étrangers dont 3 venant de l'échange entre les archives/.

La Cinémathèque Nationale continuait à compléter sa collection de la production nationale après 1945, qui s'est enrichie de 4 copies et d'un duplicata de négatif.

Les collections des Services de Documentation Historico-Cinématographique ont augmenté de:

-8531 photos

-214 livres

-448 affiches

-116 exemplaires de scénarios, listes dialoguées et de montage,

-865 numéros de revues

Tous ces matériaux ont été acquis par l'achat, l'échange avec des archives étrangers et par donations.

### Conservation

La situation économique difficile nous a contraint à limiter les travaux de conservation de la bande de film, surtout dans le domaine de l'enlèvement de la moisissure de la bande cinématographique et du recopiage des bandes nitrate sur la bande acétate. On a liquidé 2500 kg de bande inflammable de nos collections. Au total on a recopié 42 titres dont 8 de court métrage, ce qui fait 93517 négatifs et 118000 m de copies en noir et blanc.

La Cinémathèque Nationale est en train de transférer les collections de film dans de nouveaux magasins de stockage; chaque bande de film est soumise au procès de l'enlèvement de la moisissure. Au total on a déjà soumis à la conservation 5 378000 m de bande 35mm.

Deux services ont été chargés de la conservation de bande de film. Ils s'occupaient aussi du contrôle courant des films prêtés aux clubs de films et utilisés dans les salles de cinéma de la Cinémathèque Nationale.

Les Services de Documentation Historico-Cinématographique a fait conserver des affiches et des matériaux d'archives particulièrement précieux à d'autres firmes spécialisées.

#### Catalogues, documentation, publications

Tous les matériaux de film, livres, revues, affiches, photos etc. ont été inventoriés et introduits dans les catalogues. Le catalogue principal de film s'est enrichi de 94 fiches établies après projection, contenant génériques, contenus de film, données techniques de copies.

On a aussi élaboré 90 titres de la production polonaise de film des années 1961-1964 pour la filmographie du film de fiction polonais.

Pour les besoins de la bibliographie des revues de film faite par la FIAF on a élaboré des fiches avec le contenu des revues polonaises: "Kino", "Filmowy Serwis Prasowy", "Iluzjon", "Przekazy i opinie" en y ajoutant une revue nouvelle-"Polish Film".

La Cinémathèque Nationale a systématiquement publié le programme mensuel du cinéma "Iluzjon" à Varsovie/12 programmes/. En commençant par le numéro 1/89 /33/ le trimensuel de la Cinémathèque "Iluzjon" a changé de forme en prenant une autre parure graphique et un format plus grand. 4 numéros ont paru; le caractère historico-filmique de la revue a été conservé. La Cinémathèque a de même publié un livre intitulé "Stanley Kubrick aux yeux de la critique étrangère", qui est la continuation de la série commencée par l'ouvrage sur Ingmar Bergman.

#### Projections, expositions

Une partie des collections de film a été systématiquement présentée par la Cinémathèque Nationale dans la salle de cinéma "Iluzjon" à Varsovie et ses filiales à Cracovie et à Łódź. Le repertoire a été montré dans les cycles mensuels classés par metteur en scène, acteur ou contenu de film. Les classiques du film ont aussi été mis à la disposition des clubs de cinéma, universités, centres de film et autres institutions culturelles.



## Administration et budget

La Cinémathèque Nationale en tant que l'institution budgétaire dépendait administrativement du Comité de la Cinématographie auprès du Ministère de la Culture et de l'Art. Son activité était financée en 62% par les subventions d'état et en 38% par ses propres revenus.

## Relations avec la FIAF et les archives étrangers

En 1989 la Cinémathèque Nationale entretenait des relations habituelles avec la Fédération et avec d'autres archives-membres. Les représentants de la Cinémathèque ont pris part au congrès de la FIAF à Barcelone. Les employés de la Cinémathèque ont rendu visite à d'autres archives étrangers dans le but de l'échange des expériences et de la recherche des matériaux pour les collections /France, Bulgarie, Tchécoslovaquie et Union Soviétique/. Ils ont aussi pris part à quelques festivals et revues des films / Oberhausen, Solothurn, Eger/.



# Washington



## Human Studies Film Archives

### 1989 Annual Report

#### Acquisitions

During 1989 the Human Studies Film Archives acquired 21 new collections consisting of more than 180,000 feet of original motion picture film and 60 hours of original video representing nearly 120 different filming projects. Of particular note are several collections of African travel footage shot in the 1920s, a pioneering video oral history project by the University of Florida documenting the history of American anthropology, and outtakes from the documentary films BORN AGAIN and POWERHOUSE FOR GOD.

#### Preservation

The Human Studies Film Archives was able to organize process and safeguard nearly 400,000 additional feet of film as well as produce reference copies for 30 collections. A special grant from the Smithsonian Institution's Research Resources Program supported processing in 1989 of 360,000 feet of 16mm film titled Film Studies of Traditional Tibetan Life and Culture. The Film Archives received additional funding from the same source to begin processing in 1990 of 150,000 feet of 16mm film titled Film Studies of the Lifestyle of the Western Caroline Islands, Micronesia.

#### Cataloguing

The HSFA continued bibliographic cataloguing on a film and roll level basis on the Smithsonian Institution's Bibliographic Information System. In May 1989 the HSFA published the second edition of the Human Studies Film Archives' Guide to the Collections which includes entries for more than 50 additional collections.

#### Presentations/Programs

Film Archives' staff participated in several special projects throughout the year. Formost among these was the co-sponsorship of "Changing Views: Filming the Peoples of the North Pacific Rim." This two-day film program was organized with the National Museum of Natural History's Office of Education and held in conjunction with the landmark exhibit Crossroads of Continents: Cultures of Siberia and Alaska. In addition, the program organizers published an annotated filmography/brochure describing the films included in the program, produced, in part, with grant funds from the Laura Boulton Foundation, Inc. During the year Wendy Shay spoke at EYES ACROSS THE WATER, an international visual anthropology conference and she coordinated a session at the annual meeting of the Film and Television

Archives Advisory Committee. John Homiak presented papers at the Conference on Culture and Communication, the annual meetings of the American Anthropological Association, and a visual anthropology symposium sponsored by the California State University at Fullerton. Pamela Wintle appeared on a panel at FAST REWIND, a conference on the research use of archival moving image material. Articles by Film Archives' staff appeared in the Commission on Visual Anthropology Review and American Anthropological Association's Anthropology Newsletter.

### International Relations

Due to budgetary constraints the HSFA was unable to send a representative to the annual FIAF meeting in Lisbon. We did, however, host visits by representatives of two FIAF organizations as well as borrow a film from the Finnish Film Archives for inclusion in "Changing Views: Filming the Peoples of the North Pacific Rim." Wendy Shay also visited the Nederlands Filmmuseum to meet with staff working on their ethnographic film collection, screen materials, and discuss issues of common concern. Finally, through the American Film Institute the HSFA acquired several films in trade from other FIAF organizations.



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# Washington

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# Washington

1. Acquisitions of the year

(See attached list.)

2. Progress in the field of preservation

During 1989 the National Archives was not able to devote resources for research in the field of motion picture preservation. However, it continued to sponsor a multi-year study on the longevity of videotape, being carried out by the National Institute of Standards and Technology. In addition, the National Archives acquired the equipment needed to begin transferring 2-inch Quad videotapes, work which will begin in 1990.

The National Archives inspected and repaired 10,000,000 feet of safety motion picture film. It duplicated for preservation 1,517,000 feet of film and for access it duplicated almost 2,000 hours of film and videotape.

3. Cataloging - Documentation - Research

Staff of the National Archives cataloged numerous units of moving images, which brought the total number of entries in the automated catalog up to 14,000. Work on remicrofilming the extensive Universal Newsreel Library Catalog, 1929-1967, was continued throughout the year. The National Archives also started a pilot project to convert accessioned catalog cards to electronic records using Optical Character Recognition (OCR) technology.

4. Film showings, publications

The National Archives conducted almost weekly screenings as part of its public programs. These screenings consisted primarily of documentaries and newsreels from the holdings of the National Archives as well as documentaries and some features from other sources. These programs were based upon historical themes such as "Films of the Atomic Age," and some were accompanied by lecturers, such as Dr. Cooper Graham, who discussed the German documentary "Campaign in Poland."

The catalog The Holocaust, Israel and the Jews: Motion Pictures, in the National Archives, was published in November 1989.



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5. Budgetary matters, relations with governmental authorities

The year 1989 was more or less an austere period for the National Archives as it was for most agencies of the United States Government. Although resources were made available to carry out basic tasks, funds for laboratory services and for purchases of supplies and equipment were considerably reduced, in favor of other pressing priorities in the National Archives. Funds available for outside film and video laboratory services were reduced by 24% from the previous year.

6. International relations

The most important item in international relations was the National Archives' acceptance as an Observer in FIAF during the Congress in Lisbon. Many more international contacts should occur as a result of this participation.

During 1989, the National Archives received only one request for an international archival loan; it came from the Filmoteca Espanola through the National Center for Film and Video Preservation.

The National Archives provided tours to many international visitors, including Marilyn Koolik, Director of the Steven Spielberg Film Archives, Jerusalem, also a FIAF Observer; and to A.S. Tatari, National Television Network of India, and Khan Aridi, Films Division, Indian Ministry of Information and Broadcasting, whose joint trip was sponsored by the Indo-United States Subcommittee on Education and Culture.

7. Special Events

The National Archives hosted a tour, reception, and screening for sixty participants in the Annual Congress of the International Association for Audio-Visual Media in Historical Research and Education (IAMHIST), which included many European and American historians of film, television, and radio.

The National Archives also hosted a one-day preservation seminar, "Managing Audiovisual Archives," March 1, 1989, which included separate sessions on videotape and motion pictures with James Wheeler of Ampex and Dr. Sam Kura of the National Archives of Canada as featured speakers. Transcripts of proceedings are available upon request.

On March 22, Ed Herlihy, who narrated Universal Newsreel from 1942 to 1967, was a special guest lecturer at the National Archives where a reception and screening of newsreel stories were held in his honor.



National Archives and Records Administration  
 Motion Picture, Sound, and Video Branch  
 Moving Image Accessions, Calendar Year 1989

| <u>Title/<br/>Subject</u>   | <u>Source</u>                                    | <u>Format</u>     | <u>Number<br/>of items</u> |
|---|--|-------------------|----------------------------|
| Proceedings,<br>January-<br>November 1989                               | U. S. Senate                                     | 3/4-inch<br>video | 500                        |
| Proceedings<br>January 1985-<br>August 1989                             | U. S. House of<br>Representatives                | 1-inch<br>video   | 1,500                      |
| Down to Earth   | U. S. Dept. of<br>Agriculture                    | 16mm              | 1                          |
| A Better Way  | U. S. Dept. of<br>Agriculture                    | 16mm              | 1                          |
| Various<br>training films   | U. S. Agency for<br>International<br>Development | 16mm              | 286                        |
| Radio Affairs<br>Programming,<br>1985                                   | C-SPAN   | 3/4-inch<br>video | 550                        |
| CBS Evening<br>News and<br>Special Events,<br>January-<br>December 1989 | CBS News   | 3/4-inch<br>video | 300                        |
| WorldNet,<br>April-<br>October 1988                                     | U. S. Information<br>Agency                      | 3/4-inch<br>video | 280                        |

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|---|--|-------------------|-------------|
| Okinawa   | U. S. Military<br>Government in<br>Okinawa | 16mm<br>35mm      | 2,175<br>10 |
| Television<br>interviews                            | MacNeil-Lehrer<br>News Hour                | 3/4-inch<br>video | 300         |
| Army cavalry<br>training                            | Ft. Bliss Museum                           | 35mm              | 2           |
| America is<br>Ready, 1917                           | AFI/National<br>Center                     | 35mm              | 3           |
| History of the<br>World's<br>Greatest War,<br>191-? | AFI/National<br>Center                     | 35mm              | 4           |
| Hussars in<br>in training,<br>191-?                 | AFI/National<br>Center                     | 35mm              | 1           |
| The Latest War<br>Pictures, 191-?                   | AFI/National<br>Center                     | 35mm              | 1           |
| Liberation of<br>Paris, August<br>1944              | AFI/National<br>Center                     | 16mm              | 1           |
| US Army, Then,<br>Now, and<br>Forever               | AFI/National<br>Center                     | 35mm              | 1           |
| US Marine Corps<br>Reservists<br>at Summer Camp     | AFI/National<br>Center                     | 35mm              | 1           |
| The War of the<br>World                             | AFI/National<br>Center                     | 35mm              | 1           |



# Wellington

# THE NEW ZEALAND FILM ARCHIVE

## NGĀ KAITIAKI O NGĀ TAONGA WHITIAHUA

ACTIVITIES REPORT  
1989

The New Zealand Film Archive/Nga Kaitiaki o nga Taonga Whitiahua had a particularly active and challenging year in 1989. The adoption in 1988 of a Constitution/Kaupapa, as the first major step toward becoming an institution that is fully bi-cultural in image and practice, has affected every level of the Archive and has given a place to stand on issues confronting our operation and activities. While sometimes progress toward real structural change - at staffing and Board levels particularly - has seemed slow, the commitment has not waivered.

While the Archive is no longer having to fight for its survival (it has been in existence now nine years) - the quality of the survival has been the subject of close attention. The continuity of the Preservation Programme, the ongoing problems of adequate funding, proper housing and storage for the burgeoning collections, the servicing of administration and staff needs, and looking at our future potential are some of the many basic issues the Archive has been attending to through 1989. This Film Archive is, we hope, a living archive and we want to keep it that way.

### 1. ACQUISITIONS OF THE YEAR

#### Films

During 1989 The New Zealand Film Archive continued to be swamped with large amounts of film received in small and large collections. Film companies continued to collapse and/or close down stretching the accessioning and storage resources of the archive to capacity.

However this year we formulated an Acquisition Policy which enabled us to be more selective with the material we acquire. We were able to put this new policy of active acquisition (as opposed to passively receiving all materials offered) to good effect when we collected material from the collapsed Reynolds Film Company which amounted to approximately 500 16mm titles and over 300 video masters.

The negatives for RUNAWAY - one of only three feature films made in New Zealand between 1940 and 1970 - were rediscovered in London and returned to the Archive for preservation.



Nitrate, of both New Zealand and foreign origin, continued to be received throughout the year including a major collection of rare early New Zealand films returned to New Zealand from the National Film and Sound Archive in Canberra. Most of the titles were thought to no longer exist until their discovery in Australia. The films are primarily early scenic ones made by the New Zealand Government during the 1920s and 1930s.

One of the most positive receipts of material this year was from an Auckland negative cutting service and included full preservation material for many important contemporary short films. From Television New Zealand we received a huge collection (a packed shipping container) of 16mm prints of 1960's and 1970's British and American television series.

During the year prints of thirty-three foreign features were received and the year ended with the arrival of another huge shipment (80 boxes) of New Zealand material from an Australian laboratory, including master preservation material for many local features. As usual, considerable amounts of advertising films and tapes were received throughout the year.

In 1988 the Creative Film and Video Fund (which supports the making of innovative films and video works) made it a condition of assistance that original materials be deposited with the Film Archive resulting in a steady acquisition of these works.

**Documentation**

Significant acquisitions included business and production files from the New Zealand Film Commission and Reynolds Films; a large collection of New Zealand scripts through various draft stages; designs, props and models for VIGIL and THE NAVIGATOR; posters for films on current release from one of the major theatre chains; and a large collection of posters and lobby cards from the 1950's to 1970's by a local billboard and advertising artist. Among the more eccentric acquisitions received were the bonnet of the MR WRONG Jaguar (a splendid partner to the ever popular front of the GOODBYE PORK PIE mini), some mummies and moreporks from THE LOST TRIBE and boxes of wax strawberries dipped in chocolate from SEND A GORILLA.

Documentation acquisitions continued to stretch storage and staff resources to the limits.

## 2. PROGRESS IN THE FIELD OF PRESERVATION

The Film Archive Preservation Programme made significant inroads into the nitrate stock during 1989 transferring 7,7931 feet of nitrate to safety film and processing 38,237 feet of safety film. This was achieved with the advent of one additional film Conservator bringing staff members to five and the modification of printing equipment allowing badly shrunk nitrate film, 3% in some instances, to be printed, thus reducing the backlog awaiting a suitable printing method.

The Preservation Programme has broadened significantly from straight film repair to an integrated conservation programme; involving initial film examination, liaison with printing staff, quality control screenings and public screenings. Training periods for Film Conservators have been conducted during the year and plans are afoot to send the Senior Conservator overseas during 1990 for intensive conservation training. Conservation staff have attended workshops and seminars held by the New Zealand Professional Conservators Group during 1989 and Maori staff are networking intensively on both a regional and local level with Maori working on allied institutions.

Several significant feature films have involved extensive editorial restoration and while these are an ongoing concern the Film Conservators are acquiring the skills and dedication needed to deal with this aspect of Film Conservation.

Attempts are now being made in conjunction with staff of the laboratory the archive uses, to replicate, using colour stock and filters, the original black and white tinted nitrate. First results are exciting but tint names must be standardised in order to facilitate good results.

## 3. CATALOGUING - DOCUMENTATION - RESEARCH

In anticipation of computerisation, some cataloguing practices were changed. Subject access to the material was made paramount, with less detailed description of the content. The projected development of a national Maori thesaurus will also have an effect on cataloguing practices and output. 1989 saw the appointment of a full-time Cataloguer of Maori materials. Greater use and greater client satisfaction are expected. Access demands increased during the year with the numerous large scale television and video projects planned for the 1990 commemorations. Production library requests continue to far outnumber those of academic research.

In Documentation, a part-time Assistant was appointed to ensure the existing access/information systems were maintained and to assist with research enquiries. This has also lead to the re-organisation of the reference library



and the continuing cataloguing and identifying of book and non-book materials. Preparations are also being made to index for the FIAF periodical index project.

A large portion of the Documentation Officer's time was seconded to the Archive's computerisation programme. The Archive has committed itself to fully computerised access/information systems. Through 1989 a full investigation was undertaken to identify and define the Archive's user requirements and software and hardware needs. The FIAF computer cataloguing publications have proved particularly useful during this stage.

#### 4. FILM SHOWINGS

The Film Archive continued its policy of responding to requests to present film screenings of material from its collections at local, regional, tribal as well as national levels. This involves returning material to its place of origin and showing it in an appropriate context. Screenings are mostly of New Zealand material with only occasional special showings of international "classics" (usually as Film Archive Events in the New Zealand Film Festivals).

In 1989 presentations of the Travelling Film Shows took special screenings to Takaka, Napier, Dunedin, Wellington, Parliament, Ohakune, Hiruharama, and Ohinemutu. The Film Festival screenings were especially successful in Wellington, Auckland, Dunedin and Christchurch largely due to the impeccably timed death of Laurence Olivier - making HENRY V one of the best attended films. Presentations also took place for schools, the National Library, the Wellington City Art Gallery, with the Goethe Institute, Film Societies, Conferences and Universities. Films were supplied for a small touring New Zealand Film Retrospective in West Germany and to the Melbourne Film Festival. The Archive helped organise a Silent Film Festival in Dunedin, and also arranged a number of screenings of early films showing the Whanganui River for the River Maori Trust Board. These screenings supported the Trust Board's case in their battle with Electricorp over the use of water from the River. The Archive's films were called by the Trust Board as evidence in special hearings.

The silent films presented by the Archive were always accompanied by live music - primarily arrangements prepared by the Archive's Composer-in-Residence. Where there is significant Maori content the films are accompanied by a kaumatua (Maori elder) to provide the link between the past and the present, and to warm them.

The major event, organised largely by the Archive, was a Retrospective dedicated to New Zealand cinema. Held in February in Torino, 74 films from 1896-1988 were shown in 41 programmes. This was the largest and most comprehensive season of films from New Zealand ever assembled. As well as feature films, a number of short independent fiction and documentary films were included. 15 films by Len Lye were presented as well as a special programme of Treasures from the Film Archive. Historical and contemporary Maori films were also shown, accompanied by an elder.

Over 17,000 people attended screenings arranged by the Archive in 1989.

## 5. EXHIBITIONS - PUBLICATIONS

The extremely popular exhibition HOLLYWOOD PORTRAITS, curated in 1987 by the Film Archive in association with the National Art Gallery, continued to tour to provincial art galleries and museums.

In December the Film Archive joined with the Alexander Turnbull Library and the National Museum in organising a major photographic exhibition: JAMES McDONALD KAI-WHAKAAHUA. The unique quality of the films made by McDonald has been widely acknowledged since their preservation by the Film Archive. This exhibition was an exploration of his work and influence as a still photographer and was shown for two months at the National Library Gallery. It was complemented by a small exhibition gifted to the Archive by the Bishop Museum in Hawai'i. A poster and catalogue were prepared for these Exhibitions.

The most substantial publication yet to appear on the subject of New Zealand cinema, prepared largely by the Archive, accompanied the major film season in Italy early in the year. Designed and printed in Italy and profusely illustrated, it was written in both English and Italian.

## 6. BUDGETARY MATTERS/RELATIONS WITH GOVERNMENTAL AUTHORITIES

In 1989 the Archive operated on grants received. The three main sources were the new Zealand Lottery Board (profits from National lotteries), the New Zealand Film Commission and the Department of Internal Affairs totalling \$NZ637,000. In addition, a further grant of \$NZ250,000 was received from Television New Zealand, being the final payment of a three year funding commitment.



Unfortunately, this funding did not reach the Archive's anticipated requirements for the year and the Board were forced to adopt a policy of reduced development and growth, making severe cutbacks in almost every area of activity during the first part of 1989. However, a successful appeal presented to the New Zealand Film Commission in September for additional funding resulted in a Special Grant of \$80,000 which enabled the majority of the cutbacks to be immediately reinstated.

Overall the Archive's operational budget for the year ended 31 March 1990 is \$NZ800,000 (\$US500,000).

Throughout 1989 close liaison has been maintained with Government and in particular due to financial management reform within NZ Treasury the Archive now submits 6 monthly reports detailing achievements against objectives and budgets for the period. Strong links are maintained with other national, regional and local institutions and organisations particularly through active membership of the Art Galleries and Museums Association, Archives and Records Association, Professional Conservators and New Zealand Federation of Film Societies.

Again, it is disappointing to report that little progress has been made towards negotiations with the National Archive's and the preservation and management of government film material.

The Management of the Archive continues to operate 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, scheduled housing programme for films and staff. Furthermore, good progress has been made towards computerised Access/information systems and 1990 will see full implementation. The Archive staffing levels have reached a comfortable level at 15, of whom 7 are part-time.

## 7. INTERNATIONAL RELATIONS (FIAF & OTHERS)

The Film Archive Director, Jonathan Dennis, was able to attend the extremely valuable and stimulating 45th FIAF Congress, hosted with great generosity and style by the Cinemateca Portuguesa. As usual, the FIAF Congress provided an important occasion for looking clearly at the work of The New Zealand Film Archive in an international perspective.

Close links were maintained with our closest colleagues at the National Film and Sound Archive in Canberra. Two shipments of early New Zealand material discovered in Australia were returned from there, and a number of early Australian nitrate films were repatriated to Canberra. Copies of New Zealand films held at IWM in London were also obtained, and a "lost" Len Lye film was donated by the NFA in London. The NFA also helped track down negatives to a London laboratory for an important New Zealand feature film.

Prints were borrowed for special event screenings through New Zealand from the NFA, the Pacific Film Archive and Library of Congress. Films from The New Zealand Film Archive were invited to the Melbourne Film Festival. The Director of the Deutsches Filmmuseum visited, accompanying a series of expressionist classics, courtesy of the Goethe Institute.

FIAF friends and colleagues continued to provide support and information throughout the year. The New Zealand Film Archive continued its close support for the Hawai'i Moving Image Archive project. Jonathan Dennis joined the editorial team working on the FIAF Bulletin.

#### 8. SPECIAL EVENTS - MISCELLANEOUS

The Film Archive has worked closely to support the making of a major new feature length documentary from original footage shot between 1937-40 showing the traditional construction of three great waka taua/war canoes. The Archive had preserved all the surviving unedited silent nitrate negatives, and post production began in August to create a new film (which included building a complete soundtrack) from the 50 year old images. Called MANA WAKA, the 85 minute film was released early in 1990.

The Friends of the Film Archive purchased a beautiful new piano to support the work of the Archive's Composer-in-Residence, Dorothy Buchanan.



**Wien**



ÖSTERREICHISCHES FILMARCHIV  
AUSTRIAN FILM ARCHIVE

=====  
President : Prof. Dr. Alfred LEHR

Director : Dr. Walter FRITZ  
=====

ANNUAL REPORT 1989  
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1. Acquisitions

The AUSTRIAN FILM ARCHIVE has increased its collection by 6.567 reels including 293 reels of nitrate material. Overall stock as of December 31st, 1989 amounted to 99.628 reels.

Nitrate film stock: 11.778

Safety film stock : 87.850

2. Progress in the field of preservation

The reprinting of nitrate films into safety material was maintained in 1989. 80 films were reprinted into safety film. 8.306 reels - that is 70,52% 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<br>1989 | overall stock<br>1989 - 12 - 31 |
|--------------------|------------------------|---------------------------------|
| -----              | -----                  | -----                           |
| stills             | 300                    | 221.000                         |
| documents on films | -                      | 42.000                          |
| posters            | 39                     | 5.586                           |
| negative stills    | -                      | 5.130                           |
| books (volumes)    | -                      | 8.800                           |
| film programs      | 100                    | 19.390                          |
| slides             | -                      | 4.480                           |
| audio tapes        | -                      | 200                             |
| sound film scores  | -                      | 130                             |
| video cassettes    | 3                      | 420                             |

### 4. Film showings

The most outstanding retrospective was:

"The Magic of Industry" (Laxenburg from May - October) and  
"Filmland Denmark" (October )

### 5. Exhibition - Publications

Between May and October our 20th exhibition was opened at the Old Castle in Laxenburg dedicated to the development of Austrian feature sound film and the film culture of Lower Austria.

Following publications appeared:

Annual report 1989

FILMKUNST nos. 120 a: Evening Shows

121 a, 123 b: Film Documents

121 b, c, 122 a, 123 a: Magie der Industrie (Retro program)

124 a: Filmland Dänemark (Retro program)

Schriftenreihe: No. 21 - Helmut Pflügl (Redaktion): Filmland Dänemark. Wien 1989  
No. 22 - Walter Fritz (Redaktion): 1938 im Film - vorher/nachher. Wien 1989.  
No. 23 - Josef Navratil: Das Werk des österreichischen Kulturfilmproduzenten Ing. Karl Köfinger. Wien 1989.

## 6. Utilization

In 1989 several university lectures and film funding jury sessions were held in the rooms of the AUSTRIAN FILM ARCHIVE; in 25 cases students and cultural organisations were supplied with archive material on free charge. During the reported year the AUSTRIAN FILM ARCHIVE supplied film material for 91 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/Main - Wiesbaden

Magyar Filmintézet, Budapest

Transit-Film, München

Münchner Stadtmuseum - Filmmuseum

Bundesarchiv - Filmarchiv, Koblenz

Csceskoslovensky Filmovy Ustav, Prag

Freunde der Deutschen Kinemathek, Berlin

Nederlandse Filmmuseum, Amsterdam

Det Danske Filminstitutet, Kopenhagen

Sovexport-Film, Berlin

Thomas Sessler-Verlag, Wien-München

Cinematèque Municipale Luxembourg

Technisches Museum, Wien



**Wien**

## REPORT OF ACTIVITIES 1989/90

### I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 143 films, ten complete newsreels and 456 cans of newsreel-material which has not been used.

Among the films there are works by Roy Boulting, Jean Boyer, Paul Dickson, Doris Dörrie, Werner Herzog, Harry Watts, Orson Welles, Basil Wright, Kurt Steinwendner and the Austrian independent filmmakers Franz Novotny, Lisl Ponger and Peter Schreiner.

### II. PRESERVATION

During the last year Österreichisches Filmmuseum was able to preserve some of its important documentaries on Austrian history. A lot of other films were cleaned and are ready to be preserved in 1990.



We hope that we can overcome the financial difficulties of the past and will receive more money in the future for this central part of our work.

### III. DOCUMENTATION AND CATALOGUEING

Österreichisches Filmmuseum is working continuously on its documentation material.

Our library is growing steadily. Österreichisches Filmmuseum received a small grant for the acquisition of new book shelves.

### IV. FILM PRESENTATIONS

Österreichisches Filmmuseum presently has 17.400 members. Between March 1989 and February 1990 about 18.500 people attended 305 performances. 418 films were shown.

Due to the work on its INVISIBLE CINEMA there were no screenings in October 1989.

Österreichisches Filmmuseum presented the following retrospectives:

Paolo & Vittorio Taviani

(in the course of the Vienna Film Festival, Viennale)

Propaganda and Counterpropaganda

in Film 1933 - 1945 ( with the collaboration of the ,

Imperial War Museum, the National Film Archive and the

British Council in Austria) Clive Coultass, the Head of the

Audio-Visual Division, held a lecture and showed some

new films on the subject.

Warren Sonbert

Internationales Forum des jungen Films, Berlin 1989

(showing new independent films from all over the

world)

Robert Quitta

100 Years: The Impact of Cinema on Human Thought

(lectures and films on the occasion of the 25th anniversary

of Österreichisches Filmmuseum and the inauguration of

our INVISIBLE CINEMA)

Anthony Mann (two parts)

The Marx Brothers



Mae West

and two previously forbidden films by Pavel Juracek  
(in collaboration with Czeskoslovensky Filmovy  
Ustav, Filmovy Archiv)

The retrospective of last year's Viennale, Paolo &  
Vittorio Taviani, was very successful.

Although the brothers Taviani were in the process  
of finishing their latest film, they visited our  
institution for the opening of the retrospective on  
their work, talked to our members and were excited by  
the quality of our projection and the intense  
interest of the public.

Under the auspices of the Minister of Education,  
Arts and Sports Österreichisches Filmmuseum opened  
its INVISIBLE CINEMA with a monumental program,  
covering all aspects of film. The first part started at  
7.00 p.m. and ended in the morning of the following  
day and then continued from 3.30 p.m. to 1.00 a.m.  
Our members were invited to participate and to have  
wine and sausages at midnight.

V.            PROGRESS IN BUDGETARY MATTERS,  
                 RELATIONS WITH GOVERNMENTAL  
                 AUTHORITIES

On the occasion of its 25th anniversary Österreichisches Filmmuseum was able to realize its project of an ideal cinema with the help of a grant by the Austrian Ministry of Education.

The concept of the INVISIBLE CINEMA was developed in 1958 by Peter Kubelka and was built in 1970 for Anthology Film Archives in New York. Now after 25 years of waiting Peter Konlechner and Peter Kubelka have finally been able to convert the screening room of Österreichisches Filmmuseum, located in the Vienna Albertina, into the INVISIBLE CINEMA.

The concept for the INVISIBLE CINEMA is as follows:

- 1)     The screening room of a cinema is a machine.
  
- 2)     Between the author and the public the film is processed through a number of machines (camera, sound recording equipment, developing



machines, editing machines, printer, etc.). The last of these "machines" is the space which enables the public to look at the projection of the film.

- 3) A cinema has the function of bringing the film to the viewer with the least possible disturbance. Technically this is achieved by a totally black space where no other lights or reflections back to the screen disturb the sensitive shadows.
- 4) The common film theatres still carry in their appearance the heritage of their ancestors, the nineteenth century theatres which were ornate, had balconies, chandeliers and were half lit during the performances. They functioned primarily as a social meeting- and showing -place where people gave only partial attention to the program which was light entertainment. Meanwhile however, cinema has emerged as a serious art form which deserves the full attention of the viewer.
- 5) The ideal cinema, the viewing-machine, has to be "invisible". It has to give the viewer the feeling

of being in complete blackness so that only the image on the screen exists and all suggestions about space come from the film on the screen. This has been achieved by keeping everything in the cinema completely black. Floor, ceiling, walls and seats, are all black.

Because of this, no light is reflected onto the screen and the image gains a clarity which can be compared to looking through a slide. The room itself is not accentuated by any light at all. This is a very important concept of the architecture. When the public is seated, the only light comes from a spotlight near the projector, which illuminates the screen and is reflected into the room. The luminous screen lights the room and inspires the anticipation of the coming film.

- 6) There is room for the people to meet, discuss and socialize just outside the cinema, so there is a clear separation of film-viewing and other activities.
- 7) Today television has taken the function of providing light entertainment, demanding only partial attention as just one element of the



living-room-environment, allowing other activities to go on contemporaneously.

- 8) In order to see a film, people accept a unique situation: to be in a completely black and silent room confronted with a film and willing to concentrate on this event for the time of its duration. This makes film viewing one of the most profound and sensually beautiful events of our time.

## VI. RELATIONS WITH OTHER FIAF-MEMBERS

Our relations with 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, Filmoteca Española, Madrid, Gosfilmofond, Deutsches Bundesarchiv, Koblenz, Deutsches Filmmuseum, Frankfurt, Münchner Stadtmuseum-Filmmuseum, Ceskoslovensky Filmovy Ustav-Filmovy Archiv, Prague, The Museum of Modern Art, Dept. of Film, New York, La Cinémathèque Royale, Brussels, Nederlands Filmmuseum, Amsterdam, The American Film Institute, Los Angeles, Staatliches

Filmarchiv der DDR, Berlin, La Cinémathèque Française,  
Paris, Cineteca Nazionale, Rome , Svenska Filminstitutet-  
Cinematket, Stockholm, Deutsches Institut für Film-  
kunde, Wiesbaden, Deutsches Filmmuseum, Frankfurt  
and Magyar Filmintezet/Filmarchivum, Budapest.

## VII. STATISTICS

### GUESTS AT THE FILM MUSEUM

Paolo & Vittorio Taviani

Clive Coultass, Imperial War Museum, London

Warren Sonbert

Robert Quittà

Michael Pilz

Peter Tscherkassky

Dietmar Brehm

Linda Christanell



## COLLECTIONS

|           |         |        |
|-----------|---------|--------|
| Films     |         | 7608   |
| Newsreels |         | 6600   |
| Stills    | approx. | 320000 |
| Programs  | approx. | 133000 |
| Books     |         | 9000   |

## PROJECTIONS

|            |       |
|------------|-------|
| Spectators | 18500 |
| Films      | 418   |
| Screenings | 305   |
| Members    | 17400 |

(This report covers the time from March 1989  
to February 1990)

